Contents

LIST OF ILLUSTRATIONS viii

PREFACE xi

INTRODUCTION THE NINETEENTH-CENTURY MUSICAL BACKGROUND 1

PART I. BEYOND TONALITY: FROM 1900 TO WORLD WAR I

CHAPTER I The Historical Context: Europe at the Turn of the Century 11

CHAPTER II Some Transitional Figures 18
Austria: Mahler • Germany: Richard Strauss • Busoni • Pfitzner • Reger • France: Debussy • Satie • Russia: Skryabin

CHAPTER III The Atonal Revolution 62
Schoenberg • Schoenberg as Theorist and Teacher • Webern • Berg

CHAPTER IV New Tonalities 89
Stravinsky • Bartók

CHAPTER V Other European Currents 111
Russia: Rachmaninov and Others • Italy: The Futurists • Czechoslovakia: Janáček • Hungary: Kodály • Scandinavia: Sibelius and Nielsen • France: Ravel

CHAPTER VI Beyond the Continent 128
Music in England • Vaughan Williams • Holst • Charles Ives and American Music
PART II: RECONSTRUCTION AND NEW SYSTEMS: BETWEEN THE WARS

CHAPTER VII  The Historical Context: Europe after World War I  151

CHAPTER VIII  Neo-Classicism  159
The “New Spirit” in France • Satie • Les Six • Poulenc • Milhaud • Honegger • Stravinsky and Neo-Classicism • Bartók

CHAPTER IX  The Twelve-Tone System  187
Schoenberg • Webern • Berg

CHAPTER X  The Influence of Politics  220
Germany • Hindemith • Weill • Russia • Prokofiev • Shostakovich

CHAPTER XI  Other Europeans  251
Italy: Casella, Malipiero, and Dallapiccola • Germany: Orff • Austria: Hauer • Krenek • Poland: Szymanowski • Czechoslovakia: Hába • Spain: Falla

CHAPTER XII  England after World War I  270
Walton • Britten • Tippett

CHAPTER XIII  The United States  283
The New American Traditionalists • Copland • Sessions • The Experimental Tradition in American Music • Cowell • Partch • Varèse

CHAPTER XIV  Latin America  315
Villa-Lobos • Chávez • Ginastera • Other Latin Americans

PART III: INNOVATION AND FRAGMENTATION: FROM WORLD WAR II TO THE PRESENT

CHAPTER XV  The Historical Context: The World after World War II  325

CHAPTER XVI  Integral Serialism  333
The Postwar Compositional Mood • The Serial Revolution in France: Messiaen and Boulez • Serialism in Germany: Stockhausen • American Serialism: Babbitt • Stravinsky and Serialism
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>XVII</td>
<td>Indeterminancy</td>
<td>359</td>
</tr>
<tr>
<td></td>
<td>Cage and Other Americans • Indeterminacy in Euro-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>pean Music • Notational Innovations</td>
<td></td>
</tr>
<tr>
<td>XVIII</td>
<td>Innovations in Form and Texture</td>
<td>379</td>
</tr>
<tr>
<td></td>
<td>The Implications of Serialism and Indeterminacy •</td>
<td></td>
</tr>
<tr>
<td></td>
<td>From Pointillism to Group Composition • Textural</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music • New Instrumental Resources • Stochastic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music • Corresponding Developments in American</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music</td>
<td></td>
</tr>
<tr>
<td>XIX</td>
<td>The New Pluralism</td>
<td>407</td>
</tr>
<tr>
<td></td>
<td>The Post-Serial Age • Quotation and Collage • Jazz,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rock, and Popular Influences • Ethnic Sources</td>
<td></td>
</tr>
<tr>
<td>XX</td>
<td>A Return to Simplicity: Minimalism and the New</td>
<td>423</td>
</tr>
<tr>
<td></td>
<td>Tonality</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minimalism • The Rediscovery of Tonality • Micro-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>tonality</td>
<td></td>
</tr>
<tr>
<td>XXI</td>
<td>Music and the External World</td>
<td>441</td>
</tr>
<tr>
<td></td>
<td>New Approaches to Language • Extensions in Music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theater • Multimedia • Traditional Opera • The</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Encroachment of Reality • Environmental Music •</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music and Politics</td>
<td></td>
</tr>
<tr>
<td>XXII</td>
<td>Developments in Technology: Electronic Music</td>
<td>461</td>
</tr>
<tr>
<td></td>
<td>Antecedents • Musique Concrète • Electronic Studios • Synthesizers • Live and Electronic Mixtures • Live Electronic Music • Computer Music • The Impact of Technology on Twentieth-Century Music</td>
<td></td>
</tr>
<tr>
<td>XXIII</td>
<td>Epilogue: Music Today</td>
<td>481</td>
</tr>
<tr>
<td></td>
<td>The Current Musical Scene • The Culture of Musical Pluralism • Musical Tradition Today • A Glimpse at the Future</td>
<td></td>
</tr>
<tr>
<td>Bibliography</td>
<td></td>
<td>491</td>
</tr>
<tr>
<td>Index</td>
<td></td>
<td>539</td>
</tr>
</tbody>
</table>
List of Illustrations

