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THE NEW QUOTATION: ITS ORIGINS AND FUNCTIONS

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THE NEW QUOTATION

ITS ORIGINS AND FUNCTIONS

BY

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Out of the books which have been written, we are told, all men shall be judged. But that is for the next life, and the books are in heaven. For now I am content to be judged by the books I write myself, on earth, this being the first. Insofar as I am judged harshly for it, I take all the blame. But the credit for its strengths I share with many.

Several professors encouraged me after they read (or heard) preliminary papers on the subject; they also gave helpful comments: Thomas Mathiesen, Lawrence Gushee, Alexander Ringer, and David Liptak. Thomas Fredrickson warmly encouraged the prospects of this work. John Melby, in turn, warmly received the finished prose. Two other professors gave of their time and their minds above the rest. Ben Johnston, who advised me throughout, engaged me in many far-flung discussions and came up with many good ideas, some speculative, some thoroughly practical. I thank him deeply for his help and support. Equally gracious was Herbert Kellman, who criticized well what I had written, and guided me in several large matters of form and small matters of wording.

My colleagues Brad Goins and John Jeffrey Gibbens took some interest and were quite helpful. Brad directed me to a number of relevant sources; Jeff talked with me a lot about

Ives, Mahler, and Debussy. Many other fellow students, by a word here or there, a recollection, a musing, or whatever, have sparked in me fresh notions on the subject. And four composers sent especially kind or useful replies to my inquiries: George Crumb, George Rochberg, Manfred Stahnke, and Richard Wernick. Above all my wife, Pamela, and daughters, Rachel and Julia, have been unflaggingly attentive and divinely patient throughout the labor of this book.

If I have mislaid anyone's name or contribution I beg pardon, knowing that for neglect of someone's kindness I may yet be judged out of some future book.

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INTRODUCTION

> I am trying to hope that we are not entering an era where the only men of significance in music will be those facile at quoting Bach and Beethoven, Brahms and Tschaikowsky.
>
> Harry Partch, 1949[1]

I begin with this sentence from Partch in order to show by a quotation how a quotation acts. When I quote someone, as I have Partch, I copy a once-used arrangement of words into my new prose. The once-used arrangement that I write must be the same as when it was first uttered or put to paper; otherwise I am left with a misquotation. Besides copying someone else's prose I should, to have a quotation, cite the earlier speaker or writer. I should mark off the quotation--the word itself comes from the Latin quotare, "to mark the number of"--so that the reader knows that those words came from someone else. (The exception might be if I quoted myself--a rather circular way of doing things, but not unheard of.) Copying without citing is a practice we are apt to call "plagiarism," and like "misquotation" the epithet is prickly with moral barbs. For quotation must be an earnest profession. It must have, as the philosophers tell it, both replication

and reference.[2]

The term "musical quotation" has been used so freely and imprecisely from time to time as to render it near impotent. It has been coerced into denoting a vast realm of musical allusions, hints of older structures, suggestions of archaic styles, and all sorts of reworkings and revisions. In order to simplify the work I am here undertaking, formulating a theory of a recent compositional movement, let me begin by cautiously defining quotation in music from the twin criteria of replication and reference.

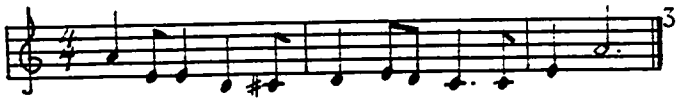
In verbal quotation, either the words and letters are in the right sequence or they are not; if the quotation is spoken, the sounds must be in the right order. (Variant sorts of quotation--paraphrase and indirect quotation--we will set aside for the moment.) The letters may vary slightly in shape, the spacing may differ, the spoken tones may be elongated or shortened. But there would still be little disagreement over whether or not two verbal passages were identical in wording. If a letter or sound is wrong, or a word omitted, the replication suffers. The less exact the replication, the more the sense of quotation is weakened. The further we distort an original, or misquote it, the less likely we are to consider it a true quotation--even though it may refer to the original just as strongly in its distorted form as otherwise.

