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From the Editor

This issue of *Subito* was started in one world and completed in another.

Over the first six months of 2020, disease and disorder spread across the globe, as coronavirus outbreaks escalated into a worldwide pandemic. In March all concerts were cancelled; next to go were the summer festivals and tours; even fall looks fraught. Freshly furloughed musicians joined legions of other quarantined service industry workers in overcrowded unemployment lines. Essential workers standing by perilous posts started agitating and striking for hazard protections.

Now it's the end of June and our institutions are crumbling. US coronavirus fatalities are at 130,000, surpassing the 116,000 killed in WWI. Strain and uncertainty splinter us along old fault lines, cracks in a foundation built on long legacies of oppression and inequality. On Memorial Day a Minnesota Black man named George Floyd was killed by police. A week of protests turned into months of riots. As we go to press, nightly crowds still gather at police stations around the country, demanding justice and repeating Floyd's terrifyingly familiar final words: "I can't breathe."

In these pages you'll find little balm to soothe you as the old world burns and suffocates. These are stories filled with tragedy, loss, grief, and conflict—tales of musicians struggling against addiction, bigotry, censorship, disease, poverty, politics, and war. You'll also read stories of friendship, love, mutual aid, resilience, resistance, organization, solidarity, and triumph. And, for the first time, you can add your own voice to the *Subito* story: the survey at the back of this issue will be our time capsule of this bizarre moment in history.

By the time you read this, my new world will have become your new old world; we await your report. For now, dear readers, simply persist—and read on.

Matthew Neil Andrews
June 30, 2020

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THE CONCEPT OF THE NEW POLISH SCHOOL

Charles Rose

The search for a unified definition of the New Polish School has eluded musicologists since its emergence in the late 1950s. Because Polish music entered global consciousness during the Cold War, musicologists have attempted to explain common defining features among the dozens of Polish composers gaining popularity. Three major factors, while insufficient in themselves, come together to give a picture of Polish musical identity at this time: the aesthetic of sonorism as a reaction against serialism; the establishment of social networks through state-sponsored institutions; and post-Stalinist political and religious themes.

Analysis of the Concept of the New Polish School

In "Darmstadt Schools: Darmstadt as a Plural Phenomenon," Martin Iddon analyzes the Darmstadt Schools through a pluralistic conception defined primarily by interpersonal relationships between friends, teachers, and students. This perspective will serve as a useful guide for understanding the similar discourse surrounding the Polish School. Iwona Lindstedt uses a similar method to examine the term "Polish School" itself, and the almost mythological status it was granted by musicologists. It was musicologists who created this idea of a unified Polish musical identity, yet this identity—like any notion of national identity—is only a loose collection of affiliations of language, geography, customs, heritage, religion, history, educational institutions, aesthetics, and interpersonal relationships. Adrian Thomas' primary argument, in his book *Polish Music Since Szymanowski*, is that during this time the idea of an independent school of composition served a nationalist agenda towards the creation of a Polish musical identity: in order to challenge the hegemony of Austro-Germanic music, Karol Szymanowski placed himself and other Polish composers alongside Chopin as crusaders seeking their own musical style.

Whether they accepted it or not, Polish composers had to contend with Symanowski's vision for what Polish music ought to be. Musicologists in Western Europe, however, have invoked the term as a form of anti-communist propoganda, depicting these composers as valiant individualist artists struggling against the aesthetic confines of the Soviet Union. Understanding the reality of the New Polish School requires mediating between these myriad perspectives.

Warsaw Autumns

According to Lidia Rappoport-Gelfand, "1958, the year the second 'Warsaw Autumn' took

Photo: Adobe Stock

place, is taken as the birth-date of the Polish avant-garde." However, the events of 1956 already displayed the intersection of the school's relevant features: the connection with Cold-War politics, the aesthetic of sonorism, and the influence of major state-sponsored institutions.

Polish composers in the post-war era enjoyed a wide social network. After the Nazi occupation ended, the communist government of the newly reinstated Polish People's Republic created many new organizations to support the creation of Polish music, including the PWM publishing house, the Polish Composer's Union ZKP, the state record comany Muza, one hundred and sixteen music schools (almost entirely state-owned), Polish Radio, and many regional orchestras. These institutions allowed Polish composers to flourish in a way previously inconceivable.

Through publications like *Muzyka Polska* and *Ruch Muszyny*, the ZKP became a hub for discourse among musicians, discussing aesthetics and politics through their articles. These social bonds between composers and musicians are a defining feature of any school of composition, including Darmstadt and the Second Viennese School, and the Polish government provided support for musicians across the country to form such bonds.

The unpublished meeting minutes from the first Warsaw Autumn festivals reveal a fraught organization process—and the Program Committee's desire to present a balanced view of the state of contemporary music. Planning had commenced as early as 1954, with composers Tadeusz Baird and Kazimierz Serocki taking lead. The first festival in 1956, nearly concurrent with the political upheavals of the "Polish October," featured an incredibly broad program. Almost half of the works by non-Polish composers were Polish premieres, and nearly all of the Polish music had been written in the post-war decade; the oldest was Szymanowski's *Third Symphony*, composed only forty years earlier.

The festival in 1958 included a much stronger showing from the Second Viennese School, in addition to a broad variety of music by French composers. Many of the composers who would go on to exemplify Polish music had major premieres at these early Warsaw Autumn festivals, including Graznya Bacewicz (*Music for Strings, Trumpets and Percussion*, 1958), Henryk Górecki (*Scontri*, 1960), Krzysztof Penderecki (*Threnody to the Victims of Hiroshima*, 1961), and Wojciech Kilar (*Herbsttag*, 1961). There was a burning desire for young Polish composers to hear new music, and the festival would show a growing influence from contemporaneous serialism and electroacoustic music.

The influx of Western music happened to coincide with Poland's period of de-Stalinization prior to and after the revolution of October 1956, when the aesthetic constraints of Socialist Realism were lifted. Some Western critics characterize the Warsaw Autumn festival as a wholesale rejection of the limitations of Socialist Realism, but upon looking at the programs (printed in the Appendix of Thomas' book), it is clear that the festival was meant to be a balanced look at the current state of music across Europe, not a sudden repudiation of the Soviet Union.

In Western media, the Warsaw Autumn festival represented a rejection of Soviet Realism as a tenable aesthetic, serving a propagandistic function in depicting Polish composers as noble artists adopting individualistic Western musical ideas—all while praising their own avant-garde as a viable contrast to the supposedly stale music of the Soviet Union. But although the forces of Socialist Realism and Darmstadt—and reactions against them—certainly played a formative role in the creation of a New Polish School, neither can adequately explain the spirit of Polish music at the time. In "Górecki's *Scontri* and Avant-Garde Music in Cold War Poland," Lisa Jakelski writes that "Polishness was useful as a critical concept in the *Ruch Muzyczny* exchange pre-

cisely because it was indefinable, just as Socialist Realism had been."

Sonorism

The term "sonorism" was coined in 1961 by Polish musicologist Józef Chominski to describe the totalizing focus on texture he found in the post-war generation of Polish composers. Chominski's perspective was a direct reaction against the limitations of serialism, an elaborate form of which had come to dominate the Darmstadt aesthetic. Rappoport-Gelfand, in her 1991 book *Musical Life in Poland: The Postwar Years, 1945-1977*, wrote:

> *...mobile structures, aleatory music (aleatoryzm), and sonoristic compositional technique with their independence from metro-rhythmical rules, and at times, even from the organization of pitch, were a specific form of protest against all manner of limitations, but artistic results were sometimes at variance with the aesthetic goals of the movement.*

"Serialism" in this context refers to Arnold Schoenberg's dodecaphonic compositional technique, but its scope includes a wide range of aesthetic goals within even the Second Viennese School itself. Sonorism was the opposite phenomenon: a unified aesthetic of texture created with diverging techniques. Rappoport-Gelfand makes the dubious claim that, compared to serialism, "sonorism was much more compatible with certain deeply rooted features of Polish musical culture. The stability of sonorism, its all-inclusive character, its omnipresence and various manifestations can all be attributed to that fact."

While the exact parallels are unclear, it is clear that theorists use the concept of sonorism to describe a through-line of Polish music through the twentieth century, from Szymanowski to Zygmunt Krauze and beyond—although defining this aesthetic using texture as the major compositional imperative is perhaps too broad to be useful beyond that. After all, the idea of privileging texture could just as well describe the music of Hungarian György Ligeti or Greek Iannis Xenakis—composers whose music was heard only once each during the first five Warsaw Autumn festivals, likely playing little role in influencing Polish music. Thomas points out that, while there are "superficial similarities" between these composers' music and Penderecki's output of the early 1960s, their technical means and aesthetic ends are quite divergent. What these composers did share was a reaction against the limitations of serial technique and their corresponding totalizing perspectives of music.

Lindstedt argues that limiting the Polish School to merely the adherents of sonoristic aesthetics excludes important pieces by Lutosławski, Baird, Bacewicz, and Bolesław Szabelski; this limitation also only definitively includes a few early works of Penderecki, Górecki and perhaps Krauze. Despite this, Lindstedt says, "they seemed to share a need to search for new colours, new technical and formal solutions." Lindstedt continues:

> *...in debates held in Poland the Polish composers' specifically 'anti-intellectual' attitude to the Western avant-garde was viewed more as an asset than a proof of a certain 'naivety' (as in the West). The unique quality of the Polish School was therefore defined in contrast to the 'soulless' Darmstadt avant-garde, in clear opposition to serialist 'totalitarianism' and to aprioristic speculations preceding the process of composition, and praised for the depth of its message.*

Thus the conception of a New Polish School of composition exists prior to any concrete musical analysis. This, along with the vagueness of sonorism as a method for analyzing techniques, demonstrates one way the musical reality of the New Polish School has been obfuscated by the sociopolitical baggage of Cold War politics.

Many composers of the New Polish School experimented with new techniques from

the emerging field of electroacoustic music in the late 1950s and incorporated them into their acoustic music. At Polish Radio's Experimental Studio, the fifth studio of its kind in Europe, Wlodzimierz Kotonski composed *Microstructures* and *Study on One Cymbal Stroke*, some of the earliest electroacoustic pieces by a Polish composer; he was followed later by Penderecki and Andrzej Dobrowolski. By constructing a new musical language from first principles and eschewing traditional musical parameters such as melody and rhythm, these electroacoustic experiments are perhaps the most obvious precursors to the early sonoristic works of Penderecki (*Anaklasis*, *Threnody for the Victims of Hiroshima*) and Górecki (*Scontri*).

Despite their antagonism towards formal serialism, Polish composers continued to show a cursory interest in the Second Viennese School. Prior to their untimely deaths, Józef Koffler and Roman Padlewski wrote music influenced by dodecaphony, and later composers used dodecaphonic techniques in a limited manner. Baird embraced serialism as a method for creating rich, ever-shifting harmonies, aesthetically closer to Schoenberg's pupil Alban Berg than the more abstract serialists at Darmstadt. But for the most part, Polish composers reacted against serialism.

Politics and Religion

Many of the composers themselves invited political interpretations of their work through direct reference to Polish history, faith, and concurrent political struggles. Penderecki grappled with trauma throughout his career, from his breakout *Threnody for the Victims of Hiroshima* to his *Polish Requiem*. In Górecki's *Symphony No. 3*—which became a hit for Nonesuch Records in 1992 and the most commercially successful piece to come from Poland—the soprano sings "sorrowful songs" of separation and loss over unashamedly tonal harmonies and massive modal canons. Kilar would also explore religious themes in his non-film works, though less successfully.

To a casual observer it would appear that Penderecki, Górecki, and Kilar were reactionary composers who turned their backs on their experimental youths to write austere sacred music in the 1970s. However, when placed within its full context—the arc of Polish music after World War II—this turn toward the sacred illuminates the prior decades of music. From the beginning Polish composers sought new techniques, borrowing from their neighbors or creating new ones from scratch because the prior musical language could not adequately express what they wished.

As part of the search for a Polish identity many Poles sought comfort within the Catholic Church, leading composers to reinvestigate older Medieval and Renaissance forms and textures, combining these with newfound knowledge of acoustics and post-serialist aesthetics. And Polish folk music had always inspired composers, even during their most radical periods of experimentation, as had been common since Szymanowski. Their search for a new expressive musical language required a curious rather than a dogmatic attitude towards aesthetics.

The institutions established after World War II created the space for composers to experiment with spatialization, sound masses, extended string techniques and aleatoric rhythms, but the experimentation of the New Polish School was never about abstraction for abstraction's sake (as Darmstadt is usually characterized)—it served to help create a new musical language capable of expressing the national character of Poland. While any notion of national identity is fraught, this search for a distinctly Polish musical identity may be the only thing that unites all the composers of the New Polish School, who should be lauded not for their adherence to post-hoc aesthetic or socio-political theories, but for the creativity and experimentation that gave us some of the most enduring music of the twentieth-century.

Abstraction and Narration

EXPRESSIVE COHERENCE IN LUTOSŁAWSKI'S *CELLO CONCERTO* AND *MUZYKA ŻAŁOBNA*

Brandon Azbill

Witold Lutosławski (1913-1994) embraced many musical traditions from past to present, using aleatoric and dodecaphonic language in combination with contrapuntal devices. His unique musical background led him to an unorthodox approach for organizing musical content and form, resembling the underlying organizational flow of dramatic action and narrative logic. In 1933-37 he attended Witold Maliszewski's summer classes at the Warsaw Conservatory, which had a lasting impact on his conception of form. Maliszewski polarized the terms *form* (representing the linear progression toward a goal) and *content* (non-linear subject matter). In this model, form takes three primary characteristics: introductory, transitory, and finishing. Content is awarded only one characteristic: narrative. This character-based approach to form and content helps organize rich musical content into a coherent structure.

During an interview with Irina Nikolska in 1993 (one year before the composer's death), Lutosławski said that "each large-scale closed form should be composed of some musical events that together—one after another—may

Photo: Courtesy of W. Pniewski and L. Kowalski (https://commons.wikimedia.org/w/index.php?curid=2941297)

be compared to an action, to a plot of a drama, or short story, or something." He clarified that his music functions strictly on a musical rather than linguistic level, explaining that "musical action is not logic, but it may be compared to logic."

Lutosławski's personal life was steeped in war and personal hardships. He grew up in a time of international turmoil with a politically active family. During the course of the two world wars, he lost his father and two siblings. In 1967 his mother and last remaining immediate family member passed away. These hardships, especially the last, set the tone for Lutosławski's emotional landscape during the writing of his *Concerto for Cello and Orchestra* in the late 1960s. In 1968, the Royal Philharmonic Society commissioned Lutosławski to prepare a work for cello and orchestra. During this period, Lutosławski had reached musical maturity and established a firm career for himself as a composer and conductor. The *Concerto*'s 1970 premiere at Royal Festival Hall brought the composer international recognition and acclaim, in part due to esteemed cellist Mstislav Rostropovich's stunning interpretation and performance.

The concerto had been written specifically for Rostropovich, who was not only one of the most celebrated cellists of the twentieth century but also a staunch human rights advocate during times of intense political pressure. Rostropovich was in open conflict with Soviet authorities, in part due to his support and public endorsement of Nobel-winning author Aleksandr Solzhenitsyn, a noted dissident and political prisoner of the Soviet Gulag forced-labor camp system. This led to Rostropovich being banned from any travel abroad; he eventually left for the United States in 1974 and did not return until 1990.

At the concerto's 1970 London premiere, Lutosławski received intense political pressure to fictionalize his work, but he remained true to his vision and advocacy for an artist's right and duty to artistic freedom. The interaction between soloist and orchestra exemplifies an internal and external conflict similar to theatrical drama, with gestural and quasi-theatrical interactions between soloist and orchestra drawing clear parallels to the action-based dialogue. These interactions are framed in a *concertante* style, which in a reversal of traditional concerti protocol allows the soloist to present introductory material rather than the orchestra.

The *Concerto* features a large-scale closed form consisting of four principal divisions: an introduction for solo cello, four episodes, a slow cantilena, and a finale. The introduction commences with an ostinato open D marked *indifferente*, acting as a consistent point of return throughout the opening four-minute monologue. The soloist gradually oscillates away from this pattern and explores a variety of seemingly unconnected ideas. During the final return to the ostinato D, three trombones interrupt the soloist with seemingly hostile intent, after which the brass section completely takes over the conversation and closes out the introduction. The introduction's musical actions and emotional effect can be described as capricious and contentious, with both introductory and narrative characteristics.

Throughout the subsequent four "episodes," the interaction between soloist and orchestra—the brass section in particular—continues to be strongly conflicted. Each episode unfolds in the same manner: the soloist tries to engage the orchestra in dialogue after failing to sustain a monologue, and the brass interrupts the soloist with increasingly harsh and conflicting sounds. Lutosławski describes the soloists' efforts to engage in dialogue as "attempts at reconciliation: dia-

logues." This movement is structurally defined by its narrative and transitory characters.

Lutosławski extended Maliszewski's character-based approach to encompass expressive score marking, also referred to as a mood-marking. Each expressive marking in the score is associated with a pair of interval classes underlying the melodic construction (see the brief summary of intervallic constructions and mood markings underlying the *cantilena* section in the Table). These expressive markings are meticulously placed all throughout the score and intimately interact with the musical action and drama.

Pitch Intervals	Expressive Character / Mood Marking
1 + 2	*indifferente*
2 + 3	*dolente*, *molto espressivo*
2 + 5	*sostenuto*
2 + 3; 2 + 5; 2 + 3; 2 + 5	*dolente*, then *sostenuto*, etc (implied)
2 + 3	*dolente*, implied
1 + 2	no expression mark for this pairing
2 + 5	*sostenuto*, implied

The third movement features a moment of pure cooperation between soloist and strings. This peaceful interaction is created with a *dolente* ("very sorrowful") melody played in unison by all members of the string section. Here the narrative character takes precedence over the passage's otherwise transitional character; the musical content is more important than its formal function. The final moments of the *cantilena* lead to another brief but confrontational interaction between the brass and the remainder of the orchestra.

The finale begins with all members of the orchestra performing an intense flurry of contrasting rhythms, embodying chaos and war. At the world premiere's rehearsals, Lutosławski instructed Rostropovich to "play this as if to say to the brasses 'just you wait and see!'" The soloist mounts a chromatically charged *fortissimo furioso* response, and the orchestra charges back with eleven vicious blows ending on a nine-note chord marked *tutta forza*; this completely overwhelms the soloist and brings the musical drama to its highest climactic point. Rostropovich admits to weeping at this moment, and referred to this passage as his death. Lutosławski offered support by saying "But Sława, you will triumph in the end!"

During the post-climactic aftermath, the resilient soloist rises once again to present another *dolente* melody, a fast coda, and a concluding ostinato A (answering the ostinato D with which we began). In this case, the spirit of the individual—the solo cello—triumphs in the face of overwhelming antagonism. While all of Lutosławski's decisions can be justified and explained musically, the adversarial roles of soloist and orchestra continue to inspire political metaphors.

To contrast the massive concerto, I will explore another work with clearly defined musical and extra-musical implications: Lutosławski's 1958 composition *Muzyka żałobna* ("Music of mourning"). Lutosławski had accepted a commission in 1954 from The National Polish Orchestra for a memorial tribute concert in honor of Béla Bartók, who had passed away in New York a decade earlier. *Muzyka żałobna* is scored for a small and carefully placed string orchestra of four violins, two violas, two cellos, and two basses. Lutosławski pays tribute to Bartók through tritone- and semitone-rich intervallic vocabulary; harmonic language which is densely dodecaphonic; canons and palindromic structures; and a carefully coordinated climax at the "Golden Mean."

Like the *Concerto*, *Muzyka żałobna* contains four sections—"Prologue," "Metamorphosis,"

"Apogeum," and "Epilogue"—marked by shifts in texture and orchestration. The movements are performed *attacca*, creating a dramatic arch lasting nearly fourteen minutes. The context is clearly defined by the music's memorial origin, with a dramatic interaction of musical content and character-based formal development apparent throughout.

The "Prologue" is introductory in character and features a twelve-tone row consisting entirely of tritones paired with descending minor seconds [F↑B↓B♭↑E↓E♭↓A↓A♭↑D↓D♭↓G↓G♭↑C]

The most important aspect of this row is its vertical dimension—the harmonies it generates. In his contrapuntal treatment, Lutosławski creates open sonorities and a dark atmosphere congruent with the work's title. As in the *Concerto*, Lutosławski meticulously selects interval pairs for their emotional impact and structural function. In "Metamorphosis," the row undergoes eleven transformations through the circle of fifths, displaying a remarkable resemblance to the well-known first movement of Bartók's *Music for Strings Percussion, and Celesta*.

During the climactic "Apogeum," Lutosławski separates the instruments into three harmonic strands: high (4 violins), middle (2 violas), and low (2 basses and 2 cellos). These strands are woven through a succession of 32 twelve-note chords with systematic vertical interval configurations. In the "Epilogue," dodecaphonic canons form a symmetrical and palindromic mirror to the opening prologue, with a climax atat the work's durational Golden Mean—a technique Bartók employed extensively.