Statue of Beethoven by Max Klinger, 4
Aubrey Beardsley, Salome with the Head of John the Baptist, 7
Albert Robida, Chantier de démoliiones, 10
Wassily Kandinsky, Painting (Winter), 14
Oskar Kokoschka, Hans Tietze and Erica Tietze-Conrat, 15
Elevation of apartment building by Otto Wagner, 16
Photograph of Gustav Mahler, 1904, 19
Manuscript page of Mahler’s Das Lied von der Erde, 21
Alfred Roller’s set design for Der Rosenkavalier, 33
Georges Seurat, Le Chahut, 41
Pablo Picasso, Les Demoiselles d’Avignon, 49
Eric Satie, La Balançoire, opening measures, 54
Alexander Skryabin’s sketch of a temple for Mysterium, 61
Arnold Schoenberg and friends, 1895, 63
Schoenberg’s sketch for the set of Erwartung, 74
Alban Berg and Anton Webern, 79
Igor Stravinsky in 1912, 91
Valentine Hugo’s sketches for The Rite of Spring, 101
Béla Bartók, ca. 1904, 104
Umberto Boccioni, Unique Forms of Continuity in Space, 115
Luigi Russolo and his intonarumori, 116
Janáček speech melodies, 118
A. Gallen-Kallela, Portrait of Sibelius, 121
Maurice Ravel at work, 125
Cover art for L’Enfant et les sortilèges, 127
Ralph Vaughan Williams and Gustav Holst in 1921, 131
Charles Ives, ca. 1935, 139
Map of Europe showing territorial changes as a result of World War I, 150
George Grosz montage from Dadaco, 153
Piet Mondrian, Composition, 1935–42, 155
Model of the Villa Savoye by Le Corbusier, 156
Pablo Picasso’s curtain for Eric Satie’s Parade, 161
Francis Poulenc with Denise Duval, 163
Fernand Léger’s set design for Milhaud’s Le Création du monde, 165
Arthur Honegger, 166
Pablo Picasso's costume designs for Stravinsky's *Pulcinella*, 171
Arnold Schoenberg with students, Los Angeles, 1949, 198
Portrait of Anton Webern, ca. 1944 by Hildegard Jone, 209
Program for *Wozzeck*, 1925, 211
Hindemith drawing for cover of *Piano Suite “1922,”* 222
Bertold Brecht, Lotte Lenya, and Kurt Weill in 1931, 231
Scene from 1930 production of *Aufsteig und Fall der Stadt Mahagonny*, 232
Kasimir Malevich, *Suprematism*, 237
Caricature of Serge Prokofiev by Michel Larionov, 239
Photograph of the young Shostakovich, 245
Luigi Dallapiccola's *Il prigioniero*, opening scene, 257
The Orff music therapy system in operation, 259
Nicola Benois' stage design for Manuel de Falla's *El retablo de Maese Pedro*, 268
Frank Dobson's screen design for William Walton's *Façade*, 271
Scene from Benjamin Britten's opera, *Peter Grimes*, 277
Virgil Thomson, Walter Piston, Herbert Elwell, and Aaron Copland in 1924, 284
Scene from *Appalachian Spring* by Aaron Copland, 290
Ernest Bloch and Roger Sessions in 1923, 293
Autograph manuscript of Henry Cowell's *The Aeolian Harp*, 298
Henry Partch with his gourd tree and cone gongs, 304
Edgard Varèse at home, 1959, 313
José Orozco, *The Departure of Quetzacoatl*, 319
Scene from Alberto Ginastera's opera, *Don Rodrigo*, 321
Eduardo Paolozzi, *Will the Future Rule of the Earth come from the Ranks of the Insects?*, 324
Andy Warhol, *100 Cans*, 330
The Portland Building, designed by Michael Graves, 332
Olivier Messiaen with Yvonne Loriod and pupils, 335
Autograph of Karlheinz Stockhausen's form-scheme for *Inori*, 348
Autograph sketch of Igor Stravinsky's *Canticum sacrum*, 357
Scene from performance of John Cage' *Variations V*, 363
Alexander Calder, *Red Petals*, 368
Rehearsal of Stockhausen's *Gruppen*, 382
The Philips Pavilion at the Brussels World Fair, 1958, 393
Elliott Carter and Igor Stravinsky, 1961, 398
Ralph Shapey, 403
Larry Rivers, *Double Portrait of Berdie*, 409
Scene from Alois Zimmermann's *Die Soldaten*, 412
Laurie Anderson in *Home of the Brave*, 419
Richard Serra, *Heir*, 424
Phil Glass Ensemble in performance, 1971, 431
Scene from Philip Glass' *Einstein on the Beach*, 432
Jeff Koons, *Louis XIV*, 435
Score page from *Aria* by John Cage, 445
Cathy Berberian performing Luciano Berio’s *Recital*, 447
Scene from Henri Pousseur’s opera, *Votre Faust*, 451
Score page from Cornelius Cardew’s *The Great Learning*, 458
Lev Termen playing the theremin, ca. 1927, 463
Milton Babbitt working at the Columbia-Princeton Electronic Music Center, ca. 1960, 468
Robert Moog and his electronic instruments, 469
State-of-the-art recording studio, 1990, 479