Oddly, what would seem to be the most severe distortions

in language might not matter much if transferred to music, and vice versa. Suppose that I rewrite Partch's first few words this way:

Im tring to hop tht were not entring

The reader who has read this introduction's epigraph can quickly identify the distorted version's source. A reader unfamiliar with Partch's statement would still read this as a distorted passage, a phrase in need of repair to make it intelligible in any conventional sense. His mind would probably make the necessary corrections and restore the phrase as much as possible to its original, though heretofore unread form. If, on the other hand, I were to omit as many notes from a familiar tune as letters from this passage, the source might not be so obvious, nor would corrections be so automatic: a new self-contained melody would emerge. Take this example:



If I were to transpose each note of this melody or its source up a step, the reader could readily identify the new version with the old, untransposed one. An ostensibly analogous process in language--advancing each letter one step in the alphabet--results in utter incomprehensibility. The musical intervals remain the same. But letters refuse to work by interval. Trying the "transposition" of letters on

the Partch phrase, we come up with a cipher. It would need decoding before intelligibility could emerge. Thus:

J bn uszjoh up ipqf uibu xk bsf opu foufsjqh

I go through these operations in order to point to some problems of analogy between language and music. The problems could be discussed at length, but we will let it suffice here to say that only with great difficulty can the near-replication of language be transferred to notes; and only with comparable strenuousness can the near-replication of music be transferred to words.

The verbal concepts of paraphrase and indirect quotation likewise fail to be convincing as forms of near replication in music. Of language it is said that a phrase may be restated in different words yet retain the idea of the original. Though in language we can scarcely separate the sound from the meaning--and herein lies the New Criticism's "heresy of the paraphrase"--in music the two seem even less distinct. We can recognize melodic similarities, allusions of one piece to another. The late Beethoven quartets, for example, or Wagner's Ring seem to depend upon a kind of paraphrase of melodic ideas for their effect. The intention in many parts of those works remains somewhat different from that in verbal paraphrase, for their composers sought to evoke psychological development in the music; the point of the paraphrase is precisely the transformation of a given idea rather than its preservation. Even in those works that seem

to grow out of the systematic reshaping of musical ideas we are hard put to say how far one set of notes "means" the same as another. Without a genuine musical semantics, the heresy of the paraphrase is in music even more heterodox.

In the matter of quotation the so-called intentional fallacy cannot be a fallacy. A true quotation cannot be unintended. A repetition of a sound does not in itself constitute an echo. Just so, the prior existence of a passage does make similar passages derivative. A quotation must have some element of citation. It must point to the earlier work. There are exceptions perhaps. If somewhere in this essay I would wish to observe that blessed are the meek, for they shall inherit the earth, every reader but the most impious or ill-read would recognize the source of my statement--either generally (The Bible) or specifically (the third beatitude of Jesus's Sermon on the Mount, Matthew 5:5). Here the reference would escape only those few readers who might be persuaded that this saying was my own proverb. Had I failed to credit Harry Partch as the source of the opening words of this paper and neglected to set them off from my own prose as I did, most readers would think that I was merely stating my own position. The words would not function as a quotation, having replication without reference--not even a commonly presumed reference, as with the saying of Jesus. Some quotations may derive from works so well known that we may forego the usual citation process except for the sake

of scholarly precision. Other quotations, whose sources are not of common currency, must be identified in some way. If they go unattributed, we get a counterfeiting of thought.

Music, like literature, has its warhorses. One quotes them with no illusions of going undiscovered. Such are Beethoven's Fifth Symphony and, less so, the plainchant Dies irae. The latter may be, and often is, integrated into a work with great deftness but still stands out because of its familiar head motive. (So might the L'homme armé tune have risen to the surface for Renaissance folk, even when in the densest of polyphonic settings.) And almost any motive of three short repeated notes followed by a long note seems to refer to Beethoven. Quotations of less familiar pieces need quotation marks of some sort.