Concerto for Cello and Orchestra often inspires extra-musical interpretations, its dramatic structure resembling an archetypal "hero's journey" with clear social implications, given the political context. *Muzyka żałobna* demonstrates very sophisticated non-musical abstraction—but, with its clear dedication to Bartók and his work, the narrative quality cannot be overlooked. Lutosławski's work can thus be explained in both musical and extra-musical terms, offering a rich understanding of the expressive character and dramatic interplay between musical content and form.

Suggested Recordings

Lutosławski, Witold
with Mistlav Rostropovich.
Cello Concerto
(2002, EMI Digital Remaster).
Orchestre de Paris.
Warner Classics, 1975.
Time 23:23.

Lutosławski, Witold.
Musique funèbre.
Stuttgart Chamber Orchestra.
ECM, 2012.
Time 13:55

Tragedy and Loss

REFLECTING ON PENDERECKI IN 2020

Charles Rose

On March 29th we woke up to the news of Krzysztof Penderecki's death. Penderecki's lifelong musical preoccupation with tragedy and global trauma makes his passing seem especially relevant to the current global COVID-19 pandemic. Since his 1960 breakout piece *Threnody for the Victims of Hiroshima*, he continued to write music meant for public grieving: the terrifying *Dies Irae*, the massive *Polish Requiem* and dozens of other works from the late 1950s until his death.

It's difficult for us not to correlate the death of Penderecki to the masses of tragic deaths happening during the pandemic: so far we've lost composer Charles Wuorinen, soul legend Bill Withers, experimental music legend Genesis P-Orridge, giants of jazz McCoy Tyner and Ellis Marsalis, cellist Martin Lovett, the early Beatles photographer and Stu Sutcliffe's girlfriend—"Baby's in Black"—Astrid Kirchherr, and architects Michael Sorkin and Michael McKinnell, stage director Gerald Freedman, and thousands of others. We also lost a local philanthropist and woman whose name adorns our concert hall, Arlene Schnitzer.

While not all of these deaths can be attributed to COVID-19 (and there are, of course, thousands of other tragic deaths not named), their coinciding with the current health crisis will be solidified in future generations' memories—victims of the same faltering healthcare system that will lead to even more needless loss of life. I am also reminded of composer Lili Boulanger, who died at the age of twenty-four during the Spanish Flu pandemic and could have become as emblematic of French music as Debussy and Ravel.

Photo: Mirosław Pietruszyński / CC BY-SA (https://creativecommons.org/licenses/by-sa/4.0).

Like so many others, I've been stuck inside my neighborhood for the last few months. In such a short time, COVID-19 has seemingly reoriented all of society around itself. As Oregonians

we have been lucky that Governor Brown took decisive action, as Oregon has one of the lowest rates of infection in the country. As of May Twenty-Third the United States has over 1.6 million cases and almost a hundred thousand deaths, with those numbers only increasing for the foreseeable future. The social impact takes its toll on us as individuals. As the cabin fever sets in, I have little to do right now except compose, read, write and reflect upon life, death, and tragedy. Sadly it took his passing for me to reacquaint myself with Penderecki's music, and (to quote Keats), now more than ever it seems rich for him to die.

New Polish School

Penderecki is one of the most recognizable names from the so-called New Polish School, a loose affiliation of mid- to late-century composers that also includes Henryk Gorecki and Witold Lutosławski. These composers, and lesser-known contemporaries Tadeusz Baird and Kazimierz Serocki, inherited the legacy of Karol Szymanowski (perhaps the most notable Polish composer since Chopin) and sought a new form of music, rejecting both the forced populism of the Soviet Union and the alienating serialism of Darmstadt and Cologne. All of these trends shared a common goal of forming a new musical identity from the ashes of the last half-century of destruction across Europe.

Under the influence of the USSR's Ministry of Culture and Zhdanov's doctrine, Soviet composers rejected the "formalism" of the bourgeois West and wrote music that was anti-elitist and broadly accessible. Meanwhile, composers of former Axis countries retreated into post-Webernian serialism, a new abstract realm that sought to destroy any residues of the Austro-Germanic musical tradition through atonality and mathematical precision.

Polish composers were seeking their own musical retribution. After briefly reemerging as the Second Polish Republic in the decades between the wars, the new nation had been decimated by the invasion of Nazi Germany in 1939, and lost millions to the war and occupation. Penderecki was born in 1933—old enough to remember these events, but not old enough to really comprehend their gravity at the time.

After the war he studied composition with Franciszek Skołyszewski in Krakow, becoming a young adult during the period of de-Stalinization in Poland—a period which culminated in the Poznan protests of June 1956 and the subsequent "Polish October" reforms of Wladyslaw Gomulka. The young composer would eventually win all three top prizes in the 1959 competition for the Union of Polish Composers, submitting three pieces (*Stanzas*, *Emanations*, and *Psalms of David*) under different pseudonyms, using different handwriting for each.

While his fellow Polish composers at least experimented with serial procedures, Penderecki eschewed such strict techniques. From early compositions such as *Strophes* and *Psalms of Jacob* his interest in timbre is already apparent, showing the influence he took from serial aesthetics without fully embracing them. His timbral experiments would culminate in his breakout composition *Threnody for the Victims of Hiroshima*—an outburst of tortured screams from the string orchestra—alongside other notable pieces such as *Anaklasis* and *Fonogrammi*. In these works Penderecki pioneered a new style of graphic notation, which was necessary to realize the complex textures that could not be notated traditionally. Despite the music's technical precision, the looser rhythms of these scores gave the music a naturalistic feel (in contrast to the tightly controlled Darmstadt aesthetic), absorbing the listener in a new world of sound masses and timbre-based composition.

Penderecki saw his own influence grow within his lifetime. Radiohead guitarist Jonny Greenwood collaborated directly with the com-

poser numerous times, and used the extended string techniques pioneered by Penderecki in his score for the 2010 film *There Will Be Blood*. In 2011, Greenwood and iconoclastic producer Richard D. James (most known for his Aphex Twin monniker) performed a series of concerts featuring James' remixes of *Polymorphia* and *Threnody*. Penderecki, along with Xenakis and Ligeti, became the representative of a much more visceral approach to the avant-garde, compared to the more cerebral Darmstadt aesthetic. But whereas Xenakis took inspiration from his education in architecture and Ligeti wanted to create dense polyphonic tapestries, Penderecki was most explicit about the programmatic intent of his music.

Tragedy and Loss

We have been collectively figuring out what it means to be an artist in the twenty-first century. One common thread that unites the last fifty-so years of music is tragedy. In the book *Music After The Fall: Modern Composition and Culture Since 1989*, Tim Rutherford-Johnson identifies the common theme of tragedy and coping with trauma among multiple strands of modern music. Penderecki would revisit themes of tragedy and loss throughout his career.

If *Threnody* is not the most terrifying piece of music ever written, then that honor must instead go to his *Dies Irae*, dedicated to the victims of Auschwitz. The *Polish Requiem* laments recent Polish tragedies including the Holocaust, the Warsaw Uprising and the Katyn massacre. The *St. Luke Passion* tackles the death of Christ with the emotional heft that it deserves. All of these later works also incorporate voices singing from either Orthodox liturgy or other Biblical sources, in a seeming turn away from his earlier experiments in non-melodic abstract walls of sound.

This is the contradiction at the root of Penderecki's music: at once he is a neo-romantic composer of sacred vocal music and a radical modernist of the Polish avant-garde. But, as we cannot have life without death, or order without chaos, Penderecki found a delicate balance between these worlds. Like many great composers he was both a progressive and a conservative, simultaneously seeking new means of musical expression while retaining a keen understanding of those who came before him and finding the new within the old. His technical mastery through intensive study was never an end in itself but a foundation upon which he could build an entirely new sound world. And this new sound world was not constructed as a retreat from the horrors of our reality, but as a space for us to confront these tragedies head-on.

On my worst days of my self-isolation, even music—the thing that I have dedicated my life to—feels inadequate. Saccharine pop music sounds like a cruel joke. Metal, punk and Death Grips hit the mark on nihilism and misanthropy but are too active. As our world is now irreversibly different than it was prior to March, the past's music and the emotions it conjures are sometimes no longer enough for me.

But Penderecki is not like that. His music is a product of humanity's traumatic past and our attempts to understand the grand questions that emerge unanswered from those tragedies.

This is a vital part of Penderecki's legacy. The music we write is a reflection of the world around us, and subsequently helps us understand that world; more than most twentieth-century composers, Penderecki was aware of what his music meant to his audience. While I did not witness the tragedies that inspired Penderecki, I still feel an intense resonance with his music. If his passing has led other composers to reinvestigate his music, the influence of Penderecki's legacy will surely be felt for generations.

A version of this article was first published in OregonArtsWatch on April 29th 2020.

Liberation, Mourning, and Solidarity

THE NEW POLISH SCHOOL CONSIDERED IN ITS COLD WAR CONTEXT

Charles Rose

The New Polish School of composition arose during a period of widespread social and political upheaval in Poland. As the new Polish state emerged from the ashes of the second World War, its musicians began the search for a distinctly Polish musical identity. The combination of state patronage, the rapid birth of dozens of institutions, the inflow of a broad range of music from Western Europe, and the creative freedom offered after 1956 all allowed Polish music to flourish during the Cold War's political struggles.

The Nazi occupation of Poland had decimated the nation. Millions of Poles assigned to the bottom of the Nazi racial hierachy perished through direct confrontation with the *SS* and within death camps scattered across Germany's newly-conquered *Lebenstraum*. Between 1939 and 1945 the Nazi occupation pushed Poland's musical culture into the underground. The Warsaw Philharmonic and Opera were destroyed, but concerts in cafes were still allowed, and the Secret Union of Musicians organized private chamber concerts. Many musicians died: the young composer Roman Padlewski, killed during the Warsaw Uprising; Jozef Koffler, who was Jewish and likely shot by German soldiers; and hundreds from the Dom Plastykow club in Krakow, who were sent to Auschwitz.

After Poland's liberation by the Red Army, the Soviets remained the dominant political force in the new nation. Andrei Zhdanov, head of cultural policy in the USSR under Stalin, established his "Zhdanov doctrine" and formed the COMINFORM agency to support communist movements abroad. Their prescription for foreign communist governments included an imperative for composers to write music in accordance with the anti-formalist, anti-bourgeois goals of the Soviet Communist Party; ultimately this resulted in little from Polish composers besides a few cantatas and pro-Stalin songs. Reflecting the leadership of the Polish Communist Party, Polish composers wanted to forge their own path forward, taking influence from—but never acquiescing to—the desires of their neighbors.

In practice, Zhdanov's doctrine was far too vague to have any long-lasting positive aesthetic implications. The most significant musical casualty in the cultural occupation was Anderzej Panufnik, who emigrated to England

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in 1954—well before the first Warsaw Autumn. Composer Zygmunt Mycielski, president of Polish Composers' Union ZKP, wrote in *Ruch Muzyczny* that, in accordance with state doctrine:

> *...the composer is to create Polish music, though that does not mean folk quotations but music whose melodic contour, rhythm, form, harmonies and overall atmosphere add up to features that make it possible to distinguish a given work as belonging to or developing further creative elements characteristic of the Polish musical school.*

But as Polish composers at this time were recreating their musical culture from ashes, such "creative elements" of a uniform or characteristic nature did not exist—as was subsequently demonstrated by the considerable diversity of Polish music through the second half of the twentieth century.

Zhdanov's cultural policy waned in influence on Polish composers after the death of Joseph Stalin in 1953, and had become essentially non-existent by the time of the first Warsaw Autumn festival in October 1956. This festival coincided with the "Polish October," a revolution that returned Władysław Gomułka to power after his 1948 removal by Stalin. This accelerated the process of de-Stalinization that

had begun in 1953 and continued following the Poznan factory strikes of June 1956.

Lutosławski's opening statements to the General Assembly of Polish Composers in March 1957 detailed his thoughts on the liberation that had come as a result of de-Stalinization, praising the newfound freedom for composers after the first Warsaw Autumn festival and the end of Socialist Realism. This reflected a truth felt among his colleagues, but it was the younger composers who were most interested in the new music coming in from the West. It is no coincidence that the thaw following Gomułka's return corresponded to a fertile period of experimentation among Polish composers, all of which would be fully on display at the ensuing Warsaw Autumn festivals.

The social unrest continued into the following decades. A wave of student protests in 1968 swept into Poland from France and Czechoslovakia, first erupting in Warsaw on March 10 before spreading to Krakow and other major cities. This youth-led revolutionary fervor, influenced by post-structuralist philosophers of France who were critical of both capitalism and Marxism, challenged the failure of the Polish Communist Party to bring about true social change. In December 1970 a massive rise in food prices led to a general strike of workers in Gdansk, which quickly spread across the country and prompted Gomułka to deploy the military against the protestors, killing dozens and wounding hundreds. The political backlash forced Gomułka into retirement.

Another major strike wave started in July 1980. Lech Wałęsa, the head of an inter-factory worker's committee in Gdansk, formed the national trade union Solidarity in September and organized an outbreak of strikes along the north coast of Poland. By November about a third of Poland's adult population (8 million people) had joined Solidarity, many of them former Communist Party members hoping for democratic reforms. A major demonstration was planned for December 17, 1981, but the government imposed martial law a few days before in order to deter potential demonstrators. Gorecki composed his *Miserere* in response, and Krzysztof Meyer composed his *Polish Symphony* under martial law, making subtle allusions to the events through his music. Solidarity was declared illegal, and major party leaders including Wałęsa were imprisoned—only to be released a few years later. Solidarity would be re-legalized after meetings between Wałęsa and the Polish government in February 1989.

The most famous piece directly inspired by the events of this period is Penderecki's *Polish Requiem*. The *Requiem* was commissioned by Wałęsa himself, initially as a "Lacrimosa" dedicated to those who had died in the 1970 Gdansk protests. Other movements followed, inspired by tragic deaths from Polish history—including a movement for Pope John Paul II added after his death in 2005. As a defining statement on Polish music, Penderecki wrote an ode for the decades of tragedies that had befallen the Polish people, continuing themes that had been present in his music since his earlier *Threnody* and *Dies Irae*.

Polish composers were intimately aware of how the political turmoil around them impacted their music. Penderecki and Gorecki were transparent about the political origins of their music, using it as a way for the Polish people to process these traumatic events. Other composers like Lutosławski, while certainly opinionated, were a bit more coy about making overt political statements through their music. The mythos surrounding the New Polish School and its composers invites an examination of their music through the lens of politics, offering a solid model for any composer interested in combining art and activism.

Paradigm Shift

JOHN COLTRANE'S TRANSFORMATION AFTER HIS RECOVERY FROM ADDICTION

Pete Peterson

John Coltrane (1926-1967) quit using heroin and alcohol in the spring of 1957, foregoing established treatment methods, taking instead the difficult path of going "cold turkey." Coltrane locked himself in a room in his mother's house and asked his wife Naima to bring him nothing but water. Two weeks later he emerged free from his addictions, having experienced a religious awakening and deciding to devote the rest of his life and music to God.

His liner notes to *A Love Supreme*, recorded seven years later, include a declaration of his newfound faith and direction:

> *During the year 1957, I experienced, by the grace of God, a spiritual awakening which was to lead me to a richer, fuller, more productive life. At that time, in gratitude, I humbly asked to be given the means and privilege to make others happy through music. I feel this has been granted through His grace. ALL PRAISE TO GOD.*

When Coltrane quit drugs and alcohol, his music experienced a transformation as a result of the change in his personal life. In the documentary *Chasing Trane*, bassist Reggie Workman noted, "When he cleaned up, things began to unfold. His energy level went up a notch." Coltrane's own words (voiced in *Chasing Trane* by Denzel Washington) have a similar tone: "When I stopped drinking and all that other stuff, it helped me in all kinds of ways. I was able to play better right then, you know? I could play better, think better, everything."

Many great artists experience a crucible of sorts at some point in their lives, a life-changing moment which spurs them to higher levels of creativity. Neurologist Oliver Sacks wrote in his book *Musicophilia* about patients who suddenly exhibited new musical

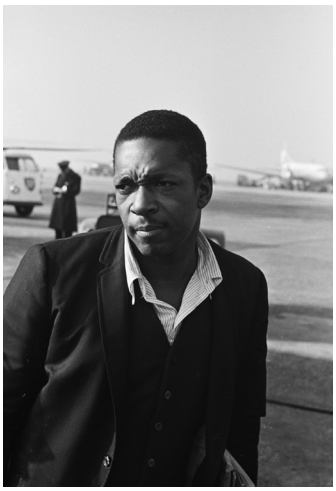

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Illustration: Sue Jelley / CC BY-SA (creativecommons.org/licenses/by-sa/4.0)

abilities after experiencing changes in brain function due to trauma. This led Sacks to conclude that sudden changes in musical ability may be related to changes in brain chemistry. Often these brain changes are the result of an accident, such as a near-death experience or being struck by lightning, but in the case of many jazz musicians these brain chemistry changes were self-inflicted.

Drugs and alcohol have been part of jazz culture since the beginning. The Storyville district of New Orleans, where the earliest jazz music was performed, served alcohol to patrons and musicians alike. Cannabis also played a notable role in jazz history: prior to 1937 it was legal and unregulated, allowing the earliest jazz musicians to indulge freely. Bill Crow's Jazz Anecdotes reveals that Louis Armstrong (1901-1971) was a notorious user of cannabis, a habit he started before its criminalization that continued for the rest of his life. The culture of cannabis and alcohol was ubiquitous in the nightclubs and speakeasies where jazz flourished during the 1920s and '30s, but by the 1940s they were replaced by deadlier and more addictive drugs, most notably heroin.

The question of why jazz musicians of the mid-1940s and '50s were attracted to heroin is complicated. Geoffrey Ward and Ken Burns, in their book *Jazz: A History of America's Music*, explain that heroin came on the scene suddenly after World War II and took hold in the big cities, predominantly in African-American neighborhoods. Doctors prescribed morphine as a treatment for pain following injuries frequent among jazz musicians but, absent proper follow-up care, these musicians turned to street drugs like heroin (which is chemically very similar to morphine) as a way to manage withdrawal from their prescribed medications.

As heroin became common among bebop-era musicians, it kept many musicians in poverty, even during the most lucrative moments of their careers. Charlie Parker (1920-1955), one of the greatest and most innovative saxophonists of his generation, was a heroin addict for most of his short life. He was tragically aware of his own plight, yet unable to get himself clean. Addiction consumed most of his income: Crow's *Anecdotes* relates an incident when Parker showed a friend the veins on his arms, saying, "This is my Cadillac. This is my house." Many personal anecdotes from musicians at the time provide further insight to the use of heroin in jazz culture. In *Chasing Trane*, saxophonist Jimmy Heath (b. 1926) says:

> *Playing in nightclubs where the pimps and hustlers are around, you fall for the hype: 'Hey, man, you take some of this and you feel up and you feel good.' You go for it and then you're stuck.*

John Coltrane's Life and Work c. 1957

John Coltrane was not immune to the appeal of the drug used by his musical heroes, and became heavily addicted to heroin following his stint in the Navy, at which time he also began drinking heavily. His peers and employers overlooked his habits as long as they possibly could due to his gentle nature and his extreme musical talent. Coltrane biographer Lewis Porter spoke to over 250 people when researching for his book, but could not find anyone who spoke to Coltrane's drinking being a problem with regard to his personality. Porter concluded, "he was always so sweet."

Coltrane's core personality, according to his peers, was a gentle, quiet, kind soul. He had always felt it was his calling to learn how to use music to make people happy. Ward and Burns quote him saying:

> *I would like to bring to people something like happiness. I would like to discover a method so that if I want it to rain, it will start right away to rain. If one of my friends is ill, I'd like to play a certain song and he will be cured. But what are these pieces and*

what is the road to travel to attain a knowledge of them? That I don't know.

This serious, spiritual side of Coltrane's personality was noted by Miles Davis (1926-1991) early in his autobiography:

Trane was a beautiful person, a real sweet kind of guy, spiritual, all of that. So you really couldn't help loving him and caring about him, too.

Coltrane's drug and drinking habits did eventually cause him to become unreliable, however, which got him fired by two notable employers: Dizzy Gillespie (1917-93) fired Coltrane in 1950 after catching him shooting up backstage, and in 1957 Davis fired him from his quintet. Being fired by Davis sent Coltrane into a deep depression which caused him to seriously consider giving up music, and he eventually made the decision that if he was to continue, he would need to get his life together. This was the proverbial rock bottom moment that sent him into the recovery that would change his life and redefine jazz.

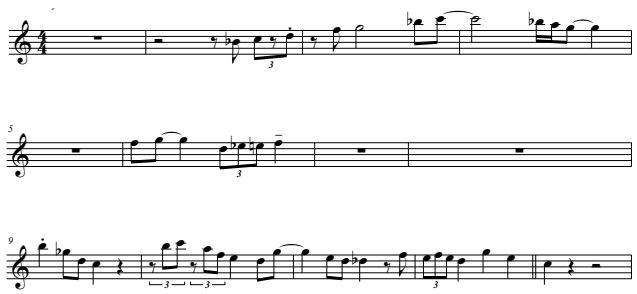
Coltrane's spiritual and musical quest was brought into sharp focus by sobriety. Two recordings made just before and after he went cold turkey in the spring of 1957 highlight stark differences in his playing.

