Epic Beginnings: A Symphonic Work and Aaron Copland (the American Stravinsky) versus Igor Stravinsky

Terrell O. Jones

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EPIC BEGINNINGS: A SYMPHONIC WORK AND AARON COPLAND (THE AMERICAN STRAVINSKY) VERSUS IGOR STRAVINSKY

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

School of Music

by

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B.M., Mississippi Valley State University, 2011
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May 2019
ACKNOWLEDGMENTS

I want to give thanks first to God for giving me the abilities and desire to complete this journey. I thank God for Professor Dinos Constantinides for guiding me through this process and granting me opportunities that I never will forget or take for granted. I’m thankful for a beautiful fiancée, Shamyra Pickett, for pushing me and reminding me of the vision and purpose. She never lets me stop or think poorly about myself and for that I’m eternally grateful. We’ve been through car wrecks, in and out of the hospital, and life-changing circumstances, but look what God did. I’m so glad that I met you and your family. The things that your family has done for me have brought me so much joy.

I’m blessed to have a mom who has believed in me and nurtured me all these years. She taught me at an early age how to pray and trust God. She always says, if you put God first, anything is possible. Even though my dad walked out when I was two years old, it was my mom who stayed with her two boys, raising us to become good strong men. Tears could not express how I feel. Thanks mom, for never giving up on me, for continually praying for me. My love and respect for you is on a higher level. It has always been my deepest dream to make you proud of me and show the world what God can do, by showing the world how God can use a beautiful, anointed woman like you, to produce what you did by the grace of God.

To my cousin, Shawn Griffin, thanks for the pep talks and always reminding me that I’m a doctor. To Kendrick Glover, thanks for all of the spiritual encouragement and the belief system you imparted to me. To Mikel LeDee, thanks for your guidance, patience, mentorship, and other countless things you’ve done for me. I never take them or you for granted. Thanks for teaching me about life and being professional. Thanks for opening my eyes up to the bigger picture. I
know we fought a lot about perspectives and my concentration, but you really helped guide me through. And thanks for allowing me to finish some of my work while I was on the clock.

In loving memory of my late grandmother, Sarah Griffin, I love you so much and wish you could have lived long enough to see this accomplishment. It was my dream to finish school and spoil you for your contributions to my life. Thanks to my committee members, Dr. Dinos Constantinides, Dr. Alison McFarland, Dr. Stephen Beck, and Dr. Paolo for serving on my committee. I would like to give special thanks to Dr. McFarland for helping me pull off this revision in a short time. You have really inspired me during this process. To Lenna Constantinides, my editor, you also have been patient and have contributed a lot in this process. Thank you for being a willing participant. I thank all of those who have prayed, encouraged, or guided me. Like my title Epic Beginnings, here’s to the start of a new chapter.

Also, to Dr. David Akombo from Jackson State University, thanks for directing me to apply for at least one degree out of state. I appreciate all of your help, checkups, emails, phone calls, and staying in contact to make sure that I stayed on course. Special thanks to Mr. Milton, assistant band director at Mississippi Valley State University for your mentorship and for the musical direction you have given me. Thanks for all the spiritual messages. Special thanks for Men’s College at Mississippi Valley State University. This was an honor college created to improve the retention rate at the college, which became a turning point and inspired a rejuvenated desire to excel in life. Special thanks to Rickey Raine, man, you were just there with me through a lot of things that others did not see. You got the chance to see the tears and hard work no one else did. We became real brothers and our lives changed upon our first introduction.
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ABSTRACT

The first part of my dissertation is the original music written for this dissertation, which consists of tonal music that describes my life’s journey. I wanted to write something dark, melodic, and very energetic that described my struggles and shows the road I have taken. It exhibits everything that I have learned from my time here at the university. One of the many things that makes my passion so strong is the desire to express myself through music written for ensembles and used in films. The piece is entitled “Epic Beginnings.” Originally, it was named “The Last Dance,” a title that did not make sense because it implied the end of creativity. “Epic Beginnings,” on the other hand, shows the promise of remarkable energy and drive.

The second part of my dissertation discusses the approaches to composition used by two composers, Aaron Copland and Igor Stravinsky. This discussion is meant to draw parallels between any similar traits or influences of the two composers. My main reason for choosing these two composers is to compare their musical development. Copland turned to serialism to revive his music after originally stating he did not like that form of music. Stravinsky continued evolving and adapting his musical style throughout his three periods of output. My analysis of their music will lead to a dialogue about my findings. All composers can be found to be similar to or different from other composers at the same time. Stravinsky’s famous quote, “Lesser artists borrow, great artists steal,” is very well known. In comparison, Copland stated, “I don’t compose. I assemble materials.” These statements exhibit how the composers viewed their

musical focuses and influences quite differently. The goal of a composer is to express an opinion and bring people into his or her world for the duration of the piece. Hopefully, as a side effect, people perceive the subject matter expressed by the composer differently, from a fresh new perspective. The reason to study this topic is to learn more about Stravinsky’s and Copland’s ideas in composition. Also, I want to know more about the music both composers wrote for the theater. For this latter part, I also will introduce but not fully explore the theatrical works of the composers.
PART I
EPIC BEGINNINGS A SYPHONIC WORK
FLUTES 1, 2
OBOE
ENGLISH HORN
CLARINET IN Bb 1, 2
BASS CLARINET
BASSOON 1, 2
FRENCH HORN 1, 2, 3, 4
TRUMPET 1, 2
TROMBONE 1, 2
TUBA
TIMPANI
SNARE DRUM
BASS DRUM
CLASH CYMBAL
HARP
PIANO
VIOLIN I
VIOLIN II
VIOLA
CELLO
DOUBLE BASS
PROGRAM NOTES

The first movement is about the beginning of a new journey in life. Though it occasionally looks back at prior events, it focuses on the evolution of previous events and their position in the future.

The Second Movement: The Moment. Sometimes there is tension and sometimes there’s no release when we want it. This piece is for String Quintet and encompasses tango rhythms that suggest a dance. But “The Moment” is about different characters and attitudes. The sustained harmonies, at the end, contrast the melodic opening. They suggest, that even in harmony there is tension and uneasiness. The chords also suggest an overwhelming emotion.

The Third Movement: Memories, Never Forget. The power or process of reproducing or recalling what has been learned and retained is called a memory. This composition remembers and its title is “Memories, Never Forget.” Eighth-note patterns are embedded alongside eighth-note themes. This combination serves as the form for creating memories. When the eighth-note patterns change, so does their disposition. There is dissonance being used in representing the distorted perplexity of memories. In this composition, the conflict of accepting the truth of memories is unveiled by a triplet figure accompanied by dissonant chords, which are metrically displaced. So, we experience dissonance in sound, which is to agreement, and the offset, which is to the timing of things and experiences in our intellect. When we hear the triplets being used, they display more agitation of some of our most excruciating memories. We tend to try to forget some memories, but we never forget them unless we don’t ever awake them. So, don’t wake them!
The Fourth Movement: The Chase. This movement takes more advantage of contrasting via modulations to new key centers briefly and back. Also, there is a rhythmic pulse that is being maintained in this piece and pizzicatos can be found creating a certain texture and groove.
EPIC BEGINNINGS: A SYMPHONIC WORK
BY TERRELL O. JONES
The Chase
IV
PART II
AARON COPLAND (THE AMERICAN STRAVINKSY) VERSUS IGOR STRAVINSKY
CHAPTER I. INTRODUCTION

Aaron Copland and Igor Stravinsky have been not so much influential as inspirational in my musical journey. Igor Stravinsky absorbed techniques from other composers, but not with the idea of emulating them. Aaron Copland exhibited similar thinking, saying, “I don’t compose, ... I assemble materials.”  

This characteristic alone has encouraged me to study the works of others but remain unique in my music. Furthermore, the impact of the two composers on the music of their respective countries was similar. Copland, one of the most prolific composers in his country, shaped an idiosyncratically American style and aesthetic in works with capricious complexity covering many genres and mediums, including ballet, opera and film. He can be credited with the creation of American music in much the same way that Stravinsky used Russian folk songs. In fact, Gayle Murchison has suggested that Copland is the American Stravinsky. As she states, Copland is commonly regarded as the quintessential composer of American music. Murchison also acknowledges the critical role played by Copland in the twentieth-century development of art music. Copland makes a comparable claim about Stravinsky, saying, “If we can gauge the vitality of a composer’s work by the extent of his influence, then Stravinsky’s record is an enviable one. Because of Stravinsky, the period 1917-

1927 was the decade of the displaced accent and the polytonal chord. Few escaped the impact of his personality.” This remark demonstrates the impact Stravinsky had on Copland and other composers.

In this study, one work from each composer is examined in terms of similarities and differences. The discussion includes Copland’s and Stravinsky’s childhoods, music teachers, and works in America. In particular, Nadia Boulanger is a key component of the relationship between Copland and Stravinsky, so her teaching style and connections that benefited Copland are discussed.

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CHAPTER 2. COPLAND’S BIOGRAPHY

According to Gail Levin and Judith Tick, no one can argue the significance of Copland’s creation of a very distinctive American presence in classical music. Neil Butterworth says,

For musicians throughout the world, Aaron Copland represents all that characterizes the United States. In his music he mirrors the activity of urban life on the one hand and the vastness of open spaces on the other. His occasional use of folk songs with modal harmony, the melodic and rhythmic elements of jazz and popular music, the antagonistic cacophony of a machine era are all the natural expressions of a lad from Brooklyn who has absorbed the life and music around him.

Referring to Copland’s legacy, André Previn writes in his preface to Neil Butterworth’s book, *The Music of Aaron Copland*, “[Copland’s] enormous influence has not been limited to the score page. His many books are read and studied assiduously, and no one has written on musical matters with more lucidity and strength.” Copland was also known as a lecturer; a writer from the composer’s perspective; an unsurpassed pianist; a conductor, ultimately; an educator, or preferably adviser, to younger composers; an indefatigable instigator and diplomatic coordinator of musical activity; and a prominent representative of new music for several decades in the USA and of American concert music abroad. In his own words, he was “a good citizen of the Republic of Music.”