The sources of musical quotations are rarely stated outright. There are a few examples of musical footnoting: the new piece's title may suggest the source of a borrowed fragment (as in a theme and variations); the score may print the name of the quoted piece above the quotation (B. A. Zimmermann conscientiously had this done, though only the possessor of the score gets the benefit of it); the vocalists in a piece may even proclaim what is being quoted (Berio's Sinfonia has some good examples). But quotation as it usually occurs presumes a musically well-versed listener, one who will readily recognize at least the stylistic period from which the quotation derives, if not the specific work itself.

Though musical footnoting is difficult to accomplish without spoiling the piece, if the hearer is not told the quotation's derivation and original context he will often miss the meaning the composer intended. In such cases the work of the musical analyst who unfolds the connotations of quotations is eminently justified and is perhaps more useful than the work of other kinds of analysts. For if the hearer remains in the dark about the source of the quotation he will hear it only as a foreign element of sound, signifying nothing.

But the quotation should be heard as something a little alien to the new piece. In music, as in prose, it must be marked off from the new work if it is fully to function as a replication and a reference. The quotation marks of language--inverted commas, indentation and single spacing, and so on--are familiar conventions. Music lacks such conventions (so far). The identification of the quotation's source in any one of the ways I have mentioned can be an indirect way of marking off the cited passage. A more usual technique is to distinguish the borrowed passage through intrumentation, register, dynamics, or, most typically in recent music, through its stylistic variance from the new work as a whole. It is this last technique of musical quotation-marking that sets off much music that has been written since Partch uttered his despairing comment.

There has arisen since about 1950 a special devotion to this type of cross-stylistic quotation among composers of

vastly different ideologies. By 1970, putting pieces of old pieces into new pieces became somewhat of a fashion in the Americas, Eastern and Western Europe, and the Soviet Union. The composers who have done this hybridizing are certainly not considered the only ones of siginificance, but they do tend to rely on old masters, Bach and Beethoven, Brahms and Tschaikowsky, to contribute something to their new works. I call this stylistic movement in music, whose various manifestations are suggested in the table below, the New Quotation. It is a genuine ars nova of quotation technique.

New Quotation composers usually go great lengths to emphasize the referential qualities of the quoted fragments. They do this in two principal ways. First they emphatically pit the tonal or modal style of the old work against the non-tonal style of the new work. (Sometimes the superposition of musics creates the non-tonality--we may almost call it dis-tonality.) Second, they quote standard works, pieces that by convention and common consent have come to be considered great works, epitomes of particular styles, or lesser-known works by composers who have been enshrined as masters. This second technique sets the New Quotation apart from myriad traditional quotation pieces that nationalistically cite folk songs or, as a token of religious allegiance, quote hymns. The first technique distinguishes New Quotation works from pieces that cite from sources that share a common tonal lan-

guage. George Crumb described the essence of the New Quotation as succinctly as anyone: "juxtaposing chunks of old music" with new music.[4]

This is probably a good place to discuss what constitutes a "chunk" of old music. How much, vertically and horizontally, needs to be replicated before we can call it a quotation? In literature a single word or phrase borrowed would probably be called an allusion. In music the motto of Beethoven's Fifth, sounding by itself, might be analogous more to an allusion than to a quotation. Somehow quotation implies a certain size to the fragment, though there is hardly any scientific way to measure it. Intuition is essential. In the New Quotation pieces I have studied and will discuss I have looked for an approximate balance of vertical and horizontal completeness to the quotations. Suppose, for example, that only a measure or two of an old piece were quoted but that the horizontal segment were vertically complete and accurate to the original. Such a fragment would have about the same "quotation-weight" as a longer melodic citation--say, four measures or so--in which the harmony or accompanying texture of the original had been altered or omitted. Both might qualify as quotations. One is laid upright, as it were, the other lengthwise. They have a rough equivalence of replication.

The topic of musical quotation has received some good discussion in recent years--the more the practice, the more

the theory--particularly by European writers like Zofia Lissa, Monika Tibbe, Clemens Kühn, and Brunhilde Sonntag.[5] The tendency among these writers and their colleagues has been to consider modern quotation practice as moving along a direct line of tradition extending from Renaissance parodists to Mozart, to Mahler, to Zimmermann, and so on. In this country, where certain types of musical quotation have become almost stylistic hallmarks, a less scholarly approach has been taken by the critics ("scholarly" work being reserved, for the most part, for Ives).