His improvised solo on "Blues by Five" from *Cookin' with the Miles Davis Quintet*, recorded in late 1956 when he was deepest in his addictions, is a technically proficient performance but at times sounds out of tune, disjointed and incoherent, meandering from one melodic idea to the next as if unable to complete a sentence and leaving frequent long pauses (Example 1). By the third chorus, his playing picks up some rhythmic interest but is still unconvincing. At m. 33 he ends this phrase without a definitive cadence, instead landing on a trill (Example 2).

His solo on "Straight, No Chaser," from the album *Milestones*, recorded in early 1958, displays a completely different Coltrane: energized, edgier, with more complete musical ideas and clear

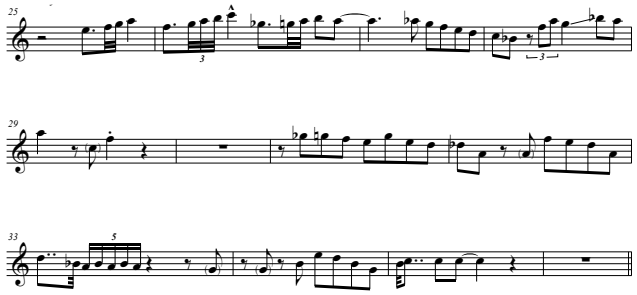
EXAMPLE 1 John Coltrane, "Blues by Five," first chorus

improvised solo



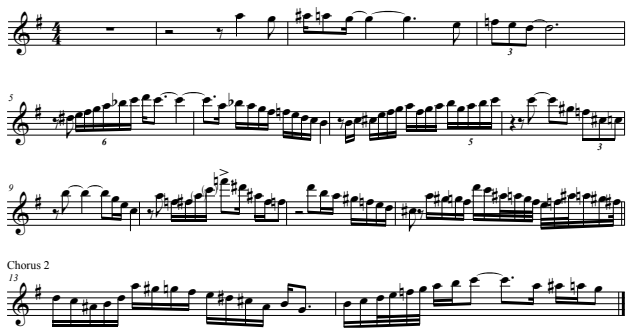
EXAMPLE 2 John Coltrane, "Blues by Five," third chorus

improvised solo



EXAMPLE 3 John Coltrane, "Straight, No Chaser," first chorus

improvised solo

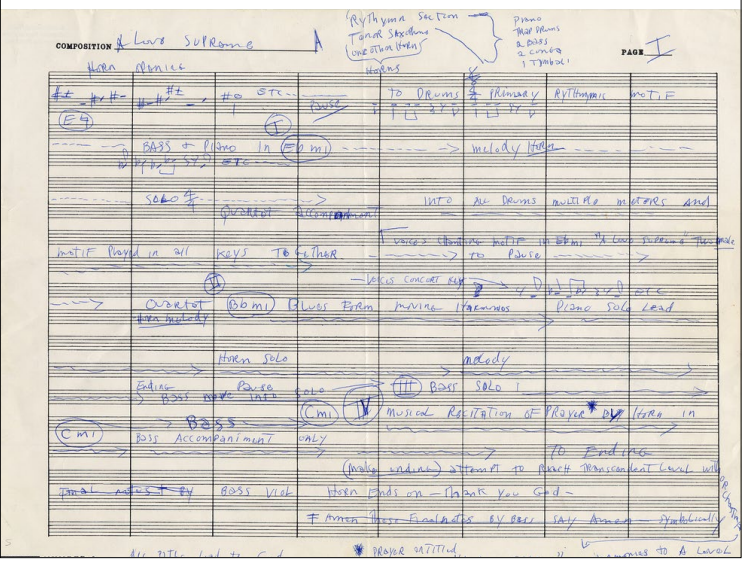


motivic development. These recordings were made a little over a year apart, with the same rhythm section on a similar chord progression at nearly the same tempo, but the solo in Example 3 already sounds much more like the self-assured Coltrane present on his most popular records.

The Prolific Years: 1958 and Beyond

In the years following recovery, Coltrane entered into a prolific period, coming into his own as a composer and bandleader. Davis re-hired the clean-and-sober Coltrane, and in 1959 they recorded *Kind of Blue*—widely acknowledged as one of the most seminal albums in the entire jazz idiom. The same year, Coltrane recorded *Giant Steps*, which broke new ground using a novel series of chord progressions, revolutionary at the time but now indelibly part of the jazz language. Instead of the traditional harmonic movement in downward fifths (ii-V7-I), the Coltrane Cycle consists of alternating major seventh and dominant seventh chords moving up by alternating minor thirds and perfect fourths: I—♭III7—♭VI—VII7—III—V7—I. This new development revolutionized the art form, but Coltrane was just getting started.

EXAMPLE 4 John Coltrane, *A Love Supreme*
handwritten score



A Love Supreme

In 1964, John Coltrane recorded a musical testament to the spiritual awakening he had experienced seven years prior. *A Love Supreme* is the culmination of his development thus far, the music's sublime and beautiful four movements representing the four stages of Coltrane's journey: "Acknowledgement," "Resolution," "Pursuance," and "Psalm." The album opens with a gong, symbolizing death and transfiguration of the old self; Jimmy Garrison enters with a simple four-note bass motif; McCoy Tyner (who we just lost in March 2020) plays open-fourth voicings on the piano; Elvin Jones splashes on the cymbals; and Coltrane begins his plaintive solo. The closing "Psalm"—Coltrane's translation of his poetry of gratitude into cascades of pure melody—is a moving tribute to the higher spiritual power to which Coltrane attributed his recovery and subsequent creative and spiritual growth.

If the four movements of *A Love Supreme* symbolize Coltrane's journey, they also symbolize the journeys any of us might experience. They parallel the stages of the psychological process of transformation through love: "Acknowledgement" of the euphoric feelings of beauty and deep emotional connection; "Resolution," accepting that life will never be the same; "Pursuance," an active effort to sustain the improved state; finally a "Psalm" of acceptance into the new paradigm.

This pattern works on several different levels. Coltrane could just as easily have been talking about the process of becoming addicted to heroin in the first place: "Acknowledgement" symbolizing the first euphoric experience of being high; "Resolution" symbolizing the understanding that addiction has taken hold; "Pursuance" symbolizing the undeniable cravings and the pain of withdrawal; "Psalm" symbolizing acceptance of the dark new relationship with the drug. The

four movements likewise parallel the recovery process: "Acknowledgement" of addiction; "Resolution" to take difficult action; "Pursuance" of rehabilitation and change; finally the "Psalm" of thanks for recovery.

A parallel to the four stages of falling in love with another human is probably no coincidence—Coltrane met his (second) wife Alice the year before—and the music travels from the euphoric first stages of attraction, beauty, and excitement, through understanding of the implications of feeling serious about another person and the desire to continue to pursue the relationship, finally arriving at the eventual calm permanence of two souls becoming one.

Music and Brain Chemistry

The existence of so many parallel levels of meaning speaks to something deep within our psyche, exposing a simple truth: from a brain chemistry perspective, love, music, addiction, and even spiritual awareness look very similar. Our brains use similar neural pathways for music, language, and pattern recognition (see Robert Jourdain's *Music, the Brain, and Ecstasy*). Modern functional magnetic resonance imaging shows certain parts of the brain becoming more active when listening to music, and certain regions of musicians' brains are more active while performing. The endorphins serotonin, dopamine, and oxytocin are naturally produced by the brain and are responsible for feelings of joy, connection, and love. These chemicals target the brain's pleasure and reward centers, and our brains are awash in higher amounts when we're canoodling with that special someone. Not surprisingly, a 2013 study by Daniel Levitin and Mona Lisa Chanda revealed that these same endorphins are present in large amounts when we are listening to music.

The act of performing music causes the corpus callosum—the neural bridge between the left and right hemispheres of the brain—to form more connections between the two hemispheres than it otherwise would. Jourdain notes that "the corpus callosum is 15 percent larger in adults who began playing piano as a child before the age of eight than those who started later." Even the act of listening to music can alter our moods in profound, tangible ways. Sacks notes several cases where music has caused patients diagnosed with Parkinson's disease to come out of their comatose states and interact with others. These studies show that music has a measurable effect on the human brain—although much is still unknown about what that effect is, or how to accurately measure it.

Newfound Mental Clarity

So, did Coltrane's musical transformation occur as a result of the traumatic experience of the recovery process itself, or did his newfound mental clarity give him the ability to articulate musical ideas which were already present in his mind? The answer is: perhaps a little of both.

It is possible that Coltrane was initially attracted to substances that worked on the endorphin receptors in his brain, causing him to feel a heightened sense of pleasure when hearing and performing music. It is equally possible that, by the time he had developed his musical abilities to where they were during the recording of *A Love Supreme*, he was so attuned and focused that he no longer needed opioids to achieve the euphoric, transcendent state the music now provided him.

He definitely experienced a life-changing moment in that room in his mother's house. Perhaps the newfound mental clarity afforded him by being free from mind-clouding substances, and gave him the necessary drive and ability to make music at a higher level. Many great artists experience traumatic, life-changing events which spur them to a burst of creativity. Coltrane's recovery from addiction launched him into a completely new way of thinking.

Stomping the Triumphant Serpent

WILLIAM BOLCOM'S SYNTHESIS OF STYLES

Lifia Teguh

As a pianist of the Millennial Generation, I find it hard to discover classical music that appeals to a younger audience. It is sometimes the mindset of the young that classical music is for old people, "good for studying and to help you fall asleep." Coming across a piece that combines different genres including popular song influences is somewhat uncommon in the realm of classical music. I am here trying to discover and understand how the 20th-century American composer William Bolcom combined different genres with the classical music genre, resulting in his masterpiece, "The Serpent's Kiss," a lively rag-fantasy like no other.

Bolcom was born in 1938 in Seattle, and studied with French composers Darius Milhaud and Olivier Messiaen. He started his career as a serialist composer, but in search of a wider audience he began to blend classical music with popular styles. Bolcom was also a ragtime revivalist in the late 1960s and '70s, performing and recording Scott Joplin's rags in New York City. He also composed twenty-two original rags.

"The Serpent's Kiss" is the third of four movements in Bolcom's piano suite *The Garden of Eden*. The suite is a musical setting of the opening of the Book of Genesis from the Jewish Torah and the Christian Old Testament, recounting God's creation of man and woman ("Old Adam" and "The Eternal Feminine") followed by Eve's seduction by the serpent ("The Serpent's Kiss") and their exile from the Garden of Eden ("Through Eden's Gates.")

"The Serpent's Kiss," subtitled "Rag Fantasy," combines many different styles: ragtime, fantasy, stoptime, lyricism from the Romantic era, and the twentieth-century language of sharp dissonances, tone clusters, non-traditional harmonic progressions, and gestures such as knocking on the body of the piano. The piece starts and ends in the key of D minor, with a D major section in the middle and several internal modulations. The mood and character of "The Serpent's Kiss" is not generally happy and entertaining like most piano rags: it is devilish, full of intensity, and sometimes seductive, reminiscent of the contrasting characters and moods of 19th-century piano repertoire.

The musical form expands on normal ragtime forms, but an expanded form defined by Yeung Yu ("A Style Analysis of William

Bolcom's *Complete Rags for Piano*, 2007) as A-B-Transition-A'-C-D-E-A-Coda.

The A section introduces some of the most basic ragtime material, with an oom-pah stride accompaniment pattern in the left hand and syncopated rhythms in the right. The tempo is marked "fast, diabolical" and "*secco*" (dry), and the section's rapidly-shifting textures, loud dynamics, *sforzandi*, and even moments of heel stomping all intensify its devilish character.

The B section is lighter and simpler in character, but modulates to unexpected keys—each of the section's phrases starts in E♭ minor and ends in distant G major. The transition section, only seven measures long, is marked "*sinuous*," indicating a serpentine playing style. Bolcom makes his way through Neapolitan and German sixths before ending with falling dyads in both hands. The C section follows, with chromatic embellishments implying the serpent's sneaky movements and sinister nature.

The following D section, in D major, marks another complete change of character and mood. Its lyrical romantic melody, with Bolcom's direction of "languorous, freely," induces a pleasurable state of mind. It is much slower than the beginning, and might suggest Eve enjoying the temporary pleasure of the forbidden fruit.

This guilty pleasure mood does not last too long, however, with an *accelerando* halfway through the section recalling the earlier stride style, with a rising chromatic bass line building in intensity. The tempo increases until the climax, with indications from "*poco accel.*" to "*ancora accel.*" (gradually getting faster) and ultimately "*Take off!*"

After a climactic *fortissimo* and a brief pause, the E section appears, and it is the most special and innovative section of the piece. The section is titled "Stoptime," which the Harvard Dictionary defines as "accompaniment consisting of a regular pattern of attacks (e.g. on the first beat of each measure) separated by silences." These accented single attacks interrupt the normal accompaniment rhythms, alternating every so often with a solo. The section's simple harmony consists of V-I progressions broken up with chromatic alterations, with chords interpolated by slapping the piano, tap dancing with the fingers, and tongue clicks.

When the A section returns, there's a slight difference: *ppp* dynamics and a mysterious character indicated by the composer. It lacks the earlier accents, stomps, and *sforzandi*, and sets up the climactic coda. The coda's initial tempo is marked "perhaps a little faster" than Tempo I, growing gradually louder from an initial *pianissimo*. Extended techniques are again here used to create colorful effects: the heel stomping intensifies the drama and the *ffffz* tone cluster shocks the audience, while the whistled theme from an earlier movement ("The Eternal Feminine") might be the serpent's mockery after successfully seducing Eve. The piece closes with a stomp and a strong cadence in D minor: the serpent's triumphant kiss.

We can see how Bolcom developed the ragtime genre by combining features of ragtime and fantasy, therefore expanding its forms, styles, and harmonic languages. He was also able to synthesize Romantic lyricism and virtuosic techniques with popular styles of the time and extended harmonic language. Through analyzing this piece, I hope that we can see how an innovation is invented by incorporating the old and the new.

The Russian Influence

HARMONIC PARALLELS BETWEEN BILL EVANS AND ALEXANDER SCRIABIN

Matt Tabor

The influence of classical music on Bill Evans has been well documented. The counterpoint of J.S. Bach, the modal harmonies of Claude Debussy, and the intricate rhythms of Béla Bartók are all present in his playing. Also present is another undercurrent: the influence of Russian composers. Bill Evans was of Russian heritage and was known to sight-read Sergei Rachmaninoff preludes at tempo. Beyond the romantic stylings of Rachmaninoff, the strong presence of Alexander Scriabin can also be heard, particularly in Evans' chord voicings. Unfortunately, the existing literature does little to acknowledge this influence.

What then are the specific intricacies that these two artists share? Noticeably lacking in the literature on Bill Evans are descriptions of the commonalities between Evans and Scriabin's use of octatonic and melodic minor harmonies, rootless chord voicings, dominant 7th voicings that place the flat 7th and 13th a half step apart, and a consistent use of altered dominant chords.

The harmony of both composers has been well described in academic writing, but shockingly little of it makes a direct correlation between the two pianist-composers. Works by Jack Reilly and Chuck Isreals depict Evans' music in detail, while writings by Roderick Shergold, Cheong Wai-Ling, and Eaglefield Hull reveal the exotic aspects of Scriabin's late compositions. Articles by Dmitri Tymoczko, Anatole Leikin, and Peter Pettinger are the only examples of the scant resources that begin to draw any connection between Evans and Scriabin.

One of the best sources for practical harmonic analysis of Evans' playing is Jack Reilly's book *The Harmony of Bill Evans*, which contains an analysis of seven different pieces that Evans either played or composed. Of particular note are mentions of the altered dominant chords that Evans was so fond of, as well as his use of tritone substitution (p. 1-2). There is also mention of Evans' familiarity with Russian classical music, and an anecdote about him sight-reading the orchestral score of Stravinsky's *Rite of Spring*. Indeed, there are many allusions to the classical influences that Evans drew upon, from Bach to Rachmaninoff to Bartók. Despite the mention of certain famous Russian composers, there is no reference to Scriabin. Chuck Israels' article "Bill Evans (1929-1980): A Musical Memoir" acknowledges many of the same classical influences, noting Evans' strong sense of counterpoint derived from Bach, his use of cross-rhythms from Bartók and Stravinsky, and the nuanced im-

pressionistic textures of Debussy found in his playing. Israels focuses particularly on Bach, noting that a good number of Evans' chords came as the result of the melodic motion of independent voices, rather than a purely vertical approach to harmony (p. 109-111).

With respect to Scriabin's later music, much of the literature emphasizes the use of the octatonic scale, focusing especially on the composer's *Preludes Op. 74*. While this scale is typically referred to as "octatonic" in classical circles, in the jazz tradition it is often called the "diminished" scale due to its harmonic content. For simplicity's sake I will refer to the scale as octatonic. The octatonic scale is one of the most common sources for altered dominant harmony in both Evans' and Scriabin's works. One of the octatonic scale's most striking features is its symmetry: played stepwise it yields a pattern of four alternating half and whole steps; skip-wise it entirely consists of minor thirds. Consequently, using the scale harmonically yields diminished triads and fully-diminished 7th chords, the latter of which provide yet more symmetry, dividing the octave into four equal parts.

Cheong Wai-Ling's article "Orthography in Scriabin's Late Works" is a highly intellectual (bordering on esoteric) examination of the composer's use of curious spellings for the octatonic scale, particularly in the way certain pitch class sets of the scale are spelled with their enharmonic equivalents in recurring patterns throughout the preludes (p. 47-49). The choice of enharmonics and accidentals when spelling the octatonic scale presents challenges to any composer, given that there are eight notes in the scale and only seven letter names assigned to notes in western music. Roderick Shergold's master's thesis "Harmony and Voice Leading in Late Scriabin" initially echoes Wai-Ling's emphasis on the octatonic scale, and raises the intriguing fact that although Scriabin described his compositional methods as having a clearly defined system, no mention of the exact system is detailed anywhere in the composer's secret notebooks (p. 2).

Later, Shergold breaks from the traditional octatonic lens and instead presents a 10-note harmonic matrix, derived from octatonic and whole-tone scales, as a central feature

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BILL EVANS AT THE PIANO, BILL EVANS TRIO, 1970

in late Scriabin. Also relevant is a description of Scriabin's alternations between dominant chords a tritone apart, achieved by changing the bass note. Rather than analyzing this motion as part of the octatonic scale, Shergold argues that it is simply an expansion or embellishment upon a single harmony (p. 39-40). This technique, which would later become a hallmark of jazz harmony, is well-described here but not overtly connected to the jazz idiom.

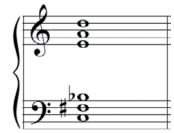
Eaglefield Hull's article "Scriabin's Scientific Derivation of Harmony versus Empirical Methods" provides a refreshing departure from the predominantly octatonic-based discussions, instead making the case that Scriabin was one of the first composers to tie his sense of harmony directly to the science of sound. Hull notes that tones of Scriabin's "Mystic Chord" are taken from notes in the overtone series. The particular orthography of the Mystic Chord, spelled as a stack of fourths, is detailed here, as are Scriabin's forays into the use of rootless chord voicings, beginning with his *Sonata no. 4 for piano*. Neither Scriabin's use of rootless chords or the altered dominant harmonies found in the Mystic Chord are tied to the jazz tradition here, chiefly because the article was written in 1916—before jazz musicians began to explore altered harmony.

Anatole Leikin's book *The Performing Style of Alexander Scriabin* takes a step closer into the jazz realm with an analysis of the late Scriabin piece Désir, noting the use of rootless chord voicings and mentioning their commonality to conventions in jazz piano. Again there is mention of Scriabin's penchant for altered dominant chords as well (p. 74). The article "Round Three" by Dmitri Tymoczko edges even closer to a connection between Evans and Scriabin, beginning by referencing both the ascending melodic minor scale and the octatonic scale as key ingredients of 20th-century harmony.

Tymoczko acknowledges that Scriabin made ample use of the melodic minor scale, and later notes that Evans used the octatonic scale frequently—but again no direct thread links Evans in Scriabin in a clear manner. Although more of a detailed discography than an actual biography, Peter Pettinger's book *Bill Evans: How My Heart Sings* takes one as close to a connection between Evans and Scriabin as any work in the existing literature. Pettinger examines Evans' familiarity with Scriabin's *Preludes Op. 74*, particularly the first prelude, and briefly mentions its similarity to an Evans composition, "Song for Helen." Here, however, the primary focus is on melodic contour rather than harmony, in particular a three-note motif that the two compositions share in common. Beyond this, there is no deeper analysis or discussion of similarities between the two artists.

Evans and Scriabin shared an affinity for altered dominant chords, and Scriabin's Mystic Chord (Example 1) can be heard as a dominant 7th with added extensions of the 9th, sharp 11th, and 13th.