We can begin to trace Copland’s roots in Brooklyn, New York, where he was born on November 14, 1900. Both of his parents were from Russia and immigrated to the United States of America. According to Pollack, Copland’s parents, Harris and Sarah, departed Russia some

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years prior to the emigration of Russian Jews that followed the accession of Czar Alexander III in 1881.\textsuperscript{14} Aaron described his father, Harris, as a strong figure in the eyes of his family and his employees.\textsuperscript{15} Harris, a storeowner, was an energetic, extroverted, handsome guy who was all business due to the immense competition in retail merchandising.\textsuperscript{16} Harris departed Shavli, a Lithuanian town, in the mid-1870s to escape military conscription, relocating first to England and then to Brooklyn in 1877.\textsuperscript{17} According to Butterworth, Harris was fifteen when escaped what he called the “compulsory military service”.\textsuperscript{18} While in England, Harris changed the spelling of his last name from Kaplan to Copland. It was in the late 1870s that teenage Harris appeared in New York.

Sarah Copland, whose maiden name was Mittenthal, was Aaron’s mother. In his book with Vivian Perlis, Copland says, when describing his mother, “However, I was closer to my mother. She was affectionate, and a very nice mother to have.” Aaron portrayed his mother as more sensitive than his father, stating that she had benefited by raising her four oldest children.\textsuperscript{19} She has been described as not a pretty girl. In fact, Sarah has been compared to Aaron. She has been described as reserved and somewhat formal, with a sweet and warm nature once personally known. Her family was raised not to shout, raise their voices, or lose their tempers. According to Copland and Perlis, “Copland’s quiet manner is called ‘that Southern charm’ by his mother’s family.”\textsuperscript{20} Sarah was born in the small village of Vistinich, Lithuania, which is a perimeter town.

\begin{thebibliography}{9}
\bibitem{14} Pollack, \textit{Aaron Copland: The Life and Work of an Uncommon Man}, 25.
\bibitem{16} Copland and Perlis, \textit{The Complete Copland}, 4-7.
\bibitem{17} Pollack, \textit{Aaron Copland: The Life and Work of an Uncommon Man}, 15.
\bibitem{19} Copland and Perlis, \textit{The Complete Copland}, 7.
\bibitem{20} Copland and Perlis, \textit{The Complete Copland}, 4.
\end{thebibliography}
opposite Koenigsburg, Prussia. Pollack describes Vishtinetz (Vistytis) as a little town by the Russian-Lithuanian border. Pollack suggests that, unlike Harris, Sarah left Lithuania to join her father, Aaron Mittenthal, in Chillicothe, Illinois. Sarah’s father and his brother, Ephraim, were frontier peddlers, not urban retailers, who travelled around small towns in the Midwest and Southwest. Therefore, Sarah grew up in a succession of schools in the Midwest and Texas before relocating to New York in 1881. According to Pollack, Sarah was six years old when she and her mother, Bertha “Boshie,” arrived in America. Smith suggests that Sarah’s father acted upon recommendations from his cousins, the Jeffersons, who had already arrived in America and enlightened him about the opportunities. They convinced Sarah’s family that Texas would offer better opportunities, which led them to move to Dallas. Most of Sarah’s family resided in either Texas or New York. Following the death of her husband, Aaron Mittenthal, Bertha relocated to the Bronx.

Sarah’s beautiful singing voice and her piano skills led to her meeting her soon-to-be husband Harris. Harris and Sarah met at a family social assembly. Sarah was fascinated by his appearance and accomplishments, and Harris was drawn to her beautiful singing voice. Harris was ready to settle down and start a family, so he asked Sarah to marry him. They married on October 25, 1885, in Pythagoras Hall on Canal Street.

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Copland and Perlis claim that family life in the Copland’s house was industrious and animated; there was little to no dawdling.\textsuperscript{28} Due to the success of their business and its demands, Aaron’s parents were forced to allow their daughters and maids to care for him. He deemed himself to be lucky in this respect, feeling like he was on his own.\textsuperscript{29} At the age of eight and a half, Copland was already constructing songs. It was very apparent how unusual he was in comparison to the rest of his family; he became both the first and last performer on both sides of the family. Eventually, his unique gift steered him away from his family; however, he never disregarded the values he learned from his family. In their biography, Copland and Perlis compared the values of Aaron with those of his father, Harris, who had experienced that same sense of responsibility when he first left home to go to America. Aaron Copland did not neglect his core values, but rather helped when he could. The Uris brothers, who were the sons of Harris Copland’s sister and had become financially well off, helped Aaron during his struggle to become a composer. His parents’ business was doing well, with approximately four to five stores open. Although his parents had contemplated retirement, they did not make a final decision until their store was robbed. Aaron, who was in Paris when his parents sold their store, tried to reach out and help his family. However, although his parents struggled during the Depression, they never informed him about their financial issues.\textsuperscript{30}

The Copland’s kept their strong Jewish identity in America. His parents spoke Yiddish at home, although Copland thought it would be easier if he learned the German language. His parents celebrated the major Jewish holidays but were considered more traditional than religious. The Jewish environment benefited him, because it compensated for him not being in a musical

\textsuperscript{28} Copland and Perlis, \textit{The Complete Copland}, 3-5.
\textsuperscript{29} Pollack, \textit{Aaron Copland: The Life and Work of an Uncommon Man}, 17.
\textsuperscript{30} Copland and Perlis, \textit{The Complete Copland}, 3-5.
environment. He was exposed to dance music at traditional Jewish weddings and Hebrew chant singing, which made an impression on him. Copland displayed little involvement with his Jewish heritage, associating it with the ghetto hardship in Eastern Europe. However, as a Jewish artist, he was challenged by the same danger as other radical Jewish artists: the danger of a theocratic state. According to Pollack, “My Heart Is In the East” and “We’ve Come” show some sympathy for Zionism.31

Levin and Tick describe how interested the teenage Copland was in art, cultural resources, and new ideas, which drew his attention. At every stage of his career, he relished encounters with visual artists, critics, collectors, and dealers. He experienced his first culture shock at ten years old, when he saw a nude statue in the Brooklyn Museum. He was fascinated with art and literature, reading library books by Sigmund Freud and Havelock Ellis. He enjoyed listening to French composers such as Debussy, Ravel, and the Russian Scriabin. Copland also loved the benefits of receiving attention from his older siblings, two of whom played musical instruments.32 He had four siblings33 and was the fifth child born, with a seven-year age gap from his closest sister.34 According to Berger, music was not discouraged in the Copland’s home. Berger claims,

Even before radio had made its enforced and obsessive incursion upon the tranquility of almost every American household, one could hear operatic potpourris and semi-popular favorites “passably,” in Copland’s own word, traversed by his older brother on the violin with his sister as accompanist, and there were also piles of ragtime on top of the upright piano for the “lighter” moments. 35

32 Levin and Tick, Aaron Copland's America: A Cultural Perspective, 9-11.
35 Arthur Berger, Aaron Copland (Oxford University Press, 1953), 3-5.
Laurine, Copland’s sister, is credited as the sibling who introduced him to ragtime and opera and fundamentally trained him in piano. Laurine studied voice and piano and would entertain their family by playing rags and popular tunes, as well as accompany her brother Ralph. After Laurine noticed how intensely Copland watched her playing, she told him to sit by her and taught him all she knew about playing the piano. Once she realized that he had advanced beyond her knowledge, she told him that that was all she could offer. So Copland studied alone for a year and a half; however, he was very interested in learning more. When he told his father that he wanted to pursue music, it came as a blow. According to Pollack, Copland’s father said, “Where did you get such a strange idea?” He was concerned whether Aaron could honestly make a living in music. Yet he still supported his son’s endeavors.

According to Copland and Perlis, Sarah, Aaron’s mother, had a musical background. Sarah and her sister Lillian took piano lessons. Aaron claimed that he did not remember his mother singing or playing piano, but he did recall his niece doing so. He also disclosed that his uncle, Alfred, played the violin, but cannot recall hearing him or even seeing him with his instrument. He incessantly asked his mother to allow him to take piano lessons. As quoted by Berger, Copland said his parents were of the opinion that enough money had been invested in the musical training of the four older children with meager results and had no intention of squandering further funds on me. But despite the reasonableness of this argument, my persistence finally won them over. I distinctly remember with what fear and trembling I knocked on the door of Mr. Leopold Wolfsohn’s piano studio on

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39 Copland and Perlis, The Complete Copland, 4-5.
41 Smith, Aaron Copland: His Work and Contribution to American Music, 18.
Clinton Avenue in Brooklyn, and—once again all by myself—arranged for piano lessons. 42

It was three years until Copland moved on to study with Victor Wittgenstein and Clarence Adler. His enthusiasm for music had him already attending events such as New York Symphony Orchestra concerts under Damrosch at the Brooklyn Academy of Music. Performances by Paderewski, Cyril Scott, Isadora Duncan, and the Diaghilev ballet inspired him, especially *Scheherzade* and *L’ après-midi d’un faune*.43 According to Marta Robertson and Robin Armstrong, Copland started taking piano lessons with his sister, Laurine, in 1908, when he was only seven years old. At eight, he wrote his first composition dedicated to his sister-in-law. This experience led him to take formal piano lessons with Leopold Wolfsohn.44

In his first legitimate piano lesson, Copland had an ambitious awakening in regard to music. There were trials and errors due to Copland’s naive mindset, such as considering he could learn harmony through the course. As quoted by Levin and Tick, Copland said, “The idea of becoming a composer seems gradually to have dawned upon me some time around 1916, when I was about fifteen years old.” They go on to say, “Copland in his maturity soon learned to appreciate the fundamentals that he was taught by his first theory teacher.”45 At the beginning of 1917, following his graduation, Copland begun studying harmony, counterpoint, composition, and the sonata form under Rubin Goldmark, whose devotion to Beethoven, Wagner, and Fuchs encouraged his pupil’s own excitement for Mussorgsky, Debussy, Ravel, Scriabin, and Scott. In one lesson, Copland spotted Charles Ives’ “Concord” Sonata sitting on the piano in Goldmark’s studio; however, Goldmark circumvented Copland from what he called ‘contamination’. In fact,

42 Berger, *Aaron Copland*, 3-5.
a decade went by and Copland forgot about Ives. However, Copland didn’t like the conservatism in Goldmark; as explained by Berger, Aaron’s independency was surfacing. Copland became fascinated with the modernist agenda. According to Levin and Tick, he said, “I consciously hoped to forward the cause of contemporary American music by my activities and writings. If I was a leader in contemporary music, I was a follower of the modern movement in the other arts.”