The weakness of the European writers is that they discuss the functions of quotation as though they fell into the same few categories at all times and in all places. This can be as misleading as calculating the functions of any musical materials--triads, for example--irrespective of their broader musical context and theoretical conception. As for the American critics' habit of casting all contemporary musical borrowing into one aesthetic basket, it has more severe weaknesses. It does, to its credit, acknowledge that there is such a distinct movement in new music. But it often overlooks the diversity of intentions expressed by the composers themselves, not to mention the obvious differences of functions among their pieces that quote.

In essence the functions of New Quotation pieces may be much the same as older pieces that quote. In the musical borrowing of all ages one can find aspects of homage, of renewal

of tradition, of symbolism, as well as musico-structural functions. But recent technological and sociological conditions have provoked a special manifestation: a burst of compositional effort that often has borrowing as its raison d'être, or at least as a prominent mannerism.

Partch made his statement at a watershed time in music history. In the year preceding his remark Pierre Schaeffer had made his first tape pieces. The first "total" serialist pieces were undertaken. John Cage completed his Sonatas and Interludes for the prepared piano. The long-playing phonograph record was introduced. The far-reaching effects of these and other events on the composition of music are by now well-known. The experimentalism and avant-gardism of those post-war years changed the way we think of and define music and composition--this is now almost axiomatic. In addition, and more importantly, the advances made in mechanically-reproductive media have altered the texture of human existence and radically mutated our experience of the world. As I will discuss in due course, the New Quotation descends to us as not merely a species of old quotation practice but as a product of the industrial age and the cultural forces set in motion in the mid-twentieth century.

In the chapters that follow I take up a theory of the New Quotation. Ives and Mahler, those much-discussed prophets, will be relegated to the background, treated here only in their relation to recent techniques and composers. I will not discuss techniques of musical collage as such, though

a good treatment of that subject would greatly serve the scholarship of the arts. I will discuss only the functions of individual quotations, whether they appear in collages or not. That is, I am seeking the way these parts operate rather than how the whole assemblage works. I will not focus on a set of composers so much as on a set of ideas that propel the New Quotation and a set of techniques that shape the New Quotation styles.

What follows is an assemblage of essays. The first three deal with central aspects of the theory behind the New Quotation: time-concepts, symbolism, and new notions of structure. The fourth sketches my personal vision of the aesthetic and sociological origins of the New Quotation. The fifth discusses the question of homage-by-quotation in recent music. The brief postlude is a prospectus for the New Quotation, and a sequel to Partch's prophecy in the midst of what might be the era he lamented.

NOTES TO INTRODUCTION

[1]"American Musical Tendencies," in Gilbert Chase, ed., The American Composer Speaks: A Historical Anthology, 1770-1965 (/Baton Rouge/: Louisiana State University Press, 1969), p. 196.

[2]See V. A. Howard, "On Musical Quotation," The Monist 58 (April 1974):307-318.

[3]This is what remains of the first phrase of "Auld Lang Syne" after subtracting three notes.

[4]Telephone conversation with the author, 6 April 1983.

[5]See the listings under those names in the bibliography.

A LIST OF RECENT PIECES THAT QUOTE

The reader has a right to know from the start just what pieces I am talking about. Therefore I present this list here--rather than as an appendix--to suggest the scope of the New Quotation. With this list go several reservations.

First, it is not designed to be comprehensive. No one can take in the breadth of a musical fashion that spans from the best known contemporary composers to the most obscure of their pupil's pupils. Some of the pieces on the list have been mentioned frequently in the literature. Others I know only from brief reviews, program notes, or even the recollections of colleagues. Likewise my identification of the composers or pieces quoted in these works are usually as complete as I have been able to get them through the means at hand (with the few qualifications below).

Second, it is not an exclusive list, which is to say that it embraces at times more than what I have called New Quotation. That movement, as such, really begins under the aegis of certain well-known composers in the mid-1960s. Some of the pieces on this list come earlier, as early indeed as 1942 in the case of John Cage's Credo in Us, and should be seen as seminal works that are pregnant with the ideas that would later enliven the New Quotation.