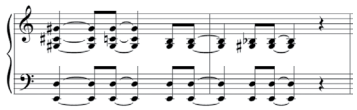
EXAMPLE 1 The Mystic Cord, according to Hull



(Scriabin's *Scientific Derivation of Harmony versus Empirical Methods*, p.19)

EXAMPLE 2 B. Evans, **"Peri's Scope"**

mm. 7–8



The chord tone of the 5th (G) is notably absent due to the major 3rd and flat 7th defining the essence of the dominant harmony and its dissonance against the sharp 11th, thus rendering it unnecessary. Similarly, Evans also chooses

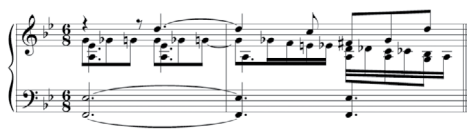
to drop the 5th from dominant chords (Example 2), as is seen in a segment of his composition, "Peri's Scope." Here he initially voices an E dominant 7th chord with the root, flat 7th, 3rd, 13th, and doubled 3rd.

Evans eventually does play the 5th, arriving there by way of a chromatic inner line which begins on the 13th and descends through flat 13th, perfect 5th, and flat 5th. This type of inner movement was characteristic of Evans' playing, and reinforces Israels' assertion that much of his harmony was the result of the melodic movement of independent voices (p. 110).

This inner line creates a colorful exploration of some of the many possible alterations to an E dominant 7th chord. In his Sonata No. 5 for piano, Scriabin expresses an F dominant 7th chord using a very similar voicing to Evans (Example 3), choosing the root, flat 7th, 3rd, doubled flat 7th and 9th as his starting point. Interestingly, towards the end of the phrase he also uses an inner descending chromatic line in the alto register, which moves through many alterations. As with Evans, in the second half of the last measure we again see a middle voice sounding the 13th before descending downward through the flat 13th, 5th, flat 5th, 4th and 3rd.

EXAMPLE 3 A. Scriabin, ***Sonata No.5***

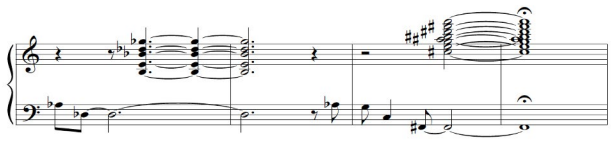
mm. 120–121



Evans exploits the harmonic possibilities of the octatonic scale to its fullest extent, as we see in the introductory measures to his arrangement of Jerome Kern's "All The Things You Are" (Example 4). Here he employs all eight notes of the scale, creating a heavily altered F♯ dominant-7th chord with the notes F♯, C♯, E, G, A♯, B♯, D♯, F♯, and A. Analyzed with respect to the

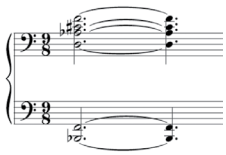
EXAMPLE 4 B. Evans, **"All The Things You Are"**

mm. 5–8



EXAMPLE 5 A. Scriabin, ***Vers La Flamme***

m. 33



chord, these are the root, 5th, flat 7th, flat 9th, 3rd, sharp 11th, 13th, doubled root, and sharp 9th. Arranged sequentially these notes comprise the octatonic scale: F♯, G, A, A♯, B♯, C♯, D♯, E.

We can see how Scriabin draws upon the octatonic scale as a source for altered dominant harmony in *Vers La Flamme*. At measure 33 (Example 5) we find a B♭ dominant-7th chord with a sharp nine, voiced B♭, F, D, A♭, C♯, F (root, 5th, 3rd, flat 7th, sharp 9th, 5th). Although neither as harmonically dense nor as alteration rich as Evans' chord, it is still evident from its spelling that this voicing is derived from the B♭ octatonic scale: B♭, B, C♯, D, E, F, G, A♭. Note the difference in voicings, with Evans choosing to stack notes in 3rds and Scriabin choosing wider spacings of 4ths and 5ths.

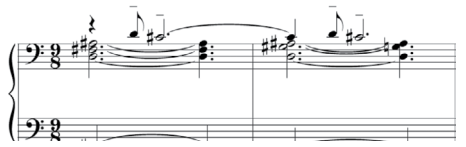
It is also worth mentioning that although the overall harmonic content of *Vers La Flamme* is not exclusively octatonic, the tonal centers throughout much of the piece move upwards in minor thirds, shifting from E to G to B♭ to D♭, giving the larger architecture of the composition an echo of octatonic symmetry.

A second primary source of harmonic material in both Evans' and Scriabin's music is the

ascending melodic minor scale. The raised 6th and 7th scale degrees provide a reliable source of alterations to dominant chords as well as minor chords. In measure 26 and 27 of *Vers La Flamme* (Example 6), both types of harmony are taken from the B melodic minor scale in the form of both a B minor 9th chord with a raised 7th, followed by an E dominant-7th chord with additions of the ♯11th (A♯) and 13th (C♯). Note how, like Evans would do later, Scriabin chooses to exclude the 5th from the dominant chord in favor of the above-mentioned alterations.

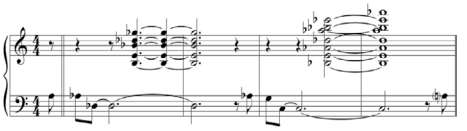
EXAMPLE 6 A. Scriabin, ***Vers La Flamme***

m. 26–27



EXAMPLE 7 B. Evans, **"All The Things You Are"**

mm. 1–4



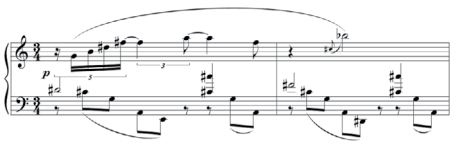
In measure 3 of "All The Things You Are" (Example 7) Evans draws upon the D♭ melodic minor scale for alterations to a C dominant-7th chord. In this voicing we find C (sustained in the bass), B♭, E, A♭, D♭, A♭, B♭, E♭ and A♭: root, flat 7th, 3rd (spelled here enharmonically as E instead of F♭, as in the D♭ melodic minor scale), flat 13th, flat 9th, doubled flat 13th, doubled flat 7th, and sharp 9th (spelled here enharmonically as E♭), and finally one last flat 13th.

As mentioned by Shergold (p. 39-40), Scriabin would often embellish altered dominant 7th chords further through a process of tritone substitution, achieved by changing the root note of a dominant chord to the note six semitones away. As has been discussed, the 3rd and 7th are the defining tones of a dominant 7th chord, and the interval between these two chord tones is itself a tritone. By moving to a new root a tritone apart from the original chord, we find the new chord shares the same 3rd and 7th (spelled enharmonically).

In the opening measures of *Guirlandes* (Example 8) we find Scriabin using the Mystic Chord in an A dominant 7th configuration (measure 1: A, D♯, G, C♯, F♯, B) before using a tritone substitution to a D♯ dominant 7th in the bass register of measure 2. Note how the 3rd and 7th of the A chord (C♯ and G) are enharmonically equivalent to the 3rd and 7th of a D♯ dominant 7th chord (F double-sharp and C♯). The B♭ in measure 2 can be analyzed as an enharmonic spelling of the 5th (A♯) of the new D♯ chord.

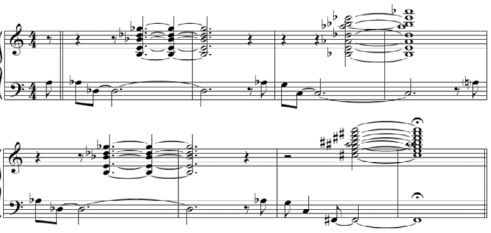
EXAMPLE 8 A. Scriabin, ***Guirlandes***

mm. 1–2



EXAMPLE 9 B. Evans, **"All The Things You Are"**

mm. 1–8



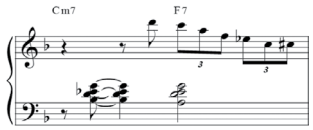
Similarly, by looking at the entire eight bar introduction to "All The Things You Are"

(Example 9), we find Evans starting with a C dominant 7th chord in measure 3 and then adding a sharp 4th scale degree to the bass in measure 7 for an F♯ sharp dominant 7th.

Yet another commonality in the ways that Scriabin and Evans create dominant voicings is their use of a semitone between the 13th and flat 7th. On beat 3 in measure 24 of his composition "Blue In Green" (Example 10), Evans plays an F dominant 7th in his left hand, voiced A, D, E♭ and G (the 3rd, 13th, flat 7th and 9th). As Pettinger notes in *Bill Evans: How My Heart Sings* (p. 112), this half step "scrunch" was a prominent feature in many of Evans' voicings.

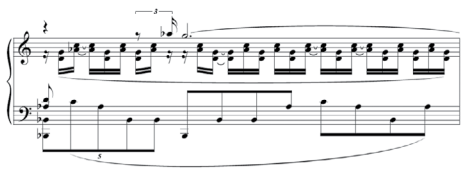
EXAMPLE 10 B. Evans, **"Blue In Green"**

m. 24



EXAMPLE 11 A. Scriabin, ***Vers La Flamme***

m. 90

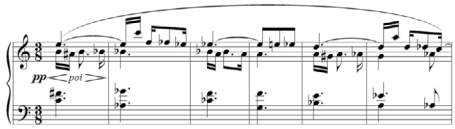


In measure 90 of *Vers La Flamme* (Example 11) Scriabin uses an identical voicing for a B♭ dominant 7th chord, with the 3rd, 13th, flat 7th and 9th in the treble clef. Although it is played in the context of a broken chord, the overall sound and effect is the same. This particular configuration is repeated and transposed throughout the rest of the piece.

As noted by Leikin, rootless chords are another prominent feature in late Scriabin. A clear example of this is in the piece *Caresse Dansée* (Example 12). In the first downbeat we find the notes C, F♯, B and E. The tritone in the bass clef, spelled here as an augmented 4th, strongly implies the 7th (C) and 3rd (F♯) of a D dominant 7th chord with 13th (B) and 9th (E). The same chord tones occur in rootless voicings for a D♭ dominant 7th in measure 3, a C dominant 7th in measure 5, and an F dominant 7th in measure 6.

EXAMPLE 12 A. Scriabin, ***Caresse Dansée***

mm. 1–6



(Leikin, 2012, *The Performing Style of Scriabin*, 74)

As Mark Levine describes in *The Jazz Piano Book* (p. 41), these types of voicings came to be characteristic of Evans' sound beginning in the 1950s, and he continued to develop them throughout the span of his career.

In closing it should be noted that both Evans and Scriabin shared more than their fondness for dominant chords, tritone substitutions, and the octatonic and melodic minor scales. Other similarities beyond the scope of this work—as suggestions for future research—would include a larger analysis of the two artists in their use of form, particularly AABA form. Also, long-form biographical resources about Bill Evans are noticeably few in the existing literature and further research could also uncover more data about the direct impact made on Evans by his study of Scriabin's piano works. Perhaps there even exists a first-hand account from Evans himself about the ways that he drew upon such striking, esoteric harmony and helped to pave the way for many jazz innovators and imitators to further develop this new harmonic realm.

Find the community, connect to that community, and make it your purpose to serve that community.

AN INTERVIEW WITH DARRELL GRANT, Professor of Music at PSU

AnnaMarie Meyer and Fedja Zahirović

Subito: I wanted to start by asking you about your opera *Sanctuaries* premiering next year. The opera focuses on gentrification and racial equity. Where did your inspiration to write this opera come from?

Darrell Grant: I think it was probably the spring of 2017 when I had a meeting with Third Angle New Music ensemble. They were interested in doing a collaboration with me, and we had a couple of talks about what we might do. They proposed an idea about writing something around the issue of redlining—the history of housing in the Black community here.

That idea seemed very cool and interesting to me, but I wasn't sure what I wanted to write. When someone mentioned the possibility that I should write a chamber opera, my first reaction was, "what is that?" Plus, that's not what I do. But the more I thought about it, the more curious I became about what exactly chamber opera is, why I felt disconnected to it, and why I felt like it was not a place for me as a jazz musician, and as an African American.

So I started thinking about it, reading about it, and started listening to more opera. I was really intrigued by the possibility of creating a piece using the frame of opera, but bringing into it

Due to pandemic emergency measures, the premiere of Grant's opera Sanctuaries *is postponed until April 2021. But we still want to know about it.*

This interview took place in February 2020, before the COVID-19 pandemic and George Floyd protests.

Photo: Natalie Hurley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my own experience and my own musical background, which is both classical and jazz, and my own experience as an African American, which is all kinds of vernacular music from the Black diaspora.

And I thought, is there a place in the opera for that? That's really what *Sanctuaries* became, an opportunity to explore those two themes: what it has been like for African Americans around Portland and what it means for a jazz musician to bring themselves to this genre.

Subito: What were some aspirations you had as a young musician, and what influences did you have growing up?

Grant: I started taking piano lessons when I was seven years old. My family moved when I was four from Pittsburgh, Pennsylvania—where I was born and where my dad went to college—out to Lakewood, Colorado, which is a suburb about ten miles west of Denver. And so we bought a piano, like many families, and we got piano lessons along with it. My mom played; she had played growing up in Toledo, where she was from.

I had my heart dead set on playing the drums, I was going to be a drummer. Then my mom played this piece in the piano store, and the piano store owner looked at me and said, "wouldn't you like to be able to play like that?" And I was like, there's my mom, and I couldn't say "no," so I said "yes," and that was it. Never got the drums. So that was where it really started, and I started taking lessons.

I kind of always had a musical ear. My parents tell this story of when I was two; they took me to a Nat King Cole concert, they sat me down, and at the intermission they walked out with this toddler and people were amazed that there was this kid there the whole time and they hadn't heard a peep out of me. They took me there because I used to be really fascinated with those records at that age. I would ask them to play his records because I really loved his music. I guess they thought I had this musical inclination. I studied classical piano all growing up, and did the Music Teachers Association auditions—they have them in every state. And I ended up winning them in all the different age groups. It was pretty clear from an early age that music was something that I had some affinity and ability for. That was always going to be me.

We used to do the family radio show—a ten-minute religious radio show—I would play, my sister would play piano, my brother would play guitar, my mom would sing, my dad would read scripture, and we would do family concerts and nursing homes. Performing was a big part of what I was doing, and when it came time to choose a college, I was like, "Well, what am I gonna do? Go to school to do something else? I'm going to have to get a job or something!"

So I said "I think I'll do music."

Subito: Do you think that having a musical background through your family helped you as a musician?

Grant: Oh, yeah. I think the environment you grow up in has a huge impact on what you do. I played for my mom when I was nine years old, I would accompany her. That seemed like really good training for some of the singers I accompanied later in my life, and I will always have an affinity for accompanying because of that, learning that sensitivity and growing up with a wide range of music. My mom studied classical voice as an adult; though she grew up in the church and liked to sing and play the piano, when she got older, she really wanted to train her voice, so she took classical lessons. I got to hear her sing in Italian, and it was really cool.

Subito: I wanted to talk with you about MJ New Quartet. It ties into how we were talking before about combining classical with jazz, things like the blues and Bach fugues. A lot of people disassociate jazz and classical music; they see it

as two different sides, coming from different eras, and social circumstances. How did you put them together?

Grant: I think it is interesting because music is diverse, but the tools that go into making music are mostly pretty common. Eastern and Asian cultures have different tools, African cultures have different tools, but European cultures and the music that came from them used the same tools. The idea is that the expression should not be that much different. I really wanted to study jazz growing up; I wanted to go to a jazz school, but I got a scholarship to a classical conservatory and I felt that of course I should take it. I went to Eastman School of Music expressly thinking, "OK, I'll do this classical thing, but I am here to be a jazz musician." Even though they didn't have a jazz degree, and I was studying classical piano.

My sophomore year I almost flunked out; I was on probation because I had been trying to do all of this jazz, neglecting classical piano and not passing my juries. At the end of my sophomore year I had to make a decision: I could transfer out of that school, go to another school where I could really study jazz, or I could put my jazz goals on hold and really dig into the classical thing. And that is what I chose to do, because I thought, "I'm here and this is a great school, and I will give it a shot"—to see what I could get. It was really one of the best decisions I have ever made.

In digging into classical music, I had to find these connections to me. I remember hearing Brahms and Schubert. The music was just so beautiful, I mean the melodies, and it did not really matter who wrote it. Doing more research, I found that yes, they are from European countries but their life circumstances were the same as ours! Mozart was hustling to make gigs and promoting. Beethoven was scrambling and trying to get rehearsals together and people wouldn't show up; venue owners would cancel on him. The lives that they lived were very much the same. They fell in love, they got rejected, and wrote music about it—it is the same thing. Once you start to see that music is just an expression of humanity, then you see that there is so much more in common than there is different.

Once you start to see that music is just an expression of humanity, then you see that there is so much more in common than there is different.

For me, learning to play that music was one aspect, but in order to play it I had to find this connection between myself and the music. Then I started discovering all these other African American composers—Nathaniel Dett, George Walker, and Ulysses Kay—who did the same thing. They loved this music, but they loved *their* music, and they tried to put this whole thing together. MJ New was very much in that model; the Modern Jazz Quartet's John Lewis was a wonderful classically trained pianist, composer, an intellect, and teacher. It is

very much like Neoclassicism—he took these elements and then combined Bach and counterpoint with the blues. It was a natural fit for who he was.

Knowing that I bring a similar story, I wanted to see what would result from bringing together my different experiences. I had a duo for a long time with flugelhornist Dmitri Matheny, and we played Samuel Barber songs, Mendelssohn, standards, and all kinds of things and put it together in a very composed way, as chamber music. We did things with string quartet. That was where it started, and The MJ New was sort of a step further in that direction.

key component of what we do. It is just a way of connecting with people.

Subito: In your journey in music, which teacher inspired you the most?

Grant: When I think about my teachers, inspiration is not the first word that comes to mind. I feel like they guided me. The teachers I had were primarily teachers as opposed to performers, I would say. My inspiration came from performers. I was so inspired by Herbie Hancock, and many other musicians and pianists. I had incredibly influential teachers. My first piano teacher, who was my teacher from age seven until I graduated from high school, he prepared

I hope to bring students an expanded sense of their own possibility ...

Subito: I also wanted to ask you about the quote on your page which says: "Committed, Creative, Improvisational, Inspired." Why did you choose these words and what do they mean to you?

Grant: We as musicians tend to try and describe the musical aspects. But people who do not understand music and do not speak that language cannot relate to that. I guess I was trying to think about the characteristics that I and those particular musicians in that group brought to the music. I feel that "committed" means being creative and curating music. Everyone in that band is a band leader. We are used to bringing our music forward. "Inspired"—everything I do is rooted in inspiration. And then "improvisational" is a way of recognizing that even though we are doing some classical music, we are bringing those elements into it. Improvisation is still a

me and taught me music, everything I knew about music, and appreciation for music. He taught me from the very first beginning pieces to concertos, Prokofiev and Hindemith sonatas to Schoenberg. He was so broad, he gave me so much and that is what I took from him.

And my teacher in college, Barbara Lister-Sink, provided me with a technique that has kept me from injury for my entire professional career. That is way more important than inspiration—the fact that she taught me how to be a musician and not damage my body. I could not ask for anything more than that.

Subito: How do you see yourself as an educator?

Grant: What I hope that I bring to students is an expanded sense of their own possibility. One of my roles is to hold out possibilities for them beyond what they see for themselves, and to help them find tools to get there. Funny, because I

said I did not see myself as being inspired by my teachers—I do try to inspire my students. But not to be like me, and not necessarily for what I've done; I want to inspire them to find things in themselves they didn't know they had. What I get most excited about is when a student recognizes there's something that they had never conceived of as being within their reach, that knowledged and appreciated, and students are encouraged to learn it, but not stay or rest in it. We are also creating a program where students can approach music in a way that has a personal meaning to them and the way that they want the world to be. Our jazz program reflects the positive movements in the society around race, gender, creativity, activism, politics; jazz is such

Photo: Natalie Hu

was absolutely within their reach. For me, that's what I really want to create as a teacher.

Subito: How do you envision the jazz program at PSU in the near future?

Grant: I'm really excited about the way that the jazz program now is tapping into changes in the culture. I feel like we don't have a program that is mired in the past and held back by tradition; we have a program where the tradition is acknowledged and appreciated, and students are encouraged to learn it, but not stay or rest in it. We are also creating a program where students can approach music in a way that has a personal meaning to them and the way that they want the world to be. Our jazz program reflects the positive movements in the society around race, gender, creativity, activism, politics; jazz is such a vital voice, and to see them linking up in our program, that's really exciting.

Subito: What are some struggles you've found being a Black person in Portland?

Grant: My journey as a Black artist in Portland has not been any one thing. I moved here from New York twenty-three years ago, and one of the first things that struck me about Portland—as opposed to New York City—was how the

jazz community was so small that people who in New York would never have played together were playing together. People whose styles in New York would be in totally different cliques—at the time I lived in NY in the 1980s and 90s—here they are on the bandstand together. So that really struck me.

Another thing that struck me about Portland, as a musician who really wants to connect to the community, was how accessible the power structure in the community was—I can meet the mayor! I couldn't meet the mayor of NYC, but here I would run into people, the mayor would come to the gigs, and the access in the city was really remarkable. As someone who is looking to generate creative projects and for ways to make change, I found a lot of opportunities to do that. Particularly around Portland's history of race—that has been something that I've been exploring more and more as time has gone on. Now I'm starting to see the more systemic issues in Portland around race.