Following his commencement, Copland concentrated not on obtaining a university degree but rather on a career in music. In addition to studying piano with Victor Wittgenstein (1917-19) and Clarence Adler (1919-21), he supplemented his music education by attending concerts, operas, and dance recitals, including performances by Isadora Duncan and the Ballets Russes, and scoured New York’s public libraries for the latest American and European scores. Laurine, who was very devoted to her brother Aaron and his education in music, convinced their parents to let him study abroad in Paris. She played a prominent role in his life, taking stress off of him by being a liaison between him and the family so he could focus. She kept him informed of family gossip and news and sent love from the family back and forth to him. However, Copland did admit that he was closer to his mom, whom he considered sensitive and affectionate. However, it was Laurine who attended his musical events frequently.

Paula Musegades supports Murchison’s idea of the American Stravinsky, but acknowledges the weakness of that analysis by stating,

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47 Berger, *Aaron Copland*, 3-5.
The only drawback of *The American Stravinsky* is that Murchison stops at 1938; her new take on Copland studies is both compelling and successful, and one eagerly awaits her analysis of Copland’s later musical works as well. From interlocking polyrhythms and bitonal poles to New Left ideals and Copland’s homosexuality, Murchison’s thorough analysis of Aaron Copland’s early life and works offers a new perspective on this “Composer from Brooklyn.” Ultimately providing a fresh approach to understanding Copland’s music, Murchison offers a timely study that opens many doors for further investigation of Copland’s compositions.\(^51\)

Several scholars have argued over the source of inspiration for Copland’s artistic vision and the process by which he attained his compositional style. His implementation of his earlier analysis of jazz idioms and his integration of folk tunes in his latter works showed his commitment to crafting music we now acknowledge as the American sound.\(^52\)

\(^{51}\) Musegades, “The American Stravinsky."

\(^{52}\) Musegades, “The American Stravinsky.”
CHAPTER 3. THE YEARS OF STUDY IN PARIS WITH NADIA BOULANGER

Nadia Boulanger explained her relationship with music as follows:

I don’t much want to talk about all this because it’s personal, but the fact is that music is never out of my head, I always hear notes, I am always thinking of notes. It isn’t a special skill, it’s a fact. I have more difficulty reading a newspaper than a score. Music has become essential to my life along with many other essentials.\(^\text{53}\)

Boulanger was, famously, responsible for the training of a generation of American composers. Boulanger admitted she taught many Americans and elaborated on how ‘American music’ was not an idiom that was used.\(^\text{54}\) According to Don Campbell, “She was like a philosopher’s stone which could transmute the musical souls of her students, purging them of the lesser and unpurified qualities of technical discipline.”\(^\text{55}\) However, Caroline Potter states that there is little known of Nadia Boulanger’s approach to teaching, since she was sparing with any information that held any significance for her. She also turned down an offer to publish her teaching methods, as she felt strongly that the music was of more importance than the performer.\(^\text{56}\) When it came to Boulanger’s students, she aided those students who had little familiarity with harmony and those who exhibited aspirations of becoming young composers. Her teaching method was not specific, however; she stressed certain fundamental elements for her students. She felt that if these fundamental elements were absent, then the composer should not contemplate a musical career.

One traditional exercise that Boulanger compelled her students to do was to build cadences by playing the bass note, followed by the tenor, then the alto, and lastly the soprano with merely four chords. Then her students would perhaps play one or two parts of the chord on


\(^{54}\) Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*, 20-21, 72-73.


the piano and sing the third and isolate what seem to be the vertical elements in the chord, but which are in fact horizontal, as the harmonic progression moves along. In regard to the business of learning the musician’s trade, this was her practical approach. As Alan Kendall has summarized,

What is essential to any musician, but to composers most of all, is the ability to hear music accurately, as Nadia Boulanger has said, ‘Many people, gifted musicians, do not hear. Their ear is not trained, and you have to persuade them, which is difficult—in some cases it’s hard, they suffer. They fail to understand that their freedom depends entirely on establishing the spontaneity between what they hear in their inner ear and what they can write down.’

Boulanger felt that solfeggio dominates the whole system, as it aids the composer to write whatever notes come into mind. Furthermore, rhythm was always one of her greatest concerns. She returned to it time and time again. As basic musical knowledge is fundamental to the liberation of a person’s musical character, so basic rhythmic sense is fundamental to a free interpretation of a work, because one can only vary a rhythm when one has a firmly established rhythm in one’s head—otherwise there is no rhythm at all. She would frequently cite Stravinsky’s feeling for tempo as an example of what she aimed at. It was rigorous and strict, and yet it was absolutely free.

There were three categories of students taught by Boulanger, based on financial status and gender. Some students were female amateurs for whom musical perspectives were an essential accomplishment for someone of their background; others were men who aimed for a professional career in music, usually as composers or performers. Her third group of students consisted of women who sought a career as music teachers; these students

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57 Alan Kendall, *The Tender Tyrant, Nadia Boulanger: A Life Devoted to Music* (Macdonald and James, 1976), 92-95.
considered Boulanger a role model. She tailored the content of her lessons according to the abilities of her students.\textsuperscript{60}

Copland believed that Boulanger possessed two qualities: a love for music and the ability to inspire self-confidence in her students. According to Caroline Potter, “Copland’s recollections, and those of other Boulanger students, have to be carefully scrutinized to reconstruct what Copland learned from her.”\textsuperscript{61} What Copland learned from Boulanger and his experience in Paris is not completely understood stylistically, but rather aesthetically, intellectually, and culturally.\textsuperscript{62} In Copland’s studies with Boulanger, he acquired a greater knowledge of the ultramodern techniques that include the whole tone and octatonic scales. In comparison to Goldmark, Boulanger was far from conservative. Under her guidance, Copland mastered counterpoint as well as other compositional techniques. In addition, he borrowed ideas from his idol Stravinsky. Boulanger fostered Copland’s interest in Stravinsky, trained him in fundamental compositional practices, and familiarized him with the aesthetics of \textit{la grande ligne}. Copland enhanced his mastery of octatonicism and openly implemented Stravinsky’s practice of interlocking polyrhythmic ostinato and tonal organization built on the alternation of octatonicism and diatonicism.\textsuperscript{63} Paris was significant in his transformation, permitting him to progress from the student composer who intuited Stravinsky’s harmonic language into a mature composer who embraced the new aesthetics of the young French class of composers, his contemporaries known as Les Six.\textsuperscript{64} Boulanger’s preliminary objective was to make sure that technique was properly

\begin{footnotesize}
\begin{itemize}
  \item \textsuperscript{60} Potter, \textit{Nadia and Lili Boulanger}, 127.
  \item \textsuperscript{62} Murchison, \textit{The American Stravinsky}, 37-38.
  \item \textsuperscript{63} Murchison, \textit{The American Stravinsky}, 53.
  \item \textsuperscript{64} Murchison, \textit{The American Stravinsky}, 37-38.
\end{itemize}
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developed. In his autobiography, Copland acknowledged the stress she placed on solid technique, ear training, mastery of all styles of music and comprehension of music from all eras, counterpoint, score reading, and orchestration.65

Potter has analyzed archival materials, providing insight into Boulanger’s pedagogy. Boulanger used a systematic methodology and pedagogy that varied little over a span of seventy years. According to Murchison, “She emphasized the study of historical masters, placing the ‘masterpiece’ on a pedestal.”66 When it came to pedagogy, ear training drills, harmony, and counterpoint exercises were essential, as mentioned previously. Pollack described Boulanger’s regimen as entailing the study of choral works from composers from the Renaissance through the nineteenth century; the composition of a passacaglia for piano and eventually a complete ballet; and orchestration assignments ranging from arrangements of the works of other composers to composing small works for a specific combination of instruments.67 Additionally, Teresa Walters states,

Boulanger recommended study of four major treatises: Andre Gedalge, (1856-1926), Traité de Fugue; Vincent d’Indy (1851-1931), Traité de Composition; Maurice Emmanuel (1863-1939), L’histoire de la Lange Musicale; and Marcel Dupré (1886-1971), Traité d’improvisation. Well-read in twentieth-century music treaties, Boulanger also used Alfredo Casella (1883-1947), Histoire de l’harmonie; and Charles Koechlin’s Encyclopédie de la Musique. These all served to develop both excellent musicianship and technique.68

According to Murchison,

Copland specifically described two ways Boulanger instructed him. The single idea that most represented Boulanger’s teachings, concepts, and aesthetic was that of la grande ligne: Boulanger’s concept of la grande ligne was essentially that of forward linear progression and formal clarity. Nadia’s concept of la grande ligne was critical to her comprehension of interrelationship of musical elements and form.69 More

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68 Murchison, The American Stravinsky, 38.
than just a drillmaster and gifted pedagogue, Boulanger was a theorist, aesthetician, and critic, writing and speaking about music outside her classrooms and private lessons throughout her career.  

In his autobiography, Copland stated,

I can still remember the eagerness of Nadia’s curiosity concerning my rhythms in these early works, particularly the jazz-derived ones. Before long we were exploring polyrhythmic devices together— their difficulty of execution intrigued her. Mademoiselle was confident that I could write in larger forms.  

Boulanger was greatly influenced by Stravinsky throughout her teaching. However, she did not impose any particular style on her pupils even though she loved certain artists. It appears that she was stricter in the technical field. Thomson expresses, “Her teaching of the musical techniques is … full of rigor, while her toleration of expressive and stylistic variety in composition is virtually infinite.” She was the answer to many composer’s dreams. Her greatest gift was to draw out rather than impose, to guide rather than direct, which is surely the hallmark of mature teaching. Kendall talks about how sometimes a teacher must take a gamble in becoming destructive in order to become constructive. It seemed to be her practice of keeping her personal favorite and least favorite composers at a level of almost non-existence. Boulanger did mention in the latter part of her life that she had little sympathy for Rachmaninov’s music. In a conversation with Idil Biret, a Turkish pianist, she said she thought that Rachmaninov was an exceptional pianist who played horrific music. Aaron Copland shared that attitude with her. Copland states, “The prospect of having to sit through one of his extended symphonies or piano concertos tends, quite frankly, to depress me. All those notes, think I, and to what end? To me Rachmaninov’s characteristic tone is one of self-pity and self-indulgence tinged with a definite

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melancholia.” This concept is where Copland concurs with Boulanger: the fundamental substance of music must be sound above other considerations, and no amount of addition, despite how appealing, may make up for rudimentary insufficiencies.