Third, the quotations--they are not mere stylistic borrowings--I make note of are limited principally to excerpts of common practice period music or early twentieth-century works. Though I have included on the list works that self-consciously cite Bach chorales (themselves borrowed by Bach) I have shied from including those that quote hymns, folk songs, or, in particular, the ubiquitous Dies Irae. (Hence I do not point out that tune's appearance in several of George Crumb's works.) This is not wholly arbitrary. For a distinctive feature of the music I am considering is its quotation of old serious, composed pieces in the ways once mainly reserved to contemporary popular tunes. What I want to emphasize is the newness of this phenomenon, and the reasons for it, more than its relationship to traditional quotation practice.

A LIST OF RECENT PIECES THAT QUOTE

COMPOSER	NATION	PIECE (DATE)	COMPOSERS: PIECES QUOTED
Louis Andriessen	(Neth.)	Anachrony I (1967)	Roussel: Third Symphony. Five other pieces by various composers from 1874 to the present.
		Anachrony II (1969)	Three centuries of oboe music quoted.
		Contra Tempus (1967-8)	Machaut: Messe de Notre Dame.
		Il Duce (1973)	Strauss: Also Sprach Zarathustra.
		The Nine Symphonies of Beethoven (1970)	Beethoven: Symphonies.
		Saint Matthew Passion (1976)	Purcell, Bach, Stravinsky, et al.
		Souvenirs d'enfance (1966)	Ibert: Saxophone concerto.
(with R. de Leeuw, Mengelberg, Schat, and van Vlijmen)		Reconstructie (1968-69)	Mozart.
Larry Austin	(USA)	Phantasmagoria (1982-3)	Ives: Universe Symphony (sketches).
Claude Baker	(USA)	Banchetto Musicale (1978)	Schein: Banchetto Musicale. Mahler: Kindertotenlieder; others.

Claude Baker	(USA)	Divertissement (1980)	Mozart: Clarinet Trio; Liszt, Gervaise, Rochberg.
Gilius van Bergeijk	(Neth.)	Over de Dood en de Tijd ("On Death and Time") (1982)	Schubert: "Tod und das Mädchen."
Luciano Berio	(It.)	Recital I (for Cathy) (1972)	Numerous song fragments to be chosen by the performer. The Berberian recording includes: Ravel, Milhaud, Poulenc, Hahn, de Falla, Stravinsky, Bach, Schubert, Wolf, Wagner; Mahler: Kindertotenlieder; Bizet: Carmen; Massenet: Manon; Purcell: Dido and Aeneas; Delibes: Lakmé; Charpentier: Louise; Verdi: Rigoletto; Rossini: La Cenerentola; Prokoviev: Alexander Nevsky; Bernstein: Jeremiah Symphony; Schoenberg: Pierrot Lunaire; Berio: Epifanie; Monteverdi: Orfeo; and many others.
		Sinfonia (1968)	Mahler: Second and Fourth Symphonies; Debussy: La Mer; Stravinsky: Agon, Le Sacre du Printemps; Schoenberg: Fünf Orchesterstücke; Berg: Wozzeck, Violin Concerto; Berlioz: Symphonie Fantastique; Beethoven: Sixth Symphony; Bach: Brandenburg Concerto No. 1; Hindemith: Kammermusik No. 4; Ravel: La Valse; Strauss: Der Rosenkavalier; Pousseur: Couleurs Croisées; Boulez: Pli Selon Pli; Brahms: Fourth