So, while there might be opportunities for me as an individual because of my background, my training, because of what I do, those opportunities are nowhere near as broad or plentiful as they should be for other people. And why that is starts to get into the challenge of what it's like to be an African American in Portland.

My attention now—with *Sanctuaries*, as an artist, and as a father of a young Black man in Portland—is more and more pulled toward these things that are barriers or systemic challenges. While I might be able to slide through, because in many ways I'm privileged—I'm highly educated, I have an advanced degree, I have a full-time well-paid job, I mean there are a lot of ways that I sit in privilege—that privilege is not accessible to other people. So it then becomes my responsibility to invest myself in changing that. And making this city—since it is my city—more equitable. And for the moment, I feel like there are opportunities to do that.

Now, how successfully and how quickly that stuff happens remains to be seen. I just try to be optimistic about it and keep going after it. But I'm also recognizing that I'm taking up the work that has been going on for decades and decades, that some people that I know, people of my acquaintance, have been doing for decades and decades. I would not presume to say that I'm going to change things by myself, but I'm trying to find ways to make a contribution specifically for that.

Subito: Have you found good changes as your career has gone on? As a Black artist in Portland, have you seen positive change in the way of racially equitable access to opportunities?

Grant: I think that it has to be examined not just from the personal standpoint. In other words, I've had some wonderful opportunities and continue to have wonderful opportunities and there are other artists that I know who also have. But then there are plenty of people that have not had those opportunities and still continue not to have those opportunities. I think it really depends on what you measure. What I see more of—not enough of—is organizations that are looking to dismantle the existing power structure. If they recognize and acknowledge that racism in America has created this privilege and white supremacy culture—not the white individual, but systemically, this idea of the construct around race that needs to be dismantled—then it's not enough to give opportunities to one person.

What has to happen is, they have to look at the whole structure of their institutions and shift the entire structure of institutions so that they have to actually say, "OK, we need to create opportunities all up and down and throughout in terms of leadership, in terms of opportunities, and in terms of resources—we need to change them from the inside out." And that discussion is now taking place in a different way than I think it has. In some instances, it actually

is happening. These structural changes are happening, so I'm encouraged by that.

But then you also see that it becomes more obvious where they are not happening. Where people come up against the actual reality of what it means to relinquish their privilege. And they go, "ahh, that's tough!" and it doesn't quite get there. As I become more involved and engaged in this process, and as I become older, I start to become less patient around that. I see more. So it's like, yes, opportunities for me creatively and artistically are better and those changes are accelerating, but the resistance to the changes and the challenges that become apparent also seems larger.

Subito: What would you recommend for aspiring Black artists?

Grant: Let me separate the question into two questions. I think that it has always been a challenge to be an artist. Artists aren't always recognized for the contributions that art makes in our lives, or our culture doesn't recognize these contributions because they are hard to monetize. They are hard to fit into this economic system. Some artists do fit well into the current economic system. Pop artists make records and do it really well, but those artists have to commodify themselves and make their art commodity. For the most part, it can be challenging for those who choose to make art, because the culture often doesn't accept them, and that has always been the case.

The answer for that, to me, is that one needs to find a community to serve, and serve that community. If you serve your community well, the art will be welcomed into that community. That doesn't mean that a person will make their sole income from being an artist. If we look at it from a capitalist standpoint it's easy to say that one should make a living from their art. It seems like everyone should be able to make a living from whatever they are contributing. Should that be the case? Yes. Can they? No. Is capitalism set up for them to do that? Absolutely not. Nobody is guaranteed a slot in this economic system to make their living from whatever they want to make their living from.

But, art is so necessary that, if artists connect to the people's lives, there is the opportunity to create an ecosystem where their art is serving people and they are receiving back enough to keep creating art. So, my answer to artists is to find the community, connect to that community and make it your purpose to serve that community. That can be anything from teaching their children how to play piano to creating murals that commemorate their struggle or writing songs they can dance to and fall in love with.

Now we are in late-stage capitalism where the wealth and the resources coalesce in the hands of fewer and fewer people, which means that the opportunity for any human being to live on what we have known as a middle class wage—artists included—diminishes. Where do I stand and who do I stand with? Do I stand with the system, make my way and benefit from the system? But more and more people are pushed from the system. Artists can also decide, "No, I'm gonna stand with the people who were pushed out and suffer the same way they do, but I'll commit my artistic life to empowering all those people and confront the forces that are taking all

Find yourself, be yourself, express yourself.

these things away"—and I know artists who are doing that, too.

For African American artists, you pick your community and you connect. For me—I grew up in a non-diverse environment, in a very white environment—it took me a long time to understand what it meant to be Black, because I felt I was really different and I didn't belong. And then, when I moved to New York I just felt fake, like I didn't know my roots. It's taken me a long time to be comfortable with what Blackness is for me—it encompasses my whole life experience—which is not as uncommon as I thought; there's lots of us who grew up this way. And as I've been able to embrace my own sense of self, then I've been able to accept others and also to contribute to others.

What I'd say to African American or Black artists is find a way to love yourself. One of the real damages of racism is the hatred that becomes internalized in the people oppressed by the system and so investigating that internalized oppression is the first and most important job. Because until we understand and love ourselves it is difficult to see the range of possibilities that are open to us. Feel comfortable being you. There is no one way that you have to be, not one belief you have to hold. Find yourself, be yourself, express yourself.

Subito: I want to ask you more about the Artist as Citizen project with Suzanne Savaria. How did you come up with the idea, and can you tell us more about what it actually is?

Grant: The first class students take as freshmen here is Music Theory 111, so what if we had a 111 class that gave the same attention to mission and agency as we give to the mastery of musical tools? What if there was this idea of examination of oneself? Why do you do this, what do you want to do with it, what do you bring to it? What if we teach that from day one? What kind of artist would we make?

That was the first question, and we were both interested enough that we kept trying to figure out how to do that. One of the first things we did was send an email to the COTA faculty that said we are going to have a brainstorming session. We are going to talk about different ideas of what we might do, how we might teach that, what that would look like in terms of classes, what kind of material would we want to teach, and what we would want the students to do. We ended up with eighteen to twenty faculty members from around the college, people from art, theater, and film asking the same question: we teach the how, but how can we teach the why?

I was doing a class called Artistry in Action, and one day I went to the Ross department store and saw a former music student from PSU working there, and when I asked what they were doing with their music they said that they didn't play anymore. They went to four years of music school, had all the aspirations, graduated, and now they are not playing. That was not cool, so my question was what are we missing? What do we need to teach the students here so that when they graduate with a music degree, they don't become baristas? Not to say there's anything wrong with baristas or other jobs, but I wasn't okay knowing that some of our students didn't keep music throughout their lives. It doesn't have to be a profession, but the love for music has to be manifested somewhere.

So I was wondering how we could approach that from an entrepreneurship standpoint and mission standpoint. Suzanne was teaching an Arts and Advocacy capstone and we were both circling around the same idea, so we joined forces. Basically, the idea behind Artist as Citizen is how can you use your artform to make change in the world and what can we teach you in the school to make sure you have the tools and the processes to do that.

Subito: How do you decide which projects to involve yourself with? How do you choose be-

Photo: Seth Ian

tween projects you feel will be most impactful, and which issues need most attention vs. projects and issues that you feel may fall in place on their own?

Grant: I have been here for twenty-three years and I have met a lot of people. You will find that performing musicians are often asked regularly to contribute to causes, play for benefits, do fundraisers and such, so identifying the need is not hard. People will often come to you, they know you play music so they ask you if you would play for this or that. The question becomes, "where do you put your time?"

Before Artist as Citizen, I always tried to tap into that slogan on the PSU bridge that said, "Let knowledge serve the city," because that sounded really cool to me. I thought to myself, "how can I open the walls of this institution to connect with the city and connect the city with what we do?" All of my time here I have been looking for opportunities to do that.

For instance, for one of the very first gigs I did here Marilyn Keller and I were asked to put the music together for a traveling Smithsonian exhibit, "The Jazz Age in Paris," so I got to read about the Jazz Age in Paris. I could have done other things, I could have done my own music, I was making records. But I thought, this is really interesting, and I like history, so we did that. Then I got asked that same year to do a Duke Ellington tribute for Mt. Hood Jazz Festival, so I did that. And I thought maybe I should put some poetry into that, and some Harlem Renaissance stuff, and then people connected my interest in history and the Harlem Renaissance and told me about Vanport. Then I did a program for Vanport. Then you start seeing opportunities everywhere.

If you are connected to the community, the needs present themselves, and you do whatever is possible. At that point I thought, "this is the University, so shouldn't we be the center of these various activities that are happening around the city, and could we use university resources to bring them all together?" That was when I started the Leroy Vinnegar Jazz Institute. We

also started this outreach educational program "The Incredible Journey of Jazz" that we took to the middle schools, and then the Portland Jazz Festival took over and started doing it. We did twelve or thirteen years of those shows with 200-300 students each time, and that was when I realized that we brought jazz to schools.

So the short answer is: you say yes when you are asked, and you try to think of ways to make a bigger contribution instead of just showing up to play. I am still doing that.

Subito: Do you have any advice as a teacher for students graduating from music programs here at PSU? What is the best way to get plugged into the music community here in Portland outside of PSU?

Grant: Since I did teach this class, I have lots of ideas. When I was in grad school this bassist, John Clayton, came to play in our school as a guest artist. And one thing he said that stuck with me from then until now was: "You can't play with everybody. You figure out who you want to play with, and you go after that. You go after playing with those people." When I moved to New York City, I did that. I was a young musician in a jazz Mecca, and I was piano player number 3,600 on the list, so how do I get to the point where I can play with people I really want to play with? Also, who are those people that I want to play with?

First, I thought I really wanted to get one of those cherry gigs for the young pianists. Everyone was talking about Art Blakey and Jazz Messengers as they were still playing, so I went to one of their shows. I love that band and I was happy to see them, but I was watching and thinking, I can't see myself in that role. But then I went to see Betty Carter play and I was thinking, I can play for a singer—so I am going to keep that in mind. And then a drummer that was in my trio got into her trio, and when two other piano players in her band quit, my old drummer said to Betty, "You should hear Darrell play." By keeping that in mind, and by that being something I was aiming at, I guess it made it *real* in a way, and I don't think it would have happened if I was going to play with whomever.

That very much happened when I played with Woody Shaw, because Mulgrew Miller (the pianist he played with) couldn't make the gig one night. I had told Mulgrew, "I think I could do that, and I would really like to play with Woody Shaw," so he called me one day and told me about the gig. I went down to Tower Records and bought every single Woody Shaw record I didn't already have, literally like eight records, and then I spent the next two days just listening and learning his music. I got that gig, and I don't think I really played that great, but I will tell you: after that night playing with Woody Shaw a bunch of people saw me, and I got on the radar of people who didn't know who I was, and then the calls started coming in. So it is this incremental process, but it's partly figuring out *what it is that you want*.

You also have to put your music out there. You have to share it. I think that people feel like they are not ready, it's not quite good enough, and nothing is going to happen. I remember when composer Terence Blanchard talked about taking a job writing music for filmmaker Spike Lee. Terence didn't even know how to transpose music for strings, he didn't know anything, but when they asked him if he wanted to do it he said, "Oh yes, absolutely." And then he went to the library, got the books and started learning how to compose for the orchestra. He had no idea how to do it, but he said yes to composing a film score and now, several Academy Awards later, he looks very smart. He was not shy and he didn't wait until he was ready. You have to be willing to fail. As long as you're willing to work through failure—as long as you are willing to learn—failure is not a problem. Everybody fails.

But share your music, say yes, try things, and that's the way.

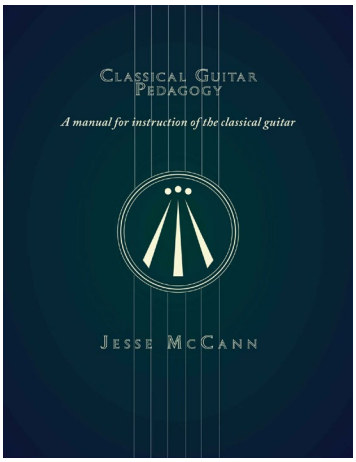
Jesse McCann's *Classical Guitar Pedagogy*

BOOK REVIEW

Brandon Azbill

Jesse McCann is the director of guitar studies at PSU, a member of the Oregon Guitar Quartet, and founder of the Tactical Guitarist podcast. In 2019 he released his debut pedagogical work *Classical Guitar Pedagogy: a Manual for the Instruction of Classical Guitar*, which offers a balanced approach to classical guitar instruction and guidance for sustaining a career as an educator in the twenty-first century.

Classical Guitar Pedagogy is split into two parts: basic principles of pedagogy and guitar instruction. An important concept from the first half is the "Tell, Show, Do" approach to instruction. This method allows students to process information in multiple ways before attempting the task themselves. Since people engage with music through their auditory, visual, and kinesthetic senses, students have preferred modes of learning linked to their sensory preferences. Recognizing a student's proclivity to absorb information through a particular sense is often overlooked, but is extremely important for high quality instruction.



Another critical aspect of music instruction is goal setting. McCann recommends setting *SMART* goals that are Specific, Measurable, Attainable, Relevant, and Timebound. Setting clearly defined goals helps solidify the nature and structure of your lessons. Weighing the strengths, weaknesses, opportunities, and threats of a goal (*SWOT* analysis) grounds decision making and increases the likelihood of setting effective goals.

Guitar is an eclectic instrument with many playing styles, making it challenging for teachers to establish a standardized approach. This lack of consensus can lead to poor technique and physically hazardous movements. There are many reasons for underdeveloped technique, but teachers have a duty to find and correct these deficiencies. In the Table on the following page, McCann

TECHNICAL DEFICIENCIES BASED ON SITTING POSITION, RIGHT-HAND (PLUCKING), AND LEFT-HAND (FRETTING)

Sitting Position	Right-Hand (Plucking)	Left-Hand (Fingerboard)
Guitar is not balanced in relation to the body	*Collapsed wrist*	Thumb sits too high on the back of the neck
Guitar is too low or too high	Over-arched (hyper flexed) wrist	Thumb is not centered in line with the fingers
Guitar rests fully on the opposite leg	Hand and forearm moves the thumb or fingers instead of independent movement	Fingers are held down unnecessarily
Student is sitting too far back on the chair	Hand "bounces" away from strings	Fingers do not extend laterally (closed-hand appearance)
Upper torso is rotated too to the left (opposite for left-handed players)	Digitus minimus manus (pinky) is in a constant state of flexion (suggests excessive tension)	Fingers move too far away from the fingerboard when removed from strings
Torso is slumped or slouching	Wrist joint adducts or abducts - not aligned with forearm	Barre chords lack proper shape and strength
Upper body is stiff and tense	Right hand moves faster than left (synchronization)	Left hand moves faster than right hand (synchronization)
Chair is too high or too low	Fingers repeat unconsciously	Erratic, inarticulate, and uneven slurs
Right or left shoulder is elevated (Tension)	Fingers over-extend or flex while others are in action	Misalignment of playing positions

identifies technical deficiencies based on sitting position, right-hand (plucking), and left-hand (fretting). Bringing awareness to technique from an anatomical standpoint is a fast and accurate way to gauge the student's playing.

McCann describes how teachers can assess a student's skill level on the basis of technique, musicianship, music theory, sight-reading, and fretboard proficiency. Corrections to poor technique can be made by adding new repertoire, etudes, and exercises tailored to each student's specific needs. In order to select the best teaching materials, it is important to have a working knowledge of the existing pedagogical materials for classical guitar instruction, and this book also includes a curated selection compiling the best teaching materials and resources available to contemporary guitarists.

While McCann's book is a useful pedagogical tool, it is not a guide to guitar performance technique. Anthony Glise's *Classical Guitar Pedagogy: A Handbook for Teachers* offers detailed information on the mechanics of classical guitar technique and building strong musicianship. The book contains numerous musical excerpts and step-by-step guides through the universal aspects of teaching and playing the guitar. Both books are essential for any guitar teacher.

Shaping a student's potentially first experience with music is no small task. Our goal as educators is to give skills and to positively impact the life of others with music. McCann's book offers quick insight into the necessary information and tools needed to build a successful teaching practice.

Album Reviews

Chris Thile / Punch Brothers

Punch NONESUCH RECORDS, 2008
All Ashore NONESUCH RECORDS, 2018

At the Crossroads of Folk and Classical

Mandolinist and composer Chris Thile (b. 1981) has become a household name in America over the last decade after being well known in bluegrass and American roots music communities since forming his first band Nickel Creek when he was eight. Thile has been blending traditional American roots music with pop, classical, rock and jazz. He even transformed his current band Punch Brothers into a chamber ensemble of sorts, routinely performing intricate arrangements of definitively non-bluegrass music. Their debut album *Punch* (2008) featured four brief group-composed songs and the 42-minute suite *The Blind Leaving the Blind*, composed by Thile. The suite, divided into four movements, features long instrumental sections interspersed with Thile's clear and emotive vocals on lyrical themes centering around the ending of a relationship and loss of faith.

The Blind Leaving the Blind remains one of the only chamber suites composed specifically for a traditional bluegrass band (fiddle, guitar, mandolin, banjo, bass), and laid the foundation for the rest of the Punch Brothers' discography. It is extraordinarily complex music, requiring high technical ability of the instrumentalists, and the performance captured on *Punch* is impressive not only for its intricacy, but also for the individual musicians' expressivity. Banjo player Noam Pikelny, fiddler Gabe Witcher, guitarist Chris Eldridge and bassist Greg Garrison (who was replaced by Paul Kowert in 2009) were already musicians with established careers, and made the suite possible with their diverse blend of musical backgrounds.

The Punch Brothers' most recent album *All Ashore* (2018) demonstrates an evolution in the group's compositional style, with individual band member contributions shining through more than they had a decade earlier. *All Ashore* reflects the band's twelve years of collaboration, which doesn't rely as heavily on technical virtuosity and has a generally laid-back, comfortable feeling. Thile explained in the album's press release that *All Ashore* was created as a "complete thought, in this case as a nine-movement, or nine-

piece, thought." The album won praise from listeners and critics, winning a Grammy for Best Folk Album in 2019.

The Blind Leaving the Blind is cohesive in a more direct way than the latest release, telling the single narrative story with more consistent musical themes and stylings across the four movements, an impassioned, almost frantic exploration of loss and confusion. *All Ashore* is a calmer, more reflective work, centered around the musicians' current stable relationships and their differently structured lives.

— Amy Hakanson

Andrew Norman, LA Philharmonic
Sustain
DEUTSCHE GRAMMOPHON, 2018

Andrew Norman has made a name for himself as one of the most invigorating new voices in contemporary orchestral music. I was first exposed to his music when a professor opened class with Norman's award-winning piece *Play*, which utterly blew my mind in a way very few pieces of music have (other ones were hearing *Gesang Der Junglinge* at the age of thirteen, and the moment when Coltrane's *Ascension* clicked). *Sustain*, commissioned by the LA Philharmonic for their centennial, is quite different from *Play* but just as exciting. It was a 2019 Pulitzer Prize finalist, and the recording released by Deutsche Grammophon won the 2020 Grammy award for Best Orchestral Performance.

In the program notes, Norman describes his inspiration: *Sustain* is an attempt to understand massive scales of time unfolding in the natural world. He cites the motion of tectonic plates and the formation of stars as processes that extend not only past the lives of any one person but beyond the scope of humanity itself. Attempting to tackle these massive existential questions is a daunting feat; regardless of whether there are any real answers here, Norman gives us an incredible listening experience.

The large sections of *Sustain* open with twinkling piano flurries, with one piano tuned a quarter-tone away from standard, reminiscent of Brian Eno's startup sounds for Windows 95. This startup bleeds into single string tones cascading downwards, later joined by bowed vibraphone shining through solo woodwinds and punctuated brass. In contrast to the manic, rapidly-changing energy usually associated with Norman's music, the motion in *Sustain* is much slower and more directional. Each gesture melts into the next as the ever-changing sound mass expands to include the entire orchestra, with an exciting climax of staccato trumpets and whooshing woodwinds.

Sustain's form is built on the process of acceleration around a spiral, a musical translation of Zeno's Paradox. The opening section comprises the first half of *Sustain*'s thirty-three minute duration, and the second section divides the remainder in half. This halving process continues until the last few moments,

when the music grows so compressed that it becomes a glorious wall of sound. This massive texture finally evaporates into a return of the opening pianos and breathing woodwinds.

The recording quality is pristine, as one would expect from any DG release. While I usually find Dudamel to be a self-indulgent conductor, the precise orchestration quells his more histrionic style. He is able to find a sweet balance of precision and expressivity, allowing for *Sustain*'s technical musical construction to shine through while also giving space for melodic elements.