Boulanger was noted for being a superb teacher but not a composer. One would think a great teacher would also be good at their craft, not only great at just teaching it. Did she have any original works at least published? Potter states that there is no proof that Boulanger wrote any original works as a composer. She restricted observations of her music, after renouncing composing, and her colleagues sought to understand why she declined to debate her music. Boulanger did not even promote her music to be performed and said that she did not have talent as a composer.

Copland’s student-teacher relationship with Nadia Boulanger was special. He began recruiting other Americans to join him. His proficiencies were growing as he employed Stravinsky-like rhythms and transparent instrumental sounds to his initial works, and music for an unperformed Grohg ballet. His years in Paris garnered many fruitful contacts for him, such as Roussel, Prokofiev, Milhaud, and Koussevitzky. His trips to England, Belgium, and Italy during the summers exposed him to different music. He absorbed a useful model of counterpoint from Mahler, along with orchestration. He began to take an interest in jazz, employing syncopated and polymetric rhythms and some ‘blue’ intervals in his subsequent compositional works. Copland shared an apartment with Harold Clurman in Paris. Clurman’s ideas on art and society helped Copland create his own art without systematic influences from reading or argument. He acquired his own musical personality, maturing from his earlier impulsive affinities with Mussorgsky and

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Scriabin. Copland wanted to become just as identifiably American as Stravinsky and Mussorgsky were Russian.

Copland greatly benefited from studying with Boulanger, as the development of their relationship as student and teacher produced several byproducts. Reflecting upon their relationship, he acknowledged that, in addition to Boulanger’s many attributes, he specifically cherished her comprehensive knowledge of music literature; the thoughtfulness she paid to transparency, elegance, and formal continuity (“la grande ligne”); and her confidence in her young American students. In regards to the benefits of their relationship, he appreciated the opportunity to encounter the distinguished artists who came to her Wednesday teas, events he described as “a continuing link in that long tradition of the French intellectual woman in whose salon philosophy was expounded and political history made.” The writings of her friend André Gide made a particularly strong impression on the young composer. 77

CHAPTER 4. COPLAND IN AMERICA

Under Boulanger’s guidance, Copland composed his first orchestral score, a ballet Grohg, which he finished during his return to the U.S. Before Copland returned home, Boulanger prearranged a major American première for some of his works, including an organ concerto to be played by both the New York Symphonic Orchestra under Walter Damrosch and the Boston Symphonic Orchestra under Sergey Koussevitzky, with herself as soloist. The resulting Organ Symphony (1924) initiated a significant partnership between Copland and Koussevitzky, who was set to perform twelve of Copland’s works, comprised of numerous works that he individually commissioned and introduced. Butterworth discusses Copland’s return to America in June 1924 as well as the invitation to Nadia Boulanger from Damrosch and Koussevitzky, who asked her to appear as solo organist with the New York Symphony Orchestra and Boston Symphony Orchestra, respectively. She had so much belief in Copland that she asked him to compose a work for her to play. Copland agreed. He earned a living playing the piano in a hotel trio in Milford, Pennsylvania, while composing the Symphony for Organ and Orchestra in the summer of 1923.

Koussevitzky’s support of Copland was demonstrated when he convinced the League of Composers to commission a work for a concert he aspired to conduct the season after the premiere of the Organ Symphony. Copland composed a suite of five movements entitled Music for the Theatre. No specific dramatic or literary associations were attributed to the piece. The Prologue, with a molto-moderato tempo marking, showcases the theme right away with the solo trumpet. The second movement, Dance, is faster than the previous movement with allegro molto 5/8 markings, a brief panicky dance that has a very simple form and theoretic material. The third movement is very slow, lento 4/4, and entitled Interlude, a song without words constructed on a
lyrical theme that is reiterated with delicate variations. Movement four, Burlesque, is the fastest movement with Allegro vivo in 3/8. It takes on a strophic form, A-B-A-B, which alternates between verse and chorus. The final movement, Epilogue, presents a reoccurrence back to the original tempo marking of molto moderato. No new themes are introduced in this movement, which only uses recycled parts from the first and third movements. The quiet mood of the Prologue is recaptured, ending in pianissimo. 78

In January of 1925, Copland composed two choruses for female voices, the first unaccompanied, the second with piano. The two choruses were showcased on April 24, of the same year, in the Engineering Building in New York City by the Women’s University Glee Club. Gerald Reynolds conducted, with the composer performing the intricate piano accompaniment to the second chorus. The first chorus, The House on the Hill, is set to the text of an American poet, Edward Arlington Robinson, from his anthology *Children of the Night*. In contrast, the second chorus, An Immorality, is set to a cultured, jazzy tune for a soprano soloist, SSA chorus, and piano. Ezra Pound, a poet Copland met in Paris, wrote the text. The first chorus begins with a wordless vocalise separated antiphonally between two female choruses that repeat throughout the piece to accentuate the melancholic, grieving nature of the poem, which illustrates Robinson’s own abandoned home. The second chorus has rhythmical and polytonal complexity. It possesses alternating major/minor thirds and the vamping accompaniment of the piano against the voice, a look backwards to the scherzo of the First Symphony and forward to the Piano Concerto of the following year. Gershwin felt the spirit and character of this chorus epitomized the 1920s American popular songs. 79 It is essential that Copland’s music endure as an

achievement of American culture. Copland’s jazz period was a step in the direction of folksong, but Gershwin used it as inspiration. Copland was craftier than Gershwin. Gershwin allowed his composition to become burdened by ill-assimilated symphonic interludes of the European tone poem. For Copland, the supplementary earmark of Americanism was spurred by the incorporation of the indigenous substratum of New England and Shaker hymnody and cowboy songs. Folk music was very attractive to him.\(^{80}\)

Conferring with Pollack in his biography on Copland, he talks about his return from Paris to New York in June 1924, including his reflections upon the notion of becoming a music critic. Copland showed promise; he was very determined to make a living in music and chose a different path from his music colleagues. Several serious European composers struggled significantly to survive on commissions and royalties, so imagine the effect on a young unknown American composer. He worked very slowly and produced one work a year, which needed no revision. He could compose in an array of styles and mediums. His lack of a family to support permitted him to live frugally and he did not need much: just a bed, a desk, a chair, a piano, and a place to store his books, scores, and records.\(^{81}\) Later, Copland could not recall how he made it through his experience in New York during the years 1924-1926. \(^{82}\) At the beginning of the 1930s, he had ambiguities, expressing his doubts about the relationship between the composer and the musical community. In an autobiographical essay, he stated,

I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer. The old ‘special’ public of the modern music concerts had fallen away, and the conventional concert public continued apathetic or indifferent to anything but the established classics. It seemed to me that composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no

\(^{80}\) Berger, *Aaron Copland*, 90-91.
\(^{82}\) Copland and Perlis, *The Complete Copland*, 43.
sense to ignore them and continue writing as though they did not exist. I felt it was worth the effort to see if I couldn’t say what I had to say in the simplest possible terms.  

The *Grove Dictionary of American Music* acknowledges that Copland evaded teaching full-time and desired that he and his colleagues do what they really wanted to do: compose for a living. Copland was active in New York’s League of Composers, frequently writing for their journal, *Modern Music*, as well as their magazines and newspaper. He organized the Copland-Sessions Concerts (1928-31) and Yaddo Festivals (1932-33). He helped oversee the Cos Cob Press, which was established in 1929 for the publication of current American music; took on a leadership role in the American Composers Alliance (ACA) (1939-45); and co-founded the American Music Center (AMC) (1939). These associations promoted Copland and older composers such as Carl Ruggles and Charles Ives; contemporaries including Roger Sessions, Roy Harris, Walter Piston, Virgil Thomson, and Carlos Chávez; and younger figures such as Israel Citkowitz, Paul Bowles, Vivian Fine, Marc Blitzstein, and Henry Brant.

Copland was appointed assistant director of the Berkshire Music Center by Koussevitzky in 1940, where he taught students most of the summers until 1965. Koussevitzky became for Copland a model of ‘courage’ and ‘vitality’ in a frequently conservative and monotonous musical world. Even with the support of Koussevitzky, the pianist John Kirkpatrick, reviewers Paul Rosenfeld, Lawrence Gilman and Edmund Wilson, patrons Claire Reis and Alma Wertheim, choreographer Martha Graham, and other composers and artists, Copland’s ‘strident’ and ‘nervous’ music was met at first with a largely unconvinced audience and press. The jazzy Piano Concerto (1926), which was scripted for the composer to perform with the Boston

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Symphonic Orchestra, received a particularly hostile reception. The New School for Social Research, the Henry Street Settlement, and Harvard University, which offered only paltry commissions and part-time teaching appointments, along with grants from individuals and foundations kept him from destitution. In spite of these adversities, Copland eschewed a full-time university position, hoping that he and his American colleagues might earn decent livings from composition.

In 1928, Copland took a much-needed excursion to Mexico before he played his Piano Concerto at the Hollywood Bowl. He stated that his workload and activities were extremely challenging and did not permit him time to write music. He was overloaded with presenting lectures for a living, organizing the Copland Sessions Concerts, and presenting modern music concerts to the New School, as well as finding assistance for Israel Citkowitz in Paris, and he had other innumerable requests. Copland got the solitude he needed, although it felt anomalous to him. It was essential for him to make a choice about his future. He could take advantage of proposals from abroad or remain in New York and work on his music while advancing the cause of American music. Chávez wanted him to come to Mexico and play the Piano Concerto with the Orquesta Sinfónica of Mexico in Mexico City. Sessions urged him to apply for the Rome Prize, as he thought that he could win it and spend his time writing music. 86

Copland suggested that Sessions present a Copland-Sessions concert in Paris, an idea that Sessions did not like due to the fact that the concert series was not yet established in America. Sessions said, “Don’t you think it is a little premature; that our concerts have not really established themselves sufficiently in America.” However, Copland wanted to present the concert and was unwilling to give up on the idea. Boulanger, who agreed with him, also thought

it was a good idea. Copland demonstrated his different approach to music in comparison to other composers by recounting conversations in which several artists said that they worked best drawing from their own experiences. In contrast, Copland preferred to visualize doing something that he was not doing. He anticipated that what was initiated with the Copland-Sessions Concerts was an endeavor to advance the younger generation of composers, an endeavor he wanted to continue at Yaddo. He did not return to New York until the beginning of November 1930, when his New School lectures, for which two hundred people registered, started. Also in 1930, Copland lived and toured with Victor Kraft, a photographer. They were romantic companions from 1932 until the mid 1940s. They had a discreet secretive life, as Copland was one of the first outstanding homosexual composers with an amorous companion.87