Rather than obsessively excavating the past, Norman looks towards the future: "perhaps, 100 years from now, the act of sitting quietly and listening to a symphonic argument unfold over 45 minutes will mean even more than it does today." Much like the motion of the Earth and the stars, our conception of ourselves as humans is in motion, with subtle shifts occurring without our conscious recognition. The question of what music will be in 100 years is not merely a question of technological progress but of self-understanding: what will music mean for us in the future? Will music still be recognizable to us? Will humanity as we know it still exist?

It is impossible for us to be sure. I hope that *Sustain* becomes a point of departure for other composers who wish to use their music to ask these difficult questions. If they cannot provide answers, we can at least enjoy the asking.

—Charles Rose

Artist as Citizen: Agency is the Driving Force

AN INTERVIEW WITH SUZANNE SAVARIA, Faculty, PSU School of Music & Theater

Fedja Zahirović and AnnaMarie Meyer

Subito: Darrell Grant told us about the seeds of the "Artist as Citizen" course that you teach together—a conversation when you decided that there is a need for students to understand where they are coming from, why are they coming into the music program, and what their purpose is. Can you elaborate more about that?

Suzanne Savaria: What came out of it was "What is their purpose?" and "What is their responsibility as an artist and a citizen?" It was the day after Donald Trump won the election, and I think everybody was totally reeling. I came up to Darrell and said, "What can we do? We have to do something," and that is when it started. He said, "Well, what can we do? What would it be like if we all started taking responsibility as artists? What does that responsibility look like?" That was where these questions began.

I taught the capstone course in Performing Arts Advocacy, and the idea of the value of the arts and the power of the arts was strongly in my thinking. Darrell was teaching "Artistry in Action," which was about empowering students as artists in the broader sense. Not just with their craft, but considering how do you practice agency? How do you advocate for yourself? Just functioning outside of the lovely creative environment you get to sink into as a student.

I also had a really profound experience that summer during Study Abroad in Spain, with African American and Latino-Filipino students that I brought. For the first time I really experienced and saw first hand how differently we were treated. It took me down. I just thought, "this is not okay," and asked myself, "how do I start working with this?" So I started using my curriculum to address identity, and all the issues around identity and oppression. That was all feeding into my personal desire to start using this artistic space we are working in to go beyond playing the piano, making a portrait, and starring in a play.

We invited faculty from all of the College of the Arts for a think tank session, we got a lot of ideas and a lot of feedback, and Darrell and I just started sitting down every single week, and said, "Well, let's teach a class." We put it together, offered the class, got enough students, and then taught it. And then we said, "Let's teach a higher-level class in the Spring!" It got to the point that I was pouring a tremendous amount of time into this, Darrell was about to leave on sabbatical, and so it landed in my lap. The PSU

foundation, Darrell, and I made it a priority to get some funding for this program and to find a way to have it support me and the work I was doing to make the program happen. That came through and completely gave us legs. It allowed us to expand even more, and we are still figuring it out every step of the way we go. We have a lot to learn, and we are definitely learning what it means to respond to a community.

How do you blend in, bring in your experience and knowledge and respond to the community? We have two or three more courses and an internship program, and a scholarship program we want to create. That is the full spectrum of Artist as Citizen. Yesterday, I ended up on a phone call with Daniel Duford, one of the artists highlighted at the Jordan Schnitzer Art Museum. He is teaching a class at PCC called "Understanding Citizenry" and completely doing it from an artistic lens. So this is happening not just here at PSU, as people are really starting to value and use the arts as a way of protest, a way of conversation, creating communities around making change. It is not hard to find people doing this, especially in this artistic environment. I was just watching the protests in Chile—one of the biggest protests they had were women that came together and sang a chant. They made a dance to it, men were not invited, and it was about sexual assault and how it was done in Chile. So it is definitely global.

Subito: Can you tell us what a student can expect from the Artist as Citizen class?

Savaria: The class in the Fall is a survey of activism. We spend time looking at it from the full spectrum of what this looks like on a global scale, with famous stars who have lots of name recognition, and on a grassroots level as an individual here in Portland who maybe doesn't have the means or the audience. What kind of impact can they have? We look at all different kinds of examples of art activism, and we bring in some artists from the community who are doing some really cool work. We spend a lot of time exploring social justice issues and what types of responses we have seen.

Last Fall we had students do outreach to people on campus, and then they dabble and create their own artistic response to social justice issues. We had some beautiful things this year: a person wrote a poem about immigration, and another one made a short film about mental health. They were really thoughtful, and what is super cool is that even on what feels like a small scale, it can say so much and have so much meaning.

The Spring term class is completely engaging in activism. This term everything is changing, because we are creating a virtual experience, but I still think we can do a lot. Our focus is creating and supporting a family-fun day event at the Jordan Schnitzer Art Museum. The two artists featured there are an African American artist, Arvie Smith, who has huge murals in North East Portland, and another local artist Daniel Duford. This exhibit is about the abolitionist John Brown. They both are dealing with oppression, specifically around African American communities.

We are linking a lot of the work we are doing in the class with one of our community partners, a K-5 Portland Public School that identifies as a social justice magnet. Our students are engaging with the student body and learning about their social justice projects, and then creating an artistic response to their social justice projects. Hopefully, also in collaboration with Daniel Duford, we'll possibly bring it back to the family-fun day.

So it is a big collaboration among the artistic, PSU, and the elementary school communities. We are planning the same thing with Arvie Smith and the Martin Luther King community. We've got things in two schools, two artists, and then PSU at the center. It is just really an immersive experience, a lot of collaborative thinking, and a lot of creating as we go. One of the things Darrell and I both really enjoy doing is having ideas and

then giving the students the opportunity to fill in the blanks and experiment. I think that is really important. It is a lot about the process.

Subito: Experimentation is the best tool.

Savaria: It's how you learn. The comments from the class about MLK last term were so helpful. I was sitting there thinking to myself, "well, I guess this was kind of obvious, we should have known this"—but no. When you are juggling five hundred things at once, nothing is obvious. And sometimes you just have to go through it to know it, and to have more eyes and more brains and more responses. It is all really helpful.

Subito: Artist as Citizen is not just for Portland—we know you have done different things with your travels and immersion studies.

Savaria: One of the most interesting components for me is how to take this and create international experiences for PSU students. I got to go to Southern Chile this year to the Global Leaders Program, which was a music and social justice week-long event. As a result, I am now working to create a set of junior clusters that are education abroad experiences for students creating an artistic response, but to bigger global issues and a global lens. What is our impact, and how can we think creatively? I identify as a creative entrepreneur; it is a funny little title, but I used to think of myself as a pianist and then I started thinking more broadly of myself as an artist. Now, because I love thinking, creating, and building projects and ideas, that is probably what I bring to the Artist as Citizen, more than anything.

Subito: One thing we talked about a lot in our class was that mission statement, and how much importance you put into it. Is that why you wanted to start the program in the first place, that you wanted people to walk away with a sense of purpose within the world of art?

Savaria: I hadn't really thought about that, but we do work with mission statements in the class as well, and I hope in the upper division classes students will put it to work. That is kind of the idea where the series of courses will help develop it more deeply. Is that the driving force behind what I'm doing? I would say yeah. Agency is the driving force, and understanding your values, and it's really a missed opportunity to be at a university and study your art form and never think beyond your art form. That isn't what we're here for in a broad university like this. I think the direction the arts are going has always been here.

Subito: What do you see as the future for Artist as Citizen? What is your greater vision?

Savaria: We've talked about having a center of excellence that's also a major; having a program that is super collaborative with other departments, other courses, and amazing work done here on campus; and then going beyond campus to engage with the city. We have this Martin Luther King music program, and I'm really excited for the film festival we're building out of Vestal Elementary.

The long-term goal is to have this program at PSU that builds the Center of Excellence—and that means going beyond just coursework, integrating it into the greater PSU and Portland community, with artists young and old. We also see the Fellowship program trying to do outreach with rural communities. That's one big goal—to create one of PSU's flagship programs and a way for the College of the Arts to work cohesively. There is a lot more intersectionality among arts and artists, but not enough, so this is a great opportunity to have more.

Subito: Is there a way for alumni to get and stay involved?

Savaria: One of the things with this family fun day is to invite students who have been involved with my capstone course to showcase their art or take part in the workshops we're providing. Because we're in such a building phase, and we

have students who are involved, many students have said they want to stay involved and they are. There is definitely that, and I think Darrell and I are also getting to the point where we'll be at max capacity and we'll have to bring in more people. Like with this film festival project, we'd love for visiting artists to be a PSU Film Festival person or a point person for MLK. Soon it will go well beyond the two of us.

Subito: If somebody wants to get involved but doesn't know what to do, is there one central place where one can look at the events and projects and express interest for one particular thing to get involved with?

Savaria: That's a really good idea; we've talked about building a website and I'll just have to do it. There are a lot of rules around this, as PSU has a whole new social media set of regulations. I built a wonderful website for my Spain course, my students use it all the time. It's super functional. We need to do the same thing for Artist as Citizen. Our courses just got approved by the university committee, we'll be in the bulletin, so it's getting more and more real.

I'm a steam engine who doesn't stop. This website is a perfect example, I could just sit down this weekend and make this website, and I probably should just do it. But one of the things that occurred to me in my efforts to expand the program, I have a personal project to work on, and this project is about identity and the relationship between the Americas and Old world, and identity and what does this all mean. There is so much amazing work happening with all these little projects, and we need a place for it. So yeah. I need to figure that one out. I've been thinking a lot about it. I talk about it a lot on my morning walks. I don't know where it is going yet, but it's something we need to do.

Subito: The way the social media is now, and how it's becoming easier to showcase your art, it is easy to put things out there for others to see. There is a bigger connection than ever before with art and the issues that are happening, we see it every day.

Savaria: We just need somebody to stay on top of it. One of the big challenges for me is staying global and not getting caught up in the minutiae of what we're doing, and I think it's a balancing act. It is also important to trust those around me to do that, so I can keep trying to push this forward. And it doesn't have to be pushed too fast, but that's how stuff gets done. You just have to keep going.

Subito: It sounds like you started with an idea that you were able to develop into something a lot greater and more powerful and it just keeps growing. And you have big plans for it, and we'd love to see that come through.

Savaria: I feel so lucky to have this partnership with Darrell. We're better together, and we both bring very different strengths that are really good together. My favorite times are when we'll just sit down and I'll start talking about something that I know is kinda related, but I don't know how, and then he'll say something and it's just this whole amazing space that stuff gets developed and built in. There's no explaining it, it just happens. And that is so cool to have found that.

Subito: We've experienced a few of those moments in the class with you guys, where we think you had an idea, and he is like, "I know how we can incorporate this," and he just does it. He really is amazing that he can connect things very quickly.

Savaria: He's so good at connecting where I'm like gathering and knowing there's value and knowing this relates, and processing it and just taking it and spitting it out. That's one of the most super fun parts of this whole thing, talking with Darrell.

Black Music is the Centerpiece of American Culture

DAMIEN GETER'S *AN AFRICAN AMERICAN REQUIEM* (FEATURING AN INTERVIEW WITH THE COMPOSER)

Charles Rose

Portland-based choral group Resonance Ensemble named their eleventh season after their motto "Programming with Purpose," an ethos that fits right in with other Portland ensembles who take inspiration from social justice (FearNoMusic being one notable example). The season's first two concerts—*Beautiful Minds* and *Safe Harbor*—featured music dealing with issues of mental health and immigration, and showcased music by Pauline Oliveros, Jake Runestand, and Sarah Kirkland Snider alongside new works by local composers Theresa Koon, Joe Kye, and Brandon Stewart.

The season's final concert—a collaboration between Resonance, local gospel choir Kingdom Sound, singers auditioned from around the area, and the Oregon Symphony—was to be the world premiere of *An African American Requiem* by Oregonian composer and bass-baritone Damien Geter. When the Symphony cancelled the remainder of their season due to the COVID-19 outbreak, they rescheduled the premiere for January 22, 2021.

This premiere remains poised to become a landmark achievement both for Portland's musical culture and American music as a whole. Local radio station AllClassical Portland and New York's WQXR were both set to broadcast the premiere live. *Requiem* also includes a speaking part for Resonance's poet in residence S. Renee Mitchell, a longtime Portland writer and activist whose career spans multiple media and parallels her work with young artists and survivors of domestic abuse.

African American composers play an important and all too often overlooked role in America's musical history. William Grant Still and Florence Price were the first major Black symphonic composers in America, and Still's *Afro-American Symphony* was widely played across the country in the early twentieth century. Ragtime composer Scott Joplin and jazz composers like Fats Waller, Duke Ellington, Louis Armstrong, and Miles Davis wrote some of the most popular songs in American history. The late twentieth-century avant-garde music of Anthony Braxton, Julius Eastman, George

Lewis, and Pulitzer winner Henry Threadgill explores the limits of musical performance, notation, and improvisation.

As we discuss with Geter in our interview below, the relationship between an individual artist's identity and their musical language is complex and multifaceted. Likewise, the interaction between the European classical tradition and the American folk traditions of spirituals and the blues is equally complex, and has led to some of the most enduring works of American classical music—including Gershwin's *Porgy and Bess* and Copland's *Clarinet Concerto*.

The unification of these two musical worlds is apparent in Geter's Requiem. There are clear historical precedents for Geter's approach to the Requiem genre: Penderecki, in his *Polish Requiem*, combined the usual Latin liturgical texts with other text related to tragedies throughout recent Polish history, including the Holocaust, the Warsaw Uprising, and the Katyn Massacre. In *An African American Requiem*, the original liturgical texts mostly remain untranslated, with the exception of the "Kyrie" ("*Kyrie elison, Christe elison*") which is set in English: "Lord have mercy, Christ have mercy." Choosing to translate the first movement after the introduction prompts the listener for further use of English in the *Requiem*, and also serves to make the meaning of this particular liturgical text clear to the audience. Many of the new texts are interwoven with the liturgical ones, either through contrapuntal overlaying or juxtaposition. At other points, as in the "Ingemisco" and "Sanctus," the liturgical texts are replaced by Biblical texts which reflect them.

Original Latin Text	English Translation	Added Geter Text
		We are living in communities That are like war zones SOPRANO RECITATIVE *—Jamilia Land*
		I can't breathe *—Eric Garner*
Liber scriptus proferetur, *In quo totum continetur,* *Unde mundus judicetur.* *Judex ergo cum sedebit,* *Quidquid latet apparebit.* *Nil inultum remanebit.*	The written book shall be brought In which all is contained Whereby the world shall be judged When the judge takes his seat all that is hidden shall appear Nothing will remain unavenged.	There's a man going round taking names He has taken my father's name And he left my heart in vain There's a man going round taking names Death is that man taking names *—Spiritual*

Original Latin Text	English Translation	Added Geter Text
Recordare, Jesu pie, *Quod sum causa tuae viae:* *Ne me perdas illa die.* *Quaerens me, sedisti, lassus;* *Redemisti crucem passus;* *Tantus labor non sit cassus.* *Juste Judex ultionis,* *Donum fac remissionis* *Ante diem rationis.*	Remember, gentle Jesus that I am the reason for your time on earth, do not cast me out on that day Seeking me, you sank down wearily, you saved me by enduring the cross, such travail must not be in vain. Righteous judge of vengeance, award the gift of forgiveness before the day of reckoning.	I am confused and afraid *—Antwon Rose*
Ingemisco tanquam reus, *Culpa rubet vultus meus;* *Supplicanti parce, Deus.* *Qui Mariam absolvisti,* *Et latronem exaudisti,* *Mihi quoque spem dedisti.* *Preces meae non sunt dignae,* *Sed tu, bonus, fac benigne,* *Ne perenni cremer igne.* *Inter oves locum praesta,* *Et ab hoedis me sequestra,* *Statuens in parte dextra.*	I groan as one guilty, my face blushes with guilt; spare the suppliant, O God. Thou who didsn't absolve Mary [Magdalen] and hear the prayer of the thied hast given me hope, too. My prayers are not worthy, but Thou, O good one, show mercy, lest I burn in everlasting fire, Give me a place among the sheep, and separate me from the goats, placing me on Thy right hand.	Do not fret because of evil-doers Or be jealous of those who do injustice For they will quickly wither like the grass, And fade like the green herbs He will set the sheep at his right hand But the goats to the left Then the King will say to those at his right hand, 'Come you bless'd of My father Inherit the kingdom prepared for you Since the foundation of this world For I know the plans that I have for you, says the Lord, Plans for peace and not for evil, To give you a future and a hope.
Sanctus, sanctus, sanctus *Dominus Deus Sabaoth!* *Pleni sunt coeli et terra gloria tua.* *Hosanna in excelsis!*	Holy, holy, holy Lord God of hosts! Heaven and earth are full of your glory. Hosanna in the highest!	Kum ba yah my Lord, kum ba yah Oh Lord, kum ba yah Somebody's praying, Lord, kum ba yah Somebody's singing, Lord, kum ba yah

Original Latin Text	English Translation	Added Geter Text
Libera me, Domine, de morte aeterna *in die illa tremenda* *quando coeli movendi sunt et terra,* *dum veneris judicare saeculum per ignem.* *Tremens factus sum ego et timeo,* *dum discussion venerit atque venture ira:* *quando coeli movendi sunt et terra.*	Deliver me, O Lord, from eternal death on that awful day when the heavens and earth shall be shaken and you shall come to judge the world by fire. I am seized with fear and trembling until the trial is at hand and the wrath to come: when the heavens and earth shall be shaken.	Lynching is Color-Line Murder
In paradisum deducant angeli; *in tuo adventu suscipiant te martyrus* *et perducant te in civitatem sanctam Jerusalem.* *Chorus angelorum te suscipat* *et cum Lazaro, quondam paupere,* *aeternam habeas requiem.*	May the angels lead you into paradise; at your coming may the martyrs receive you and lead you to the holy city of Jerusalem. May the chorus of angels receive you and with Lazarus, once poor, may you have eternal rest.	Walk together, children, don't you get weary, walk together, children, don't you get weary. walk together, children, don't you get weary, there's a great camp meeting in the promised land. We're gonna walk and never tire, walk and never tire, walk and never tire, there's a great camp meeting in the promised land. — https://hymnary.org/text/walk_together_children_dont_you_get_wear

The "Liber Scriptus" is juxtaposed with the spiritual, "There's a Man Goin' Round Taking Names," highlighting God's judgement upon death. The contrast of Ida B. Wells' speech, "Lynching is Color-Line Murder," with the "Libera Me" invokes parallels between the past and the present, showing how the lynchings of Black men and women throughout American history continue to this day, simply in a new form. Additionally the vengeful words of the "Libera Me," combined with the desire for retribution at the end of "Lynching," connect the spiritual and the material costs of violence. The addition of new texts complement the existing liturgical texts, revealing the original meaning for an audience who may not be fluent in Latin.

An African-American Requiem includes direct references to recent police killings of Black men. Stephon Clark was a 22-year old man who was shot dead in 2018 in his grandmoth-

er's Sacramento backyard. Jamilia Land, a close friend of his family, is a member of California Families United 4 Justice, a community organization dedicated to supporting the victims of police violence and their families.

Her words, "we are living in communities that are like war zones," become the text for the soprano recitative of the third movement. Eric Garner was killed by an NYPD police officer who choked Garner to death on a Staten Island street corner in 2014. His death was filmed by bystanders and widely distributed, becoming one of the major catalysts for the Black Lives Matter movement. Garner's last words, "I can't breathe," became a common phrase heard during BLM protests. Antwon Rose was seventeen years old when he was fatally shot by a Pittsburgh police officer in 2018. Geter sets a repeated line from a poem Rose wrote for his tenth-grade Honors English class: "I am confused and afraid." And, as we go to press in June 2020, Geter tells us that he plans on updating the work to honor the recent death of George Floyd, whose final words on May 25 so hauntingly echoed Garner's.

An Interview with Damien Geter

In our interview with Damien Geter, conducted by phone on May 20, 2020, we discussed his background as a musician, the inspiration behind the Requiem*, the legacy of Ida B. Wells , and a curious eBay find.*

Subito: Why a *Requiem* specifically?

Damien Geter: The *Requiem* is the vehicle to honor these folks, and through all my influences that have come across my path, across my forty years of living, I think that I am pulling from all these various places. The Requiem Mass is something I'm pulling from the classical tradition with Verdi and Britten and all those folks. And so that seemed like the most logical way to be able to complete this project.

Subito: What led to the additions of other texts with the standard Requiem mass?

Geter: I wanted to use something that related directly to the Black experience and the experience of Black Americans that is more contemporary, where the Latin is over there and the subject's over here. To me that's the glue that brings it all together, and I chose "I Can't Breathe" because it's such a prevalent thing in this world. Whenever someone says it you instantly know what they're talking about. The reference is there.

I chose the spirituals as part of my influence because there are things I've been hearing since I was a kid, and I thought that There's a Man Going Round paired well with the "Liber Scriptus" part of the Mass, and I chose "Kum Bay Yah" because it's a little more upbeat and I didn't want to use the words of the "Sanctus" so I substituted it in.

Subito: I did get the sense, from the way that you were incorporating the texts together, that the old and the new texts interacted with each

Photo courtesy Damien Geter

other in interesting ways. For me it brought forth the meaning of the Requiem.