The Depression had begun to affect the quality of New York life. The carefree attitudes of the twenties had become grim in a challenging time. The artist always seems to be the first to experience suffering, particularly in America where the artist does not have the respect enjoyed by artists abroad. Copland continued to write music. In the spring of 1931, he composed a piece for a Theatre Guild production of Miracle at Verdun by Hans Chlumberg. He also planned ahead for the hard times he saw quickly approaching: he prearranged an extended trip to Europe following the last Copland-Sessions Concerts series in New York. In this last series, Sessions and Copland wanted to present something new and unfamiliar. They wanted to do a film program in which only thirty members of the New York Philharmonic-Symphony Orchestra would perform, conducted by Hugh Ross. The program included three films by young avant-garde photographer Ralph Steiner, one with music by Blitzstein and two with scores by McPhee;

films by Cavalcanti and some news clips with scores by Milhaud; Copland’s Music for the Theatre; and Sessions’ Black Maskers.\textsuperscript{88}

During the late 1930s and early 1940s, some of Copland’s patriotic works, ballets, and lighter works, for example, El salon México (1932-36), generated popular and critical acclaim. He received a Pulitzer Prize for Appalachian Spring (1945) and the New York Music Critics’ Circle Award. He had an excellent relationship with Boosey & Hawes, which helped advance his career, as did the increasing celebrity of Bernstein, his most prominent champion after Koussevitzky. A fruitful score for the documentary \textit{The City} was commissioned for the 1939 New York World’s Fair. The score resulted in five feature Hollywood film scores, four of which received nominations for the Academy Award, which was ultimately won by \textit{The Heiress} (1949). During this phase, Copland toured extensively in South America on behalf of both the Coordinator of Inter-American Affairs (1941) and the State Department (1947). He also reported on any musical circumstances. Copland established friendships with several Latin American composers, such as Gianastera, who, like Britten, Takemitsu, and others from around the world, were inspired by Copland’s nationalism. By the late 1940s, Copland had achieved extensive recognition as the leading American composer of his era.

Copland was composing a piano work (the Sonata) in 1939-40 in Woodstock when several producers who had previously disregarded his symphonies, operas, and chamber music saw \textit{The City} playing in a movie theater. Hal Roach and Lewis Milestone, the producer and director, respectively, of the film \textit{Of Mice and Men}, sent Copland a telegram asking him to compose the score for the film version of the prize-winning play by John Steinbeck. This commission was Copland’s first for a major movie score. Milestone was not an ordinary

\textsuperscript{88} Copland and Perlis, \textit{The Complete Copland}, 70-81.
Hollywood director; he allowed Copland great latitude. In fact, Milestone extended the length of the movie to accommodate Copland’s score, despite concerns. Milestone recognized that some scenes needed the music to express the emotions of the characters. Other producers wanted a composer who did not follow the formula for movie music. Copland struggled to find recorded music to use temporarily for the previews; therefore, he worked at a frenetic pace while the previews were showing. He relished working late at night in a desolate studio that resembled a medieval village or a western ghost town. He was given a cue sheet indicating which scenes needed music. Copland had to learn a great deal about the technical facets of filmmaking, such as how to prevent the music from hindering the speaking, which he found to be difficult. He felt that movies were quite talkative, not leaving space for music. Consequently, there was always a temptation to include music in every scene. Copland understood this tension and was careful not to overdo or underdo the scoring for a film.

In his autobiography of Copland, Butterworth also discusses his composition of Appalachian Springs. Copland was still in Hollywood when Elizabeth Sprague commissioned him to compose music for a ballet for Martha Graham. He started his initial sketches in 1943, completing the entire score the following year at Harvard University in Cambridge, Massachusetts, where he taught. The piece, which is scored for thirteen instruments, was first presented in the Coolidge Auditorium of the Library of Congress in Washington on October 30, 1944. The title came from a poem by Hart Crane. Louis Horst was the conductor. The work received the New York Music Critics’ Circle Award for outstanding theatrical work for the 1944-45 season and the Pulitzer Prize for music in 1945. The work, set in the early nineteenth century, discusses preparations for a Pennsylvania wedding in a farming community. Its music

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mirrors folk songs from the Appalachians. Appalachian Springs contains nine movements, the seventh of which quotes the Shaker song ‘Simple Gifts’ in the clarinet, on which Copland composed a sequence of variations. According to Copland and Perlis, Pearl Lang said,

Appalachian Spring is a joyous piece and that’s unusual for Martha’s repertory. Without a tragic moment in it—there is only the hint of one—the allegro toward the end of the Bride’s solo where she rolls down the stairs, there is an anticipation of a storm, of something dissonant in her life. The Preacher’s part had much more darkness in it originally the way Merce did it—a lot of the movement—the arm stretched down from on high directly following the square dance. I always thought it meant you would roast in hell if you continued to dance. I don’t think there is another dance that has sustained year after year after year as Appalachian Spring has.

A Manhattan resident for countless years, Copland felt obligated to leave the city in 1947. He purchased Shady Land Farm, a converted barn, in Ossining, New York, where he lived from 1952 to 1961. His involvement in the 1949 World Peace Conference made him a target of anti-communist smear campaigns. These attacks concluded in the cancellation of his piece Lincoln Portrait from a presidential inaugural concert in 1953 and a subpoena to appear before a congressional subcommittee in a closed hearing. Copland denied being a communist during these trials and effectively avoided incriminating any friends or associates.

In the late 1950s, he was commissioned by the Louisville Symphony Orchestra to transcribe Piano Variations for orchestra. He completed the transcription on December 31, 1957, and the Louisville Orchestra with Robert Whitney as the conductor premiered it on March 5, 1958. Copland said,

My purpose was not to recreate orchestra sounds reminiscent of the quality of the piano, but rather to rethink the sonorous possibilities of the composition itself in terms of orchestral color. I could not have done this when the Variations was new, but with the perspective of twenty-seven years, it was not difficult to orchestrate the piece using the original as a piano sketch with orchestral possibilities. The

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91 Copland and Perlis, The Complete Copland, 173.
overall plan remains the same, but the bar lines have been shifted in some instances to facilitate orchestral performance.

The *Louisville Courier Journal* published a review of the Orchestral Variations the following day entitled: “New-Old Copland Work Cheered, Also Jeered.” Critic William Mootz characterized the audience’s response as ‘mostly bewildered’. Howard Taubman from *The New York Times* wrote, “The music has not changed; our capacity to respond has.”

Copland taught at Harvard University in the 1950s, leaving for six months to travel to Europe and then Israel for the first time before returning. He also served as the chairman of the faculty at Berkshire Music Center each summer until his retirement in 1965. He offered generous support to other composers, from Chávez and Citkowitz to Takemitsu and Del Tredici, as both a faculty member and a colleague. His help took the form of reinforcement for the composers rather than direction on a specific path, hoping that younger composers would surpass him and his contemporaries in advancing forward to a “solid American tradition.” In addition to the honors mentioned above—the Pulitzer Prize (1945), the New York Music Critics’ Circle Award (1945), and the Academy of Motion Picture Arts and Sciences Oscar (1950)—Copland received the Gold Medal of the National Institute of Arts and Letters (1956), the Presidential Medal of Freedom (1964), the Commander’s Cross of the Order of Merit of the Federal Republic of Germany (1970), and the Howland Prize of Yale University (1970). He was also bestowed with honorary degrees from Princeton (1956), Oberlin, Harvard, Brandeis, and a number of other universities. He held memberships or fellowships in the American Academy of Arts and Letters (Copland eventually became president), the American Academy of Arts and Sciences (Boston), the Accademia di S. Cecilia (Rome), the Royal Academy of Music and the Royal Society of Arts (London), the Academia Nacional de Belles Artes (Buenos Aires), and the University of Chile. He served as a director and board member for the American Music Center, the American branch
of the ISCM, the Koussevitzky Foundation, the Edward MacDowell Association, the Charles Ives Society, and the Naumburg Foundation, and was advisory editor of the journal *Perspectives of New Music*. In 1982, the Aaron Copland School of Music was founded in Queens College. Copland surfaced as an orator, pianist, and conductor between the years of 1959 and 1972 on fifty-nine television programs, including twelve series for the National Television network and many interviews for the BBC. 93

In 1961, Copland relocated to a larger house in Rock Hill close to Peekskill, New York, where he lived until his death. He did not really compose very much after 1972. Copland says, “It was exactly as if someone had simply turned off a faucet.” However, he was grateful for his long career. After retiring, he began experiencing short-term memory lapses in the mid-1970s. He was later diagnosed with Alzheimer’s or a similar disorder. A decade later, he was under frequent medical care. Copland died a few weeks after his ninetieth birthday. His cause of death was respiratory failure brought on by pneumonia. Copland wrote several articles and books, including two successful music appreciation texts, *What to Listen for in Music* (New York, 1939/1988) and *Our New Music* (New York, 1941; revised and lengthened in 1968 as *The New Music 1900-1960*). He was also a co-author of his own autobiography with Vivian Perlis. He preferred the immense public settings of stage, screen, radio, television, and concert halls but, on the other hand, also appreciated the tremendous intimacy of solo piano. Copland composed eight film scores during the years of 1939-61, for two documentaries and six feature films. He exceeded his own expectations by setting new standards of delicate underscoring and cultivated dramatic sensibility in American cinema. Furthermore, he helped present Hollywood with a Modernist idiom, which was epitomized by the dissonant harmonies accompanying the conflict

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between Lennie and Curley in *Of Mice and Men* (1939). Finally, he expounded on the effectiveness of customizing musical sonority and style to meet each film’s distinct needs.\(^9^4\)

CHAPTER 5. STRAVINSKY’S BIOGRAPHY AND
STUDY WITH RIMSKY-KORSAKOV

Igor Fyodorovich Stravinsky was born on June 17, 1882. His birthplace was
Oranienbaum, a suburb of St. Petersburg, Russia, which was not his family’s home country.
Actually, he had Polish ancestry on his father’s side.\(^{95}\) Roman Vlad claims that the true origin of
Stravinsky’s family is not absolutely known by his various biographers. However, Vlad states
that he knows personally, from Stravinsky himself, that his father’s side of the family was
Polish.\(^{96}\) Stephen Walsh describes Stravinsky as a nobleman, using Russian idioms, with parents
he portrays as ‘dvoryanie’ or upper class.\(^{97}\) The family relocated to Russia following the
partition of Poland.\(^{98}\)

As recalled by Stravinsky, his first memorable musical episodes occurred early in his
childhood, as he could hear his father practicing new roles two rooms away. His father sang on
the stage of the Mariinsky Theatre, but his music was considered incomprehensible when
compared to a peasant’s rudimentary folksong.\(^{99}\) In contrast to Copland, Stravinsky described his
childhood as being miserable and solitary, stating that his parents and siblings mistreated him.
Fyodor Stravinsky, Stravinsky’s father, was described as distant and coldhearted, with an
uncontrollable temper.\(^{100}\) In Fyodor’s defense, Ignaty Stravinsky, his father, was a womanizer, a
working agronomist who behaved in a vaguely dishonest manner that ultimately resulted in him
leaving his Russian wife.\(^{101}\) Although one would expect a mother to be more loving and

Limited, 2002), 1.
1992), 3-4.
\(^{100}\) Oliver, *Igor Stravinsky*, 12-22.
protective of their child, apparently Anna Stravinsky, Igor’s mother, enjoyed tormenting him, going so far as to mortify him later in his life by asserting she had a disgust for his music. Michael Oliver writes, “It is hard to tell whether this reticence hides genuine misery, even cruelty, … another gifted child Stravinsky felt alienated from his family’s conventional respectability.”\textsuperscript{102} Anna was one of four daughters of a high-ranking official in the Ministry of Estates in Kiev, a highly regarded if monotonous man who cultivated his daughters in the appropriate, somewhat prim manner of the provincial nineteenth century. Anna matured into a national singer and fluent pianist and a well-organized, if strait-laced, wife and mother.\textsuperscript{103} Stravinsky hinted that he may have inherited her gift for sight-reading.\textsuperscript{104} Even his brothers aggravated him. One of Stravinsky’s most compassionate relationships during his early childhood was with his father’s butler Simon Ivanovich, who shielded him from the ruthlessness of his father, and Bertha, a German nurse and later his children’s nursemaid. There is no record of any physical abuse but there were frequent public embarrassments.\textsuperscript{105}

Stravinsky did not speak much about his previous music education but pays tribute to Pokrovsky and two piano mistresses, A.P. Snyetkova and L.A. Kashperova. Paul Griffiths suspects there is no reason to assume that Stravinsky had any theory or compositional training prior to studying with Rimsky-Korsakov in 1902. Stravinsky stated that he pictured himself as someone born into a musical household who was ignorant of musical science. There is a photograph of Stravinsky sitting in a room with portraits of masters such as Bach, Beethoven, Wagner, Schumann, Berlioz, and Mussorgsky on a wall behind him. Although he wanted to

\textsuperscript{102} Oliver, Igor Stravinsky, 12-22. 
\textsuperscript{103} Walsh, The New Grove Stravinsky, 1. 
\textsuperscript{104} Oliver, Igor Stravinsky, 12-22. 
\textsuperscript{105} Oliver, Igor Stravinsky, 12-22.
compose, he could not follow the educational route, as he faced great opposition from his parents. Just like Copland’s parents, Stravinsky’s parents did not recognize his musical talents. His father wanted him to be realistic, another similarity with Copland, and did not really believe in his musical career. Instead, his father wanted his son to enter the legal field.

After completing secondary school, Stravinsky enrolled in St. Petersburg University as a law student in 1902. However, law was not what he wanted to study; he wanted to study music. While at law school, he became friends with Vladimir Rimsky-Korsakov, the composer’s youngest son, who was a very good violinist. During the summer, Stravinsky traveled from Bad Wildungen to Heidelberg, probably at the suggestion of Vladimir, to visit the Rimsky-Korsakovs. Nikolai Rimsky-Korsakov was unlikely to be impressed by his awkward miniatures, but something captured his attention. He advised Stravinsky against entering the Conservatory, sensing that in such an environment the 20-year-old composer would be discouraged by his own lack of training. Instead, Rimsky-Korsakov offered him lessons in orchestration and musical form. Stravinsky admired Glazunov just as much as he did Rimsky-Korsakov. Glazunov’s academic style epitomized a type of antidote to the sensuous proclivities of the ‘Five’, a group to which Rimsky-Korsakov belonged. Stravinsky composed his Symphony in E-Flat while studying with Rimsky-Korsakov. In fact, he dedicated the piece to him, as it shows clear signs of Rimsky-Korsakov’s influence. The work also reflects a closer relationship to Glazunov, as Stravinsky appreciated his “feeling for symphonic form.” Among his many influences, Stravinsky acknowledged studying Wagner’s scores passionately while learning his

craft. Some of his other inspirations included Tchaikovsky, Wagner, and, of course, Rimsky-Korsakov. As mentioned earlier, Stravinsky wanted to acquire the remarkable mastery of a composer, not just their sound or outlook. Instead, he sought to surpass his influences in music.

Vlad states,

He had to try to understand the Wagnerian approach and assimilate it before there could be any question of developing it as far as it would go, and then either going beyond it as did Schoenberg, or reacting against it, as in fact he did in due course. It must be said, however, that even in this work Stravinsky does not make systematic use of Wagnerian chromaticism, but writes chromatic passages alternating freely with others which suggest a variety of origins.  

Following Rimsky-Korsakov’s death in 1908, Stravinsky never studied with anyone else. His motives regarding Rimsky-Korsakov were clear. He wished to acquire his remarkable mastery of the métier of composition, rather than his taste or outlook.

Stravinsky repeatedly refused not to wear himself out over issues that only led him to compromise his music. European art had been torn between classicism and romanticism.

According to Heinrich Strobel,

The more dominating the manifestation of the artistic individual, the more violent was that struggle which, … had culminated in the German music of the nineteenth century. This music signifies the victory of the individual over the omni-validity of style, … But the omni-validity of style and the mentality of the craftsman are the very things Stravinsky wishes to re-conquer. This means a strict departure from romanticism, which we must fully understand in its entire concept.

As a musician, Stravinsky’s heightened awareness would not allow him to fail to comprehend the coloristic advances made by romantic music. He had a feeling for the sensuous and melodic élan. His influences and admirations were found in Schubert, Weber, and Tchaikovsky. He cherished Tchaikovsky’s small form, elegant piano pieces. He had a love for the works of Verdi,

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Weber, and Schubert. With respect to Verdi and Schubert, he loved their unstructured melodies. He equated classicism with health, and romanticism with an illness of which he must necessarily be suspicious, in accordance with the Goethe word.\textsuperscript{114}

CHAPTER 6. STRAVINSKY’S WORK IN PARIS

The French influence on Stravinsky’s work began to surface in his orchestral works during 1908-09. That influence was significant because it led to him discovering his own voice. Richard Taruskin believes that there is no evidence to validate this assertion, but “Stravinsky abetted it greatly.” 115 Walsh examines the emergence of Stravinsky as a modernist, dating that emergence back to Petrushka. The piano writing of the motive ‘Petrushka’s Cry’ has the authentic aura of the keyboard. Petrushka is a famous fanfare that typifies the black and white note coloring. He describes it as such, saying the left-hand confines itself to the black notes whereas the right-hand limits itself to the white notes. This piece represents perhaps the first time that Stravinsky strayed from harmony based on the rules to harmony based on touch and instinct. Walsh says that it was an asymmetric pattern of discord that automatically results from the spacing of the hands, not having anything to do with dissonance in the old sense of tension and release. 116 He explains,

On the contrary the harmonic coloring is stable; compare the fanfare at fig. 95 (49) with the orchestral cluster made out of the same notes just after, at the passage labeled “Petrushka’s Curses” (Ex.6). In the “Russian Dance”, similarly, the parallel white note discords are simply a comfortable way of thickening the tune, just as the near-mechanical repetitions (apt as they are to the story) seem to arise from the sheer enjoyment of an elementary tune under the hands. 117

In February 1915, Stravinsky made a two-week trip to Rome to be present at the Italian première of Petrushka, to consider Diaghilev’s new idea of a danced Mass, and also to play the draft of the first scene of the wedding ballet, Svadebka, for him. During the first year of World War I, Stravinsky worked hard at his little songs and choruses, “with their tight distillation ...” 118

In May, he started his first stage work. Ida Rubinstein commissioned this piece due to her interest in the myth Persephone. Persephone was both a cantata and a melodrama, with a verse by André Gide. Stravinsky’s second work commissioned by Ida, one of his biggest pieces between The Nightingale and The Rake’s Progress, was entitled Oedipus Rex. Interestingly, it is the least performed piece as well. According to Griffiths, Walsh provides evidence that Stravinsky’s Persephone was a Christianized spring ritual that is tremendously Russian and particularly Stravinskian. Between the years of 1915 and 1921, Stravinsky had begun investigating in his compositions a foundation centered partially on classical and music-hall dance styles, partially on national types, and even partially on ragtime. He started making a gradual transition after the war to a new style of music.

In June 1920, Stravinsky and his family moved from Switzerland to France. This move marks the beginning of neoclassicism for him. He began testing a theory, which he later declared to have extracted from Russian folk verse, of a moveable inflection. The moveable inflection could be played off contrary to the natural accents of speech, as well as in contradiction of the musical meter, to create yet an additional rhythmic tier, somewhat like the tensions superimposed on the systematic patterns of The Rite, but less capricious. Pulcinella was his first work that moved towards neoclassicism. Stravinsky was very fond of Naples and Neapolitan music. Correspondingly, Diaghilev advocated the Neapolitan character Pulcinella to Stravinsky in 1919, for which the latter wrote a one-act Ballet. However, it is the Octet,

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123 Vlad, *Stravinsky*, 75-77.
composed in 1922 for wind instruments, that is quoted as Stravinsky’s earliest neoclassical masterpiece, which is a specifically successful example of eclectic imitation. According to John Cross,

Its effect derives from a rhetorical confrontation between various classical forms—set forth in Baroque-like textures—and the composer’s idiomatic use of diatonic and octatonic pitch structures. Stravinsky pointed towards these historical models when he commented that the Octet was influenced by the terseness and lucidity of Bach’s two-part Inventions and by his own rediscovery of sonata form.”