Geter: I used the English because I thought of how many times I heard my mom and grandma say, "Lord have mercy." The connection is there as well, and I do think that "Lord have Mercy" has a much stronger effect than saying "Kyrie Elison."

Subito: I wonder if there is any sort of through-line between these composers other than being Black, and it does seem like there are common musical inspirations drawn from things like spirituals or the blues or jazz. Those are common references from William Grant Still, to you, or even Anthony Braxton.

Geter: Part of it is being a Black American and having a closer relationship with those styles, but as Dvořák said, this is the folk music of this country. And to use his term, "Negroid music"—that's where the music of this country goes. I think there is a through line there, but also when you think of jazz and blues, it was still kinda new when William Grant Still was doing his thing. Now that music has seeped into R&B, rap, rock and roll—we just lost Little Richard, who is nothing but the blues. So I think the more contemporary music that I listen to has its roots in spirituals and blues and jazz. Growing up in a household that listened to a lot of R&B, gospel

and jazz and things like that, that stuff just influences everything that I write.

Subito: What is the a-ha moment for you, a song, an album, or a first experience that first made you think that this music thing was something special, something you wanted to do more than other people did?

Geter: The story that I always tell is that my parents grew up in a musical household, my mom was a singer, my dad had a really beautiful voice and my grandmother was a musician who lived with us as well. Talking about spirituals, that's where I got all that from, my momma and grandma. They had two records: Tchaikovsky *Five* and *Six*, and a Beethoven *Sixth*. I was always attracted to that music. I don't know what it was, but when I was a kid I realized that I was attracted to it.

When I was in preschool we used to have these different breakout times where you could choose music or PE, and I would always choose music until the teachers would tell me to choose something other than music. I don't know if I had an a-ha moment, because I was always around music, it just seemed like a natural thing for me to do. I'm the one who has taken it the furthest. My mom, who's no longer living, sang in church, but she could sing anything. I heard stories of my grandma and her sisters having a band when they were younger.

Subito: What was their band like, when was this?

Geter: My grandmother played piano and sang, her sister played guitar and sang. Funny story, my grandmother knew Ella Fitzgerald because when she lived in New York my grandfather's brother owned a trucking company, so he got to know Ella Fitzgerald driving her to the Apollo. My grandmother told me stories of knowing Bette Davis. It was a fun life, sounds like.

Subito: A lot of people in the area know you as a performer and it's always fascinating when performers also compose and vice versa. And it's always interesting to see someone emerge as a composer, at least in a public way, though I assume you've always been composing. And how did this become something you do with the Oregon Symphony?

Geter: As you say I've always been composing, I've actually taken composition lessons though I don't have a degree. I have a degree in conducting, which is where I come to composing, through knowing how orchestras work. The reason why I feel like this is more public is because I felt like this is something I needed to do as an artist. I love to sing, and it's lovely to sing Puccini, but I was feeling incomplete. This was in 2017 after Trump was elected, and I felt like I needed to do something more as an artist. And it felt like it wasn't going to happen—at least for now—through singing, so I needed to take a stand and pull out my compositional voice. I felt like this composition would contribute not only to classical music but also would talk about racial violence.

I love Nina Simone, and she said it is the artist's duty to reflect the times they are living in. So that was the impetus for me to come out as a composer. I'm not doing this to become famous, I'm doing this because there needs to be a piece in the classical musical realm, where everything is too white and stodgy, that will allow people to hear for once a new piece, but also a subject matter that we all need to come to grips with.

Subito: What are some of the new challenges, or conversely things that were easy for you, building up a large-scale work?

Geter: It hasn't been hard. I've gotten five commissions since this. I count myself to be very lucky, and I'm thinking that I should've done this all along. My path as a composer has been very personal, so when I revealed myself it became something that people were interested in. When people ask me I say that I'm in the commissioning phase. I have things that I don't advertise, because I don't know if they're good or not. I'm just starting from his point and building on.

I remember coming in from school ...and Beverly Sills in the middle of "Una voce poco fa"...stopped me in my tracks.

Subito: How do you hope people respond to this piece? Do you consider this a call to action? Or a way to open people up to new ways of thinking? Or a personal reflection?

Geter: All of those things. First and foremost I wrote this for the people who are no longer here, the people who have been affected by racial violence. Secondly I wrote it for people who may have lived through the civil rights movement, or had family members who have been affected by racial violence.

There are people who want to go to the concert and hear Beethoven, and people who want to hear other things. So there's a residual piece of this, that I think that me being able to contribute this as a part of the classical music realm is a good thing, and it keeps the art moving forward. Like I'm getting to the point now where I hear people sing arias, and I'm like "I don't want to hear this again." Where's the new music, the relevant music? Not that that stuff is irrelevant, but where's the stuff that makes me think? I think there are moments where you can sit and chill and listen to a Brahms symphony, and if you wanna talk about programmatic versus absolute music that was a debate they were having back then. I feel like it's very relatable to this. Music for music's sake versus music with a message.

So is there a call to action? Yes and no. If people want to sit and listen to a new version of a Requiem Mass I think that's absolutely fine, but I do hope that there is something that sparks something within someone that would inspire them to do something. I'm not going to define what that is, whether it's to go home and reflect or send money to the NAACP. *The one thing I know that I'm tired of is having conversations*. I want to see things happen.

It's very personal for me, and I feel very strongly that I really want to honor the folks who've been killed, because this is something we cannot figure out. People are getting shot all the time, and we keep hearing about things that happened months ago. I don't understand it. The other thing I wanted to say was that when people go to see this performance, there's a quartet of soloists who are all Black, it is my hope that little Black folks will go to these concert halls and see that they can do this too, because I didn't have that. So there's a little piece of me that wants to reach out to the younger generation and tell them that they can do this too. My best friend in high school, her uncle said, "You wanna sing opera? Black people don't sing opera!" I'm like, "what about Marian Anderson, George Shirley, Grace Bumbry? They're Black."

Subito: And certainly that recognition and representation is important with any issues around racial politics or gender politics. Like all the Black composers I mentioned before, these are names we know but maybe the general public is not aware of how important these people are.

Geter: When orchestras talk about how they don't want to play certain composers for whatever reason, they're forgetting that there are plenty of Black composers within whatever aesthetic you want to achieve, in terms of your audience. If you don't want new new music, there's plenty of old stuff to choose from. Speaking of William Grant Still, I found this on eBay. These are all

letters, and there are some handwritten letters from his estate, a couple photos, and they were just sitting on eBay. There are essays, and a letter to a publisher in LA talking about writing a book about opera. I contacted the Smithsonian in DC, I call it the Black Museum, The National Museum of African American History and Culture. Seeing if they want it, because it feels irresponsible for me to have it.

Subito: The song near the end, "Lynching is Color-Line Murder" was intriguing to me, because of this connection between lynching and modern-day police violence, and it seems like the tone of that essay is calling for retribution, which makes it incredibly apt in a Reqiuem. What was it about that that made you decide for it to be the climax of the piece?

Geter: Well I didn't know how to talk about racial violence without talking about lynching, and I didn't know how to talk about lynching without bringing up Ida B. Wells, who was this phenomenal figure. I hate this term that she was "ahead of her time." To be a Black woman and a journalist at the time was pretty snazzy. I had to talk about her, and it was a matter of finding the right speech. She pretty much gave the same speeches as she went around the country, just updating the statistics. This was probably one of the more famous ones she made, and when I was reading that speech there was so much that paralleled where we are now. The method and numbers are different.

Subito: How did you approach the work's technical side, things like combining blue notes with contemporary harmony and counterpoint?

Geter: Sometimes I build music off of very specific ideas. For the "Lacrimosa," I was thinking about how Renaissance composers would use chromaticism to indicate weeping, so I used a lot of chromaticism in that particular piece, that was the guide in that one. Some of these are based on things that already exist, and I kinda play around with those like in the "Liber Scriptus" and the "Man Going Round" I play around with the melody a bit. Sometimes if I'm working on a piece, if I'm singing or at a show, it's not uncommon for whatever composer that is to creep in. I was listening to a lot of John Adams when writing the "Recordare," so there's a lot of minimalism there. I was working on *Porgy and Bess* while writing the "Ingemisco," so there's some Gershwin there too.

Subito: Nancy Ives has talked about that some, playing in the symphony you have the front row seat.

Geter: The last concert I went to was the Shostakovich *Eleventh Symphony*, which is one of the best I've been to. And I was writing my symphony at the time, and instead it sounds just like Shostakovich—but I'm not going to change it. When I'm doing oratorio works, I like to sit in the orchestra to hear all those colors and hear how those instruments work. I got a chance to do that and it changed the way I was writing.

Subito: We were talking about the influences of spiritual and blues in the musical language and it does seem like there are very different perspectives on counterpoint and harmony that aren't intrinsically tied to classical music.

Geter: We all go to school and take all these theory classes and ear training and it's helpful, but when you become a big person I just write what sounds good. I'm not thinking about if it's a Neapolitan sixth chord that resolves in a particular way. I mean, I have this training that's innate within me, and I'm not thinking about those things. Sometimes I think about a chord progression to figure out how to get from point A to point B, so it has some kind of flow, and it doesn't want to. I don't like my music to sound too wonky. I just write whatever I feel like. It goes back to all those influences. If I'm writing something and I flatten the fifth, I mean I got it from somewhere and I probably didn't get that from school.

Subito: Are there any particular artists you grew up with who you have a particular nostalgia for?

Geter: For me it's Anita Baker, and Luther Vandross, I get very nostalgic and I listen to them all the time. Earth, Wind and Fire. I mean those are the folks I remember listening to as a kid, and as I was making my own musical decisions I listened to Janet Jackson, Whitney Houston, Madonna. Remember the band Bush? I used to love them. And remember Poe? I used to love her! I definitely went through a Nirvana grunge-phase, but at the drop of a hat I'd listen to Dr. Dre and Tupac, Snoop Dogg. I'm more of a Biggie than a Tupac person, though. I felt like the East coast was smoother. I really did love Public Enemy. One of my absolute favorite albums is *The Miseducation of Lauryn Hill*. I think my version of hip-hop is in a few of these movements.

Subito: I've been thinking lately about how American classical music is so indebted to European classical music and American folk music, we're just taking from these traditions without trying to create a distinctly American music.

Geter: Aaron Copland was focused on creating the American sound, and he took from Black culture to create his own musical voice. Black music is the centerpiece of American culture. I can think of no form of music that has not been influenced by Black music. Maybe groups like GWAR?

Subito: Even there. It's still rock music.

Geter: Rock, country, everything. It's all centered around Black music.

Subito: If you were interviewing yourself what would you ask?

Geter: Since there's such a central topic to this piece, I would ask if all of my music is centered around these kinds of topics.

Subito: So is your symphony going to be programmatic?

Geter: Well I'm glad you asked! Most everything that I'm writing these days has to do with the Black experience. The symphony is called the *Justice Symphony*, from music of the Civil Rights movement. The first movement is a fantasy on "Eyes on the Prize," the second is "Precious Lord," and in the last I used "O Freedom," "We Shall Not be Moved," and "Lift Every Voice and Sing." And everything that I write pulls from the Black Diaspora.

I wouldn't call the *Justice Symphony* programmatic, in the sense that there's not a program or story that goes along with it. Actually I don't think anything that I write is programmatic.

Subito: It raises the question of whether these lines are irrevocably blurred. Even if it's a Brahms string quartet, then it's still *about* something.

Geter: I don't know if Brahms would say that. I think it depends on the person. It could be based on a memory. I was having a discussion the other day about art. People pay millions of dollars for a piece of art, and there are people who would never pay that much. It just depends on what you value and what you have in your head. So if you create a story around a piece, then sure it can be programmatic, but if that wasn't the composer's intent it's hard to say whether it is. It would be interesting to see in a hundred years if this thing has any legs, whether we think of this as nationalist music, or programmatic music, or music for music's sake. Is what I'm doing nationalism? I'm not very patriotic. I think I'm doing the opposite at this point.

Subito: Yet dissent is patriotic.

Geter: That's true.

Subito: I've heard people say that the history of Black liberation is one of taking the principles of freedom and equality our nation was founded on seriously, where it can't just be for landowning white men, it has to be for everyone.

Geter: I think that's true absolutely. I do use the national anthem in a minor key, in the "Lacrimosa." So maybe that's nationalism.

The Unfinished Schubert

A CASE STUDY OF *DER GRAF VON GLEICHEN*

Ava Price

Franz Schubert's opera *Der Graf von Gleichen* is one of his many unfinished works, but unlike his other unfinished pieces it is relatively unknown outside of scholarly circles. It was composed in 1827, much later than the other incomplete works, leaving the question why it was never finished. We'll examine conjectures from scholars Kristina Muxfeldt, Lisa Feurzeig, and Richard Kramer.

PLOT SUMMARY (FROM FEURZEIG):

> *Ernst, a Turkish Count and Crusader, is enslaved to the Sultan of Cairo for seven years. The Sultan's fifteen-year-old daughter Suleika is in love with the Count, and convinces her father to free the Christian slaves. They return to Turkey, where the Count has left behind a wife and son. The Count receives permission from both the Pope and his wife to marry Suleika, and the Count lives happily ever after with his two wives.*[1]

Feurzeig's article "Elusive Intimacy in Schubert's Final Opera, *Der Graf von Gleichen*" hypothesizes that Schubert left the opera unfinished due to flaws in its libretto, written by his friend Eduard von Bauernfeld based on a 12th-century legend recorded by folklorist Johann Karl August Musäus. Feurzeig writes, "some of the key information in Musäus's story was lost in the opera without any effective substitutions being made. The absence of that information became a flaw in the libretto that may help explain why Schubert never completed his sketches for the final act."[2]

Feurzeig and Muxfeldt examine the plot's bigamist elements and how they differ from the legend to the opera. Feurzig also states that "Schubert needed a text for a love trio, and Bauernfeld did not provide one…the lack of resolution among the three main characters troubled him and made it difficult to compose the finale."[3] She provides evidence for this by examining the love trio in Act II: the music is unsettling, and "hardly foreshadows a good outcome."[4]

Feurzig may have found the love trio musically unsettling, but it was to find its resolution in the planned finale, which was to be joyous: according to Bauernfeld's libretto, the conflict of the ménage à trois should not be resolved during the love trio, but the finale. Feurzeig writes, "the final resolution comes as a marvelous surprise for Suleika."[5] If Suleika, the Count, and the Countess remain uncertain about the marriage until the finale, then the love trio *ought* to be unsettling; if this was Bauernfeld and Schubert's

intention for the finale, the love trio was executed perfectly.

Muxfeldt's thesis in her book *Vanishing Sensibilities* hinges on the libretto's censorship by the Viennese court in 1826, making this compelling argument:

> *Schubert may have held off on composing the final scene until he was sure it would be permitted by authorities. While we have no documentary evidence to support this idea, it has the virtue of reminding us of the force that censorship could exert on the creative arts.* [6]

Muxfeldt compares this situation to the publication of Johann Karl August Musäus' 1786 story *Melechsala*, which most scholars consider the source of Bauernfeld's libretto. According to Muxfeldt, *Melechsala* evaded Viennese censors because "*Melechsala* is essentially a satire upon the legend, whereas Bauernfeld and Schubert treat the legend with respect." [7]

Muxfeldt shows the difference by comparing the treatment of scenes found in both the opera and the story, the first of which portrays the Countess' acceptance of Suleika. In *Melechsala*," the Countess initially feels betrayed, but has a change of heart when Melechsala (Suleika) appears to her in a dream as the archangel Raphael. The angel helps her to accept Suleika as a sister and a daughter. The opera omits this; the Countess accepts Suleika without explanation.

Kramer's article "Posthumous Schubert" examines four works exhumed after Schubert's death, among them *Der Graf von Gleichen*. The sections on *Der Graf von Gleichen* examine similarities to *Fidelio* and *Don Giovanni*, and dismiss Ernst Hilmar's arguments alleging that "the final numbers in the draft suggest a flagging of interest in the project."[8] Kramer argues that the "music seems to gain poise in toward the end,"[9] using the *terzetto* (love trio) as an example. Kramer writes:

> *The three sing together for the first time. The opening music is tentative. Suleika, is ready to leave, and Schubert's bass tones edge away from the harmony. But the Countess reassures her, and the reconciliation is joined in a new music at once sensual and chaste. Is this the music of a composer whose mind is elsewhere?* [10]

Kramer further argues that Schubert used the theme of bigamy as a metaphor for homosexuality, and that the "ménage à trois stipulates a homoerotic aspect." [11] Kramer's argument hinges upon Schubert's disputed sexuality, implying that bigamy was intended as a metaphor for sexual freedoms considered profane by Viennese society.

Muxfeldt's book and Kramer's article have enough evidence to stand alone, but the coupling of their arguments gives the most concrete conjecture of Schubert's reasons for leaving Der *Graf von Gleichen* unfinished. Kramer's article completes the argument: Schubert was not scared off by censorship, and persisted because the story held special meaning for him and may have validated his sexuality. The composer's correspondence to friends and colleagues while writing the opera would be a great place to start future research. This communication could clarify Schubert's intentions for the opera and his fondness for the libretto, and provide insight into his musical process.

This article was written as a research paper. It has been revised and condensed for publication.

NOTES:

1 Franz Schubert, *Der Graf von Gleichen* (Kassel, Germany: Bärenreiter-Verlag, 2006).
2 Lisa Feurzeig, "Elusive Intimacy in Schubert's Final Opera, *Der Graf von Gleichen*," in *Rethinking Schubert*, ed., 334.
3 Ibid., 343.
4 Ibid., 344.
5 Ibid., 343.
6 Kristina Muxfeldt, *Vanishing Sensibilities: Schubert, Beethoven, Schumann* (Oxford: Oxford University Press, 2012), 70.
7 Ibid., 54.
8 Richard Kramer, "Posthumous Schubert," *19th Century Music* 14, no. 2 (1990): 212.
9 Ibid., 213.
10 Ibid.
11 Ibid., 215.

In Commemoration of 75 Years since the end of World War II

Death and Satire in Atlantis and Auschwitz

THE TRAGIC STORY OF A WARTIME OPERA

Wyatt Jackson

Photographer unknown / public domain

Austrian composer Viktor Ullmann's opera *Der Kaiser von Atlantis* was created during one of the darkest periods of the 20th century. Ullmann and librettist Peter Kien drew upon their time together in the Theresienstadt concentration camp, creating a legend about Death in the Empire of Atlantis. In their opera, Death has become fed up with the speed and impersonality of dying, and decides to forego his duties indefinitely. He resumes his duties only after the Emperor starts a civil war in an effort to reignite Death, finally volunteering to be taken by Death so that the natural order of life may resume.

Unlike many other works created in Nazi concentration camps during World War II, the opera was not performed before Ullmann's death at Auschwitz,[1] as the *SS* officers overseeing the production had recognized the criticism being made of their own regime. When the opera was premiered by the Netherlands Opera in 1975, it was well received.

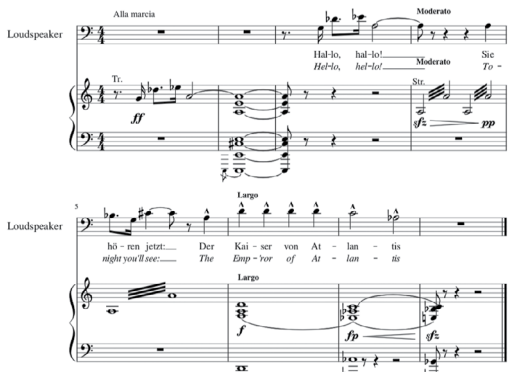
Scholars generally credit Ingo Schultz as the one of the leading experts on the life and work of Ullmann. His thorough research laid the foundation for future scholarship on Ullmann, providing information on the composer's early life, war service, musical and professional trajectory, early studies with Arnold Schoenberg, internment in Theresienstadt, and eventual murder in the gas chambers.[2,3]

By the mid-1930s, as Ullmann was enjoying success, recognition, and the performance of his works, the German Nazi government began to take claims on nearby lands and incorporate the Nuremburg Laws. These began to severely threaten Ullmann's life and work, and he quickly began making efforts to flee to safety.

As tensions continued to rise, Ullmann was unable to secure visas for his family. With his second wife, Annie Winternitz, they secured passage to England for two of their children; difficulties continued into 1941 and the couple divorced. Through a hastily arranged marriage to Elisabeth Meissl in the fall of 1941, Ullmann

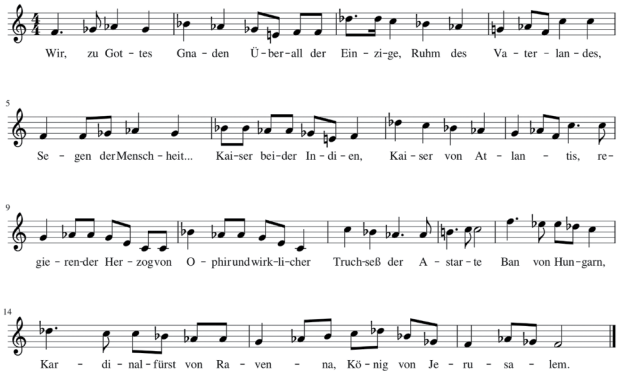
EXAMPLE 1 V. Ullmann, *Der Kaiser von Atlantis*, Prologue

mm. 1–8

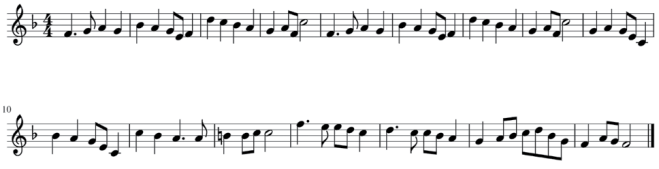


EXAMPLE 2 V. Ullmann, *Der Kaiser von Atlantis*, Nr. VI, "Drummer's Aria,"

mm. 7–21



EXAMPLE 2a Original melody



was able to delay his deportation to a ghetto until September 1942. It was then that he and his wife were brought to Theresienstadt, a concentration camp north of Prague.[4] There he became a leading musical figure and established a "Studio für neue Musik," where he served as director, performer, critic, and composer. It was here, in 1943, that he and Kien composed *Der Kaiser von Atlantis*.

Ullman continued composing throughout his internment, a period of composition which was one of his most productive as he

was allowed a fair amount of freedom relative to other inmates. In *Der Kaiser von Atlantis*, ties can be drawn between the hellish environment of Theresienstadt and the fictional empire of Atlantis, with the Emperor as an obvious parody of Hitler. Ulmann also includes several satirical musical quotations as symbols of hope and defiance: a motive from Czech composer Josef Suk's *Asrael Symphony* (1904-1906); a reference to the German national anthem, with altered harmony and text; and the Lutheran chorale "Ein feste Berg ist unser Gott."[5]

The recurring "Hello, hello" motive from Suk's symphony (Example 1) often echoes a preceding trumpet line. The back-to-back tritone intervals are particularly jarring, catching the listener's attention immediately.

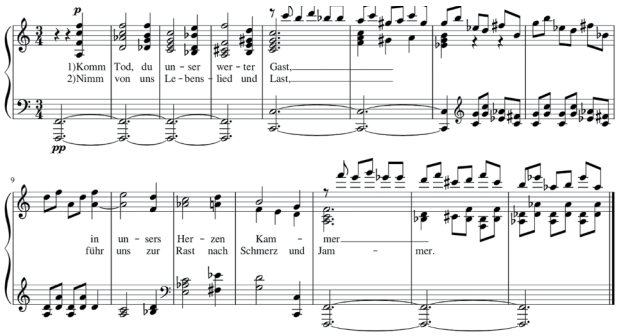
Ullmann distorts the German national anthem "Deutschland, Deutschland über alles," itself originally from the second movement of Haydn's *String Quartet Op. 76 No. 3*, with Phrygian and harmonic minor alterations (Example 2). According to Bergman, "this ambiguity accompanies an exaggerated and pompous proclamation of the Emperor's greatness and can be seen to represent the moral ambiguity of the Nazis."[6]

Ullmann adapts the Lutheran chorale "Ein feste Burg ist unser Gott" ("A Mighty Fortress is our God") for the opera's finale, where he sets the tune to new text (Example 3), "Komm Tod, du unser werter Gast" ("Come Death, our honored guest") in a plea for humanity not to take Death lightly.

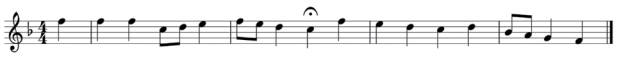
In developing his compositional style and language, Ullmann maintained a strong connection to compositional techniques of past centuries, integrating them with modern chromaticism to create the rich harmonic language which conveys such mystery, awe, and terror in *Der Kaiser von Atlantis*. This mastery is no surprise, considering Ullman's studies with Schoenberg, and the intelligent application of these techniques adds musical nuance to the opera and its characters.

EXAMPLE 3 V. Ullmann, *Der Kaiser von Atlantis*, Nr. XVIII Finale

mm. 1–15



EXAMPLE 3a Original chorale, *Ein feste Ber is unser Gott*



This article was written as a research paper. It has been revised and condensed for publication.

NOTES:

1 Ingo Schultz, *Viktor Ullmann* (New York: Macmillan Publishing, 2001), 62-64.
2 *The Music of Terezín*, directed by Simon Broughton (BBC Television 1995), accessed October 19, 2019, http://holocaustmusic.ort.org/places/theresienstadt/the-music-of-terezin/.
3. Rachel Bergman, "The musical language of Viktor Ullmann," Ph.D diss., Yale University, 2001.
4. The occupation of Czechoslovakia by Germany in 1939 led to the creation of concentration camps throughout its territory.
5. Rachel Bergman, "Creativity in Captivity: Viktor Ullmann's Der Kaiser von Atlantis," *Opera Journal* 38, no. 2 (June 2005): 3-19.
6. Ibid., 12.

In Commemoration of 75 Years since the end of World War II

Copland's Common Man Vision for the 20th Century

Tristan Weitkamp

Aaron Copland composed his *Fanfare for the Common Man* in 1942, during the earliest years of America's involvement in World War II. In 2020 we mark 75 years since the end of the war, yet the underlying message of Copland's fanfare remains significant. The *Fanfare* is often performed at large patriotic events—it was performed at the 2000 Republican Convention, and nine years later at President Barack Obama's inauguration. These performances can obscure the music's progressive intentions by removing it from historical context and generalizing its meaning.

Communism and Populist Music

During the 1930s and '40s, Copland was passionately aligned with the communist movement. Elizabeth Crist writes that "much of his music from the thirties and forties reflects his involvement in communist cultural organizations and an alignment with radical left-wing politics."[1] Crist extensively documents how Copland demonstrated his political activism in the 1930s by writing music as part of the Composers Collective, a subgroup of composers within the

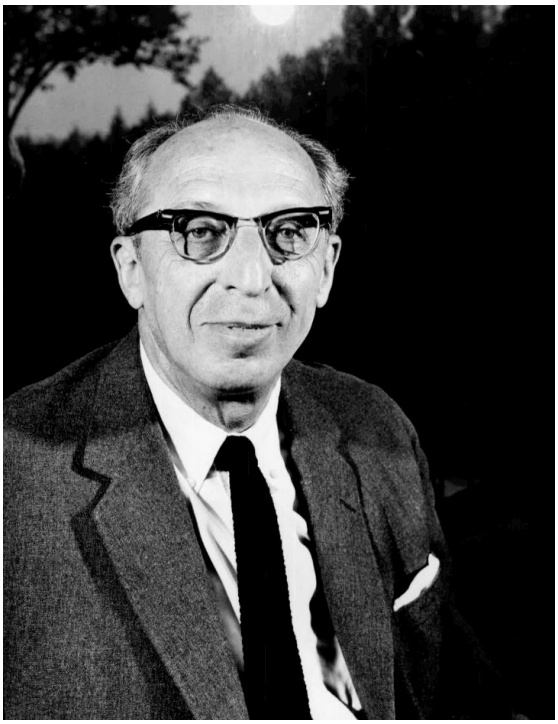


Photo: CBS Television / Public domain

Worker's Music League, a New York union. The subgroup provided music for gatherings and political demonstrations, and in 1935 Copland set the Alfred Hayes poem "Into the Streets

May First," publishing the resulting song in the League's second collection of workers' songs, also called mass songs.[2]

"Into the Streets May First" is one example of Copland's social and political perspective influencing his artistic output, and he was pleased to comment to fellow composer Carlos Chavez that it was republished in Soviet Russia at the time.[3] Biographer Howard Pollack cites Copland's later testimony before the 1953 McCarthy Hearings, when the composer referred to the song as the "silliest thing I did."[4] Pollock notes that at this time Copland had begun to distance himself from Communism and the far left.

To understand *Fanfare for the Common Man* it is necessary to look back to the Copland who lived before the McCarthy era. In the 1930s Copland felt a duty to uplift the working class through the use of music, writing in a 1934 article about the music of the Worker's Music League that "a good mass song is a powerful weapon in the class struggle. It creates solidarity and inspires action." Eight years later he would compose the *Fanfare* for just that reason.

In the same 1934 article, Copland discusses his shift in compositional style:

> *In their eyes the music will not necessarily be of primary importance; if the spirit is right, and the words are right, any music will suffice which does not 'get in the way.' Composers will want to raise the level of the masses, but they must also be ready to learn from them what species of song is most apposite to the revolutionary task.*[5]

After completing his 1939 book *What to Listen for in Music*, Copland would begin to transition from a complex and dissonant aesthetic to a simpler and more pleasing one.[6] In 1941 he wrote:

> *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 sense to ignore them and continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest terms.*[7]

Although *Fanfare* does not derive its melody from folk song, it does take a simplified approach to harmony and rhythm. Between grandiose percussion and triumphant brass arpeggios, Copland implements the additive process of melodic development which defines many of his compositions; Pollack writes that his "melodies often feature a short, trenchant motive, developed bit by bit in a modular fashion."[8]

This may be one way Copland implements a concept he picked up from mentor Nadia Boulanger, *La Grande Ligne*—the great line, or in other accounts the pure or true line. Copland explains in *What to Listen for in Music* that "every good piece of music must give us a sense of flow—a sense of continuity from the first note to last."[9] In *Fanfare* each reintroduction of the rising theme is extended, harmonized, and more densely orchestrated, developing from unison trumpets to fully voiced brass choir.[10]

Inspiring the Title

An influential speech given by Vice President Henry Wallace earlier in 1942 provided Copland with his title. The speech had called for free education, freedom for workers to unionize, freedom from "want" for the common man, and many other progressive ideals, as well as the duties of the common man to fight against the tyranny of Hitler and the Nazi regime.[11] Copland later remarked, "It was the common man, after all, who was doing all of the dirty work in the war and the army."[12]

Wallace served alongside President Franklin D. Roosevelt during World War II, and in his famous "Century of the Common Man" speech he stressed the importance of the labor movement, worker's rights, and the availability of education:

> *When the freedom-loving people march; when the farmers have an opportunity to buy land at reasonable prices and sell the produce of their land through their own organizations; when workers have the opportunity to form unions and bargain through them collectively; and when the children of all the people have an opportunity to attend school which teach them that truth of the real world—when these opportunities are open to everyone, then the world moves straight ahead.* [13]

Henry Wallace also made allusions to President Franklin D. Roosevelt's "Four Freedoms" movement, and at its core the "freedom from economic want." This concept centered around providing the average citizen of the nation access to basic needs and an elevated quality of life; access to education was considered an extension of this freedom.

Wallace also drew parallels between the common man's struggle in the United States and that of the common man in Soviet Russia. He went further by comparing the American Revolution and the Russian Revolution, both fought by the Common Man for freedom. Wallace was not merely making a call to arms, he was painting a picture of a progressive post-war world worth fighting for. "I say that the century on which we are entering—the century which will come into being after this war—can be and must be the century of the common man."[14]

Copland believed at the time that the composers and other artists of Russia and the United States should be sharing their music, celebrating their artistic developments, and learning from each other. Copland addressed this at a 1949 World Peace Conference banquet in New York:

> *Artists, by definition, hate all wars—hot or cold. But lately I've been thinking that the Cold War is almost worse for art than the real thing—for it permeates the atmosphere with fear and anxiety… An artist fighting in a war for a cause he holds just has something affirmative he can believe in. That artist, if he can stay alive, can create art. Such relations via the arts only symbolize what should be taking place on the plane of international politics.* [15]

A Language of the Emotions

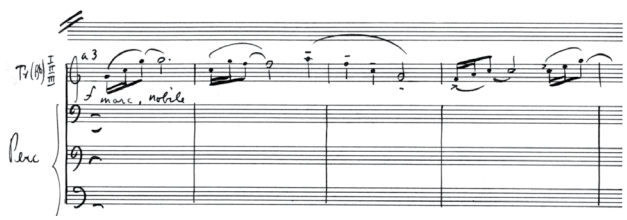
Although the *Fanfare* retains characteristic traits of traditional fanfares—homophonic voicings, wide leaping melodies—Copland also worked to defy convention. In the preface to his autobiography, Copland wrote:

> *Behind the written score, even behind the various sounds they make when played, is a language of the emotions. The composer has it in his power to make music speak of many things: tender, harsh and lively, consoling and challenging things. Composers hope that their art will speak of all these things for them, since they are generally reluctant to talk about themselves.* [16]

Later in the autobiography, when writing of the *Fanfare* he recounted that "the challenge was to compose a traditional fanfare, direct and powerful, yet with a contemporary sound."[17] One aspect is the melody's connected articulation (Example 1), in which the primary motif is notated with connecting phrase markings. Copland marks the passage "marcato" and "noble,"[18] characteristic fanfare directions which instruct the

EXAMPLE 1 Copeland, *Fanfare*

opening statement for trumpets
mm. 6-9



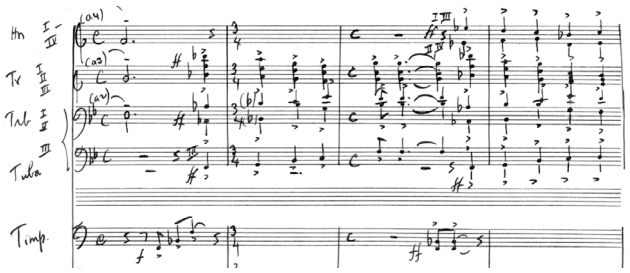
performers to accent and separate each note in a declamatory fashion.

The phrase markings contradict this, leaving performers to identify a middle ground between the two. In a recording of the London Symphony Orchestra conducted by Aaron Copland in 1968 the intended effect can be heard clearly: a bold, majestic lyricality that reflects Copland's affinity for folk music and the vernacular.[19]

In the greater structure of *Fanfare*, Copland depicts a sense of growing momentum using

EXAMPLE 1 Copeland, *Fanfare*

transition to homophonic voicing
mm. 30–33[20]



Boulanger's *La Grande Ligne* technique. The motif is presented three times, each statement longer than the last, separated by progressively shorter interjections from the percussion which gradually shift from opposing the brass to echoing and accenting their melody. Each restatement introduces a new voice: three trumpets begin in unison; the horns enter in unison and harmonize with the trumpets; finally, the low brass enters and provides a third voice. By the end, each section—previously heard in unison—has shifted to homophonic voicing (Example 2), adding to the sense of momentum and excitement.

Copland's harmonic choices also reveal the *Fanfare*'s intended message. Pollack notes that "the work's harmonic language shows individuality ... alternating tonic and subdominant harmonies until the full brass group enters ... the work concludes dramatically in a distant key, a device Copland had honed in Hollywood."[21] In the *Fanfare*'s final six measures, Copland shifts suddenly from Bb to Ab major, and from there to F, but concludes by avoiding a return to Bb—ending instead on a bright D major chord. In this striking ascent to a much brighter key (especially for the trumpets), Copland expresses his vision of a new destination for the Common Man.

Many social issues which concerned Aaron Copland in the 1940s persist in America today, and his *Fanfare* should continue to inspire us all to work on furthering social justice and equality. As we enter the third decade of the 21st century, Copland's vision for the 20th century will continue to remind us that the everyday citizen deserves their own resounding recognition.

This article was written as a research paper. It has been revised and condensed for publication.

NOTES:

1 Elizabeth Crist, *Music for the Common Man: Aaron Copland During the Depression and War* (New York: Oxford University Press, 2005), 27.
2 Ibid.
3 Aaron Copland, *Aaron Copland–A Reader: Selected Writings 1923-1972*, ed. Richard Kostelanetz (New York: Routledge, 2004), 339.
4 Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Henry Holt and Company, 1999), 276.
5 Copland, *Aaron Copland: A Reader*, 89.
6 Arthur Berger, "The Music of Aaron Copland," *The Musical Quarterly* 31, no. 4 (Oct. 1945): 442-443.
7 Copland, *Aaron Copland–A Reader*, xxvi.
8 Howard Pollack, "Copland, Aaron," Oxford Music Online, October 16, 2013, https://doi-org.proxy.lib.pdx.edu/10.1093/gmo/9781561592630.article.A2249091.
9 Copland, *What to Listen for in Music* (New York: McGraw-Hill, 1939), 25.
10 Aaron Copland, *Fanfare for the Common Man*, music score (London: Boosey & Hawkes, 1990).
11 Henry Wallace, "*The Century of the Common Man*" (Speech delivered at the Commodore Hotel, New York, May, 8 1942). https://americanrhetoric.com/speeches/henrywallace-freeworldassoc.htm.
12 Copland, *Aaron Copland: A Reader*, 246.
13 Wallace, *Century of the Common Man*, speech.
14 Ibid.
15 Copland, *Aaron Copland: A Reader*, 129.
16 Aaron Copland and Vivian Perlis, *Copland: 1900 Through 1942*, (New York: St. Martins/Marek 1984), ix.
17 Ibid., 368.
18 Aaron Copland, *Fanfare for the Common Man*, music score.
19 Aaron Copland, *Fanfare for the Common Man*, composer and conductor with London Symphony Orchestra, track 1 on *Copland Conducts Copland*, recorded 1968, Sony Classical, released 2003.
20 Aaron Copland, *Fanfare for the Common Man*, music score.
21 Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man*, 361.

The
OVAL TABLE
SURVEY

Life During Quarantine

Hello there! How have you been handling Life During Quarantine?
Let us know, and we'll include your answers in the next issue.
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You can also email to: subitopsu@gmail.com **or complete the form online**: shorturl.at/gqIQY

Who are you and what are you doing here?
(circle all that apply):

Former student	Performing musician
Current student	Composer
Future student	Conductor
Student teacher	Arts administrator
Teacher: private	Academic administrator
Teacher: high school or younger	Teacher: college/university

Life during Quarantine
(check yes or no:)

☐ YES ☐ NO Do you live in the Pacific Northwest?
☐ YES ☐ NO Have you lost performance opportunities?
☐ YES ☐ NO Have you lost learning opportunities?
☐ YES ☐ NO Have you lost teaching opportunities?
☐ YES ☐ NO Have you lost income?
☐ YES ☐ NO Have you used any governmental programs, mutual aid funds, or other resources for artists impacted by the pandemic?
☐ YES ☐ NO Have you used livestreaming or other online concert platforms?
☐ YES ☐ NO Have you used zoom or other online platforms for rehearsals, classes, lessons, or social gatherings?
☐ YES ☐ NO Were you planning to attend concerts that got canceled?
☐ YES ☐ NO Have you watched livestreams of concerts you intended to attend?
☐ YES ☐ NO Have you watched other livestream concerts and recitals?
☐ YES ☐ NO Do you plan on watching other online music events in the future?

Questions discussion
(use this sheet and as many more as you need):

What was the last concert you attended and/or participated in before lockdown?

(continued on revserse)

What difficulties have you experienced with canceling and rescheduling live music events? What positive outcomes have you experienced?

How has your musical practice been impacted by the pandemic?

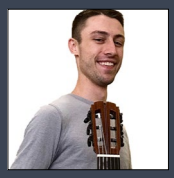
Have you been able to work creatively during quarantine? *Describe your experience.*

What has surprised you, for better or worse? What has not surprised you?

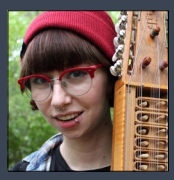
How have you been impacted emotionally, intellectually, socially, and/or spiritually?

Meet Our Team

Matthew Neil Andrews
MAJOR: MA MUSIC
FOCUS: COMPOSITION



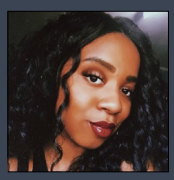
Brandon Azbill
MAJOR: MS MUSIC
INSTRUMENT: GUITAR



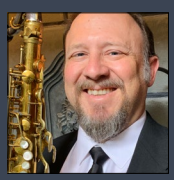
Amy Hakanson
MAJOR: MUSICOLOGY
INSTRUMENT: VIOLIN, NYCKELHARPA

Angelica G. Hesse
ALUMNA
MAJOR: PERFORMANCE
INSTRUMENT: VOICE (SOPRANO)

Wyatt Jackson
MAJOR: MM PERFORMANCE
INSTRUMENT: VOICE (BASS BARITONE)

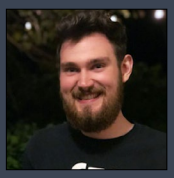


AnnaMarie Meyer
MAJOR: JAZZ PERFORMANCE
INSTRUMENT: VOICE



Peter Petersen
MAJOR: MM JAZZ STUDIES
INSTRUMENT: SAXOPHONE

Ava Price
MAJOR: MM PERFORMANCE
INSTRUMENT: VOICE (MEZZO SOPRANO)



Charles Rose
MAJOR: SOUND ARTS & MUSIC PRODUCTION
INSTRUMENT: PIANO

Matt Tabor
MAJOR: MM JAZZ STUDIES
INSTRUMENT: PIANO

Lifia Teguh
MAJOR: MM PERFORMANCE
INSTRUMENT: PIANO

Tristan Weitkamp
MAJOR: MM CONDUCTING (INSTRUMENTAL)
INSTRUMENT: SAXOPHONE

Fedja Zahirović
MAJOR: MUSICOLOGY
INSTRUMENT: GUITAR

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