Out of all the numerous strategies that were at work in this piece, what stood out was the conflict of diatonic and octatonic pitch structures to create an analogue for tonal closure or form a cadence, an ending point.125

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CHAPTER 7. STRAVINSKY IN THE USA

Stravinsky, who became a French citizen after World War I, took several tours to America between the wars. In 1939, he was asked to present a series of lectures about the poetics of music at Harvard University, from which he later published a book entitled *Poetics of Music*. Stravinsky did not grant access to his personal life through his music. In fact, after his mother, wife, and daughter died between 1939 and 1940, he never exhibited the sorrow he experienced in his music. Vlad even states,

As we have seen, some of Stravinsky’s works are designed as an opiate or a means of escape from reality, while others seemed to be colored by the emotional residuum of tragic human experiences. But there is one thing which Stravinsky’s music never reflects sentimentality. Outwardly Stravinsky’s artistic approach has invariably been one of extraordinary sensibility towards the peculiar cultural background influencing it at any given moment. 126

There has been a lot written about the intimate relationship between Stravinsky’s stages of musical maturity and his background of Russian culture, consisting of apparent or real parallels between his art and the manifold trends then taking shape in Paris. He adjusted to the varying characteristics of intellectual and artistic life in Paris. America could not offer to Stravinsky what Paris could. During this time, Stravinsky’s musical temperament was established, which would not be subject to alteration by his new environment. In 1945, he became a United States citizen, when the war and other events transpired to keep him there permanently. 127

Stravinsky shadowed Claude Debussy and the way that he epitomized the impressionistic proclivities of his era. Stravinsky himself fixated on the satirical, ironic, and sardonic elements from the previous period, a period in which proficient technique was the common property of a


forward-thinking composer. Stravinsky’s influences were compelled to establish themselves among dissimilar musical climes.

Roger Sessions discusses Oedipus Rex in *Stravinsky in Modern Music*, beginning with a description of the meticulously harmonic basis of Oedipus and its disconnect from Stravinsky’s other works, which tend to be contrapuntal.\(^{128}\) There is a connection with Handel through spirit and method, but Handel’s personality is absent. Furthermore, Sessions addresses the terminology and differences between tonal and tonic, indicating that the harmonic foundation of Oedipus is more tonic than tonal. Stravinsky expresses tonality as the harmonies of a perfect cadence, frequently found in isolated phrases.\(^ {129}\) In an article in Stravinsky’s Modern Music, Marc Blitzstein also discusses Oedipus Rex, referring to it as an opera-oratorio.\(^ {130}\) He deems the manner in which the piece effects its harmonic development, its fundamental lack of contrast, as a remarkable quality, and incidentally one that has not received much attention. Although the music was the most significant element of the opera, it could not reduce the responsiveness of the eye to a meager registration of sound. The use of marionettes resolved the issue commendably, as they were good-looking with movements that were dignified and effortless. Blitzstein describes their moves as subtle; little by little one would stop watching them and commit to the score. Every once in a while, the marionettes would return to the visual scene, setting off the imagination by a fresh gesture or the entrance of a different character. However, the production was a failure due to the mood. Everything appeared to be excessively shadowy and indirect. The production was said to be too imaginary and obscure.\(^ {131}\)

\(^ {131}\) Oja, *Stravinsky in Modern Music (1924-1946)*, 35-36.
If we look at the subtitle of Stravinsky’s Quatre Pièces à la norvégienne, we can see that it denotes Four Episodes for Orchestra. The piece is episodic due to its original design as incidental music for a film about the Nazi invasion of Norway. Stravinsky accepted the invitation to compose score for this film, but he did not make any concession for American commercialism or its procedures. He did not approve of what he called “so-called arrangers” tampering with his works. Hollywood purposely did not use Stravinsky’s music because he did not want someone tampering with it; Broadway producers, however, gave in to Stravinsky. The work includes four episodes, Intrada, Song, Wedding Dance, and ‘Cortège’. Stravinsky used a number of Norwegian folk-tunes to match the setting of the film, the first time in twenty years that he resorted to using folk themes. There’s a possibility that this use may have been prompted by the work that he was currently composing. The allusion to folk motifs in the Sonata for two pianos was not posed ‘for the love of “pure art”’, as Stravinsky stated in the Dialogues. Vlad says,

Several of the themes on which the Sonata is based are unmistakably Russian in character; but perhaps this statement needs qualification: the Russian flavor is not produced by picturesque splashes of local color; on the contrary, the themes are completely devoid of local color. The “Russian” feeling comes solely from their peculiar brand of expressiveness.

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132 Vlad, Stravinsky, 129.  
133 Vlad, Stravinsky, 129-130.
CHAPTER 8. COMPARISON OF COPLAND AND STRAVINSKY

Taylor Beneke has written an essay entitled, American Masterworks: Comparison and Contrast discussing the similarities between Appalachian Spring and The Rite of Spring. On the surface, the two pieces look completely different. One seems to be a droning piece of sustained chords; the other has completely contrasting rhythms. In Beneke’s analysis, she says, “The ideal that makes The Rite of Spring and Appalachian Spring so patriotic is that within each movement of the composition, there is a patriotic hymn that is buried within the music.” In James Taylor’s analysis of the same two pieces, he declares that Copland and Stravinsky are just as similar as they are different. He suggests starting with their nationalities and musical style, acknowledging that Copland’s style is frequently likened to Stravinsky’s, although the end results differ. Thus, an analysis of these two works must consider the impact that Stravinsky had on Copland. Even if there is no musical trace in the score, there may be evidence of other characteristics. As stated earlier, Stravinsky did not want to sound like anyone but himself. His goal was to learn the technique and then interpret it in his own way. Copland, who was influenced by Stravinsky, had the same mindset. Taylor describes The Rite of Passage as harmonically and rhythmically modern. The music not only rings with folk tune echoes but

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135 Beneke, American Masterworks: Comparison and Contrast.
138 Taylor, Comparison between Appalachian Spring by Aaron Copland and The Rite of Spring by Igor [Stravinsky].
also, inevitably, with various reverberations of previous Russian music for the stage. Taylor summarizes,

It manifests a bewildering originality and technical certainty. It has a minimum of false starts and detours: the most radical ideas are present from the start, if in cruder form, and the work seems to have proceeded with great assurance. This is both contrasting and similar to Copland’s Appalachian Spring in two ways. Similar in that both works have a [folk] intonation in their performance, and contrasting, in the sense that while The Rite of Passage borrows heavily from Russian cultural background, the Appalachian Spring bears Copland’s characteristic trademark American style.139

Appalachian Spring is deceptively complex but still approachable for a beginner. According to Taylor, “The composition is candid, honest and harmonious. Instrumental lines are every so often doubled all through. This is in contrast with The Rite of Spring which challenges the audience with its chaotic percussive momentum.”140 Furthermore, Taylor identifies another similarity between the two in the way in which they make use of odd-meter rhythms. Specifically, he states,

Compositions in odd meter have an emotional effect which can be felt by the audience. For example, in 1913, by using mixed and odd meters in his score for the ballet the rite of spring, Stravinsky engendered a firestorm of musical opprobrium. The composition has been lauded for its innovative use of primitive-sounding odd-meter rhythms. Appalachian spring is also rife with odd and mixed meters, convenient for accompanying modern dance. 141

The following pages provide a small breakdown of each piece with examples. Carol Oja and Judith Tick tell us that the Appalachian Springs possesses nine continuous, nevertheless contrasting, sections that have hints and quotations from American folk materials. The seventh

139 Taylor, Comparison between Appalachian Spring by Aaron Copland and The Rite of Spring by Igor [Stravinsky].
140 Taylor, Comparison between Appalachian Spring by Aaron Copland and The Rite of Spring by Igor [Stravinsky].
141 Taylor, Comparison between Appalachian Spring by Aaron Copland and The Rite of Spring by Igor [Stravinsky].
section utilizes the Shaker dance tune, found at rehearsal marker fifty-five, upbeat, until rehearsal number fifty-six, clarinet one. Carol and Tick say,

The aesthetic significance of Copland’s use of this authentic folk tune lies partly in its simple, clearly defined rhythmic construction within the larger, balanced thematic contour. Analysis of the double-period tune itself (i.e., two successive pairings of antecedent-consequent phrases, as shown in the complete presentation of the tune in Figure 1 reveals two perfectly balanced, symmetrical quaternary pattern occurs within a larger binary (antecedent-consequent) phrase construction. The clarity and simplicity of the A-flat major tonality is established both by the transparent accompaniment, based on open octaves, fifths (and fourths) that outline the tonic chord (Ab-Eb) exclusively, and the linear thematic outline based on tonic and dominant triads.¹⁴²

The relevant bars are shown in Figure 1 below.

Figure 1. Example of antecedent and consequent of Shaker Tune.

Figure 2 below explains the earlier discussion regarding the Shaker folk tune. The functions of the antecedent and consequent stay unmistakable in their appearance of initial thematic display; the repeated double period is extremely altered. In rehearsal numbers fifty-six measures three to four in the second clarinet, we have an instantaneous recurrence of the initial consequent by the

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first clarinet, rehearsal number fifty-six, measure five through seven, first note) changes the first consequent phrase into the antecedent phrase of the second period.¹⁴³

\[ \text{Copland ex. 2} \]

![Figure 2. Example of function of Shaker tune.](image)

Stanley Kleppinger, in his article “A Contextually Defined Approach to ‘Appalachian Spring’”, discusses the vital feature of Appalachian Spring, pitch centricity. He investigates which pitch class, or pitch classes, is most accentuated in this work. In his analysis of the first allegro of Appalachian Spring, he takes measures fifty-one through measure one hundred fifty-four and scrutinizes the discrete tonal techniques, construed as smaller pieces or subsections in correlation to the prominent asserted pitch centers. Once taken apart in this way, the music is transparent in how it evolves into an understanding of tonal incoherence unique to the composition.¹⁴⁴

Walsh describes the use of folk music in The Rite of Spring as follows:

Like Petrushka, The Rite of Spring is based on folksong. Some of its themes were adapted from published collections, others were either collected by Stravinsky himself or cleverly fabricated by him in the image of Russian folk music. But, The Rite of Spring lacks that broad treatment of melody, which helped make Petrushka popular from the start. Rather, it uses its source melodies as raw material, plundering them for minute figures to use as patterns or ostinatos and

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¹⁴³ Oja and Tick, eds., Aaron Copland and His World, 262.
even treating them in a purely parasitic way as a habitat for rhythmic motives, as in the “Dance of the Earth”, whose fierce characteristic rhythm encases a basic melody in a way that could scarcely have been perceived without the sketchbook’s drawing our attention to the source. One of the most fascinating things about the melodic technique in The Rite is that the method itself, like the material, comes from folk music.\textsuperscript{145}

In his book \textit{Stravinsky: The Rite of Spring}, Peter Hill claims that there are two rhythmic categories found in the piece. The Sacrificial Dance is a prime example of the remarkable, groundbreaking, and infamous rhythm where meter operates in a perpetual flux. Hill says,

This metric disorder forms one of two rhythmic categories, its counterpoint at the other end of the spectrum being sections where the pulse is rigidly unvarying. This second type reaches its apogee in the stillness of the penultimate movement, “Ritual Action of the Ancestors”, the longest and most mesmerizing of the Rite’s slow movements. Where pulse and meter are stable this encourages other types of disorder.\textsuperscript{146}

He gives an example of this occurrence in the opening of “Augurs of Spring”, when the third measure quavers are “attacked by accents, punched out by strings and horns” (Figure 3).

\begin{figure}[h!]
\centering
\includegraphics[width=\textwidth]{metric_disorder.png}
\caption{Example of metric disorder.}
\end{figure}

Hill discusses the irregular barring, which may have numerous clarifications. The melody is significant as the meters are dependent upon it. The simplicity of the variations is that the time signatures are altered due to the tension of the melody. Hill explains that the Rite is rooted in Slavic folk music, which is characterized by irregularities. Stravinsky utilized combinations of

\textsuperscript{145} Walsh, \textit{The Music of Stravinsky}, 45.
\textsuperscript{146} Peter Hill, \textit{Stravinsky: The Rite of Spring} (Cambridge University Press, 2000), 52-53.
line with line, layer with layer uniquely, so that they were insignificant to each other. The opening chords of the Augurs of Spring can be regarded as “pure” rhythm, since melody and harmonic movement are in suspension. Hill describes the rhythms as a naive progression of quavers with irregularly spaced accents. The music moves from block to block.

Figure 4. Example of block structure.

In Stravinsky and The Rite of Spring: The Beginnings of a Musical Language, Pieter Van den Toorn talks about these prototypes using the term ‘block structure’. He uses blocks to classify the framework of two or more somewhat heterogeneous works, which can be found habitually and frequently abruptly juxtaposed. Van den Toorn describes the opening section of Agon’s “Bransle Gay” as being a rather condensed form. This common framework corresponds to measure forty-six in the “Ritual of Abduction” and is found extensively in the format of “Evocation.” There are two blocks labeled A and B that alternate. Van den Toorn explains that nearly all the dance movements of The Rite conform in one way or another to the features and implications of this construction:

149 Hill, Stravinsky: The Rite of Spring, 52-53.
Most conspicuous in Part I are the “Ritual of Abduction” and the “Ritual of the Rival Tribes” and, in Part II, the “Glorification of the Chosen One”, along with the “Evocation” and the opening section of the “Sacrificial Dance”. The underlying principles of this structure, henceforth-designed rhythmic Type I, may be summarized as follows.

1. Foreground metric irregularity; an irregular or shifting meter.

2. Two or more blocks of contrasting material alternate with one another in constant and often rapid juxtaposition. A block may consist of a single measure (which will correspond to the repeat of a single motivic unit or “cell”) or of several measures (which will reflect the subdivision of a lengthier strand of material into smaller motivic units or “cells”).

3. The irregular meter records the diverse lengths of the blocks, their internal “cellular” subdivisions, and subsequent extensions and contractions.

4. Upon successive restatements, blocks and their internal subdivisions remain stable in content. Moreover, within each block the horizontal lines or parts share the same rhythmic-metric periods (cycles or spans) as defined by the shifting meter; they proceed en masse, as it were, with no imitative dialogue or exchange. Thus, too, sharing the same periods as defined by the meter, these lines or parts are synchronized unvaryingly in vertical or harmonic coincidence; from one statement or repeat to the next, the vertical disposition is always the same. Blocks thus convey little internal sense of harmonic progress, such progress being possible only between blocks. And even the latter requires qualification, since, within the larger dimensions of a juxtaposition, the same blocks, modified or recorded are always preceding or succeeding one another.

5. It follows from the above that the invention presupposed by Type I is fundamentally rhythmic in conception. A sense of “development,” of progress, change, or movement, derives in large part from the lengthening, shortening, or reshuffling of the blocks and their internals subdivisions upon successive repeats. 150

The second rhythmic type of construction contrasts with the first and is more frequently characterized by a stable meter. The structures that follow this type tend to emerge as separate blocks by the end of the extended movements. He points out areas of interest in “Augurs of

Spring”: measures twenty-eight through thirty and thirty-one through thirty-seven. The features of Type II that Van den Toorn identifies are as follows:

1. Foreground metric regularity; most often, a steady meter.

2. The construction consists of a superimposition of two or more motives that repeat according to periods, cycles, or spans that are not shared but vary independently of, or separately from, one another. The periods of these reiterating fragments may be stable (a motive whose duration is always four quarter-note beats, for example), or unstable (always changing in duration). (Pauses or rest that follow the repeat of a motive are always counted as part of its period.) As noted, the construction may emerge as one of the several blocks within a larger block structure or, in climactic fashion, as the concluding section to an extended movement.

3. The steady meter generally records the stable periods of one of the superimposed, reiterating fragments. In the “Procession of the Sage” at nos. sixty-four through seventy), the 4/4 scheme reflects the metric organization of the tuba fragment, whose periods, although irregularly spaced, project a steady 4/4 periodicity. And in the “Dance of the Earth,” the ¾ meter reflects the quarter-note motion of the F#-G#-A#/C-D-E basso ostinato, in relation to which the periods defined by the reiterating fragments above are unstable or “mobile”, periods of one of the several reiterating fragments. In the climactic block of the Introduction to Part II at nos. eighty-seven through eighty-nine, the 5/4, 4/4, and ¼ bars record the irregularly spaced entrances of the compound fragment in the clarinets and horns.

4. As with Type I, the reiterating fragments remain fixed registrally and instrumentally, with no imitative or developmental dialogue or exchange. But since, as indicated, these fragments repeat according to periods that vary independently of one another, they produce a vertical or harmonic coincidence that is inconstant, constantly changing. But here, too, there are static implications, since this inconstancy in vertical coincidence is affected by reiterating fragments which, although repeating to independent periods, remain fixed in content.

5. It follows from the above that the invention presupposed by Type II is fundamentally rhythmic in conception. A sense of “development” has in large part to do with the synchronization and non-synchronization of the stable or unstable periods as defined by the reiterating fragments and with the vertical or harmonic implications of these shifts in alignment.  

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In his book, Hill provides some examples of the five melodies in the order Stravinsky adapted them in The Rite. A fragment of two of Stravinsky’s versions is shown in Figure 5 below, which mostly preserves the shape and intervals of the original.\footnote{Hill, \textit{Stravinsky: The Rite of Spring}, 35-36.}
**Conclusion**

Copland was driven to find a distinctive American sound. Even though Copland’s style is acknowledged as explicitly American, it did not derive from American composers like John Alden Carpenter and Henry Gilbert but rather from music he heard growing up like popular music and jazz. 153 Copland had a great ambition for affirming a relationship between his music and the world around him. In order to accomplish his musical goals, he went as far as the means of a potential revolt, if necessary. 154 The characteristics of his music that require analytic attention are his economy of means, his lucidity of textures, and the meticulousness of his tonal terminology. 155 These were atypical achievements during a period in which imprecise effects were often deemed adequate since they seem to serve a composer’s instantaneous ends in works heard from a distance in large concert halls. Contemporary critics value these qualities of workmanship as virtues of the mind; they assume feeling is then excluded. However, Copland’s position of economy is a Romantic concern as expressed by a well-organized and clear-headed craftsman. Emotion in its nineteenth-century manifestation was viewed as omnipresent, extensive and unnaturally disturbed about the relationships between things. Copland aims at a mood’s essence, paring away consequences and the accidental. 156

A chronological analysis of Stravinsky’s output inevitably gropes for patterns. 157 Over the course of Stravinsky’s life, he did not want to be associated with any particular style. 158

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Copland revered Stravinsky and his music and was able to study with Nadia Boulanger, who had worked with Stravinsky. Copland adapted some of Stravinsky’s style into his music. Minna Lederman, author of Stravinsky in the Theatre, talks about influence, problem, and tone. To repeat the quote from the introduction, Aaron Copland stated, “If we can gauge the vitality of a composer’s work by the extent of his influence, then Stravinsky’s record is an enviable one. Because of Stravinsky, the period 1917-1927 was the decade of the displaced accent and the polytonal chord. Few escaped the impact of his personality.”¹⁵⁹ One composer said, “I don’t compose. I assemble materials.”¹⁶⁰ And the other said, “Lesser artists borrow, great artists steal.”¹⁶¹ We can draw similarities between their statements.

¹⁶⁰ Howard Pollack, Aaron Copland: The Life and Work of an Uncommon Man (Henry Holt, 1999), 11.


--------. *The Selected Correspondence of Aaron Copland*. Yale University Press, 2006.


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VITA

Terrell Jones is an American composer, songwriter, orchestrator, producer, and pianist. He is from Kosciusko, Mississippi, and is the youngest child in a family of eight total siblings. He enjoys musicals. Annie, Sweeney Todd, and The Sound of Music are among some of his favorites. He always had a strong love for music soundtracks from movies such as Transformers, Home Alone, Harry Potter, and more. Jones started banging on the keys around the age of five and has not stopped yet. He has been playing piano for the church as early as the ninth grade as the main musician of the church. As his gift and skills grew so did his environment.

Jones earned an Associate Degree from Holmes Community College. He participated in the jazz band (pianist), marching band (bass drum), symphonic band (auxiliary), and Holmes Chorale (bass) as well as played piano for the gospel choir. While receiving a bachelor’s degree in Music Composition from Mississippi Valley State University, Jones took music production courses at Valley State where he learned about recording technology and music production. Jones also participated in the Mississippi Valley State University Choir as a baritone and in the gospel choir as an assistant music director.

Jones earned his master’s degree from Jackson State University in Music Education. He studied jazz while attending Jackson State. Jones was a lead pianist on Brady Smart’s live recording, The Axis Movement, which was recorded and captured on video. During the course of Jones’ musical journey, he has served as a Minister of Music for over fifteen years. He is currently a Ph.D. candidate at Louisiana State University. He has also played for the gospel choir at LSU and participated in the jazz bands and jazz ensembles as a pianist. He studied jazz piano under Dr. Willis Delony and Dr. Bill Grimes. He loves many genres of music and loves
challenges. Upon the completion of his degree and graduation, he plans to teach and give back to the world of both young and old musicians and composers.