			Symphony; Webern : Kantate, op. 31; Stockhausen: Gruppen; Ives, Globokar.
Karl-Birger Blomdahl	(Swe.)	Aniara (1959)	Beethoven: Ninth Symphony.
William Bolcom	(USA)	Mysteries (1981)	Bach: "An Wasserflüssen Babylon."
Andre Boucourechliev	(Belg.)	Ombres (1970)	Beethoven.
Benjamin Britten	(UK)	Lachrymae (1950)	Dowland: Lachrymae.
		Nocturnal (1963)	Dowland: "Come Heavy Sleep."
Leo Brouwer	(Cuba)	"La tradicion se rompe . . . pero cuesta trabajo" (1967-69)	Bach, Beethoven, and many others.
		Music for a Lenin Exhibition in the Habana Libre	Beethoven: Sonata Appassionata; Mahler: Second Symphony.
		Sonata pian' e forte (1970)	Gabrieli, Beethoven, Szymanovski, Scriabin.
John Cage	(USA)	Cheap Imitation (1969)	Satie: Socrate.
		Credo in Us (1942)	Phonograph record of "some classic: e. g. Dvořak, Beethoven, Sibelius or Shostakovitch."
(with Lejaren Hiller)		HPSCHD (1969)	Mozart, Beethoven, Chopin, Schumann, Gottschalk, Busoni, Schoenberg, et al.

George Crumb	(USA)	Ancient Voices of Children (1970)	Bach: "Bist du bei mir."
		Black Angels (1970)	Schubert: "Tod und das Mädchen."
		Makrokosmos (1972)	Chopin: Fantasie-Impromptu.
		Makrokosmos II (1973)	Beethoven: Hammerklavier Sonata.
		Makrokosmos III (1973)	Bach: Well-Tempered Clavier, book II, Fugue no. 8.
		Vox Balanae (1972)	Strauss: Also Sprach Zarathustra.
Peter Maxwell Davies	(UK)	Alma Redemptoris Mater (1957)	Dunstable; "Alma redemptoris mater."
		Antechrist (1967)	Anon.: "Deo Confitemini" motet.
		Eight Songs for a Mad King (1968)	Handel: Messiah ("Comfort ye").
		L'Homme armé (1968)	An anonymous L'Homme armé mass.
		Tenebrae super Gesualdo (1972)	Gesualdo: Tenebrae.
		Vesalii Icones (1969)	Pierre de la Rue: L'Homme armé Mass; Beethoven: Fifth Symphony.
Brian Dennis	(UK)	Programmes (1968)	Franck, Schubert, Bach, Cage, Messiaen.
Jacob Druckman	(USA)	Deliziae contente che l'alma beate (1973)	Cavalli: Deliziae contente.

Jacob Druckman		Incenters (1968)	Mussorgsky: Boris Godunov.
		Prism (1980)	Medeas by Cavalli, Cherubini, and Charpentier.
Will Eisma	(Neth.)	Le Gibet (1971)	Brahms: First Symphony.
Lukas Foss	(USA)	Baroque Variations (1967)	Bach: Solo Violin Partita in E; Handel: Concerto Grosso, op. 6, no. 12; D. Scarlatti: Sonata No. 23.
		Cello Concerto (1967)	A Bach Sarabande.
Don Freund	(USA)	Offering: Fantasy on Royal Theme (1976)	Bach: Musical Offering; Beethoven: Sixth Symphony; Bach: English Suite in A Minor; others.
		Pastoral Symphony (1977)	Beethoven: Sixth Symphony.
Vittorio Galmetti	(It.)	L'opera abandonnata	Beethoven: Sonata, op. 110.
Gerardo Gandini	(Arg.)	Fantasía Impromptu (1971)	Chopin: B♭ Minor Mazurka and others.
Alexander Goehr	(UK)	Paraphrase (1969)	Monteverdi: Il Combatimento.
Iain Hamilton	(UK/USA)	Alastor (1970)	Liszt: Faust Symphony.
		Voyage (1970)	Debussy: "L'isle joyeuse" and La Mer.
Eskil Hemberg	(Swe.)	Love, Love, Love (1969-70)	Janequin, Bach.
Hans Werner Henze	(WG)	L'autunno	Bach.

Hans Werner Henze	(WG)	The Bassarids (1965)	Four quotations from Bach; also a "paraphrase" from Mahler's Fifth.
		La Cubana: A Vaudeville (1974)	Beethoven : "Moonlight" Sonata.
		Fourth String Quartet (1976)	William Byrd.
		Natascha Ungeheuer (1971)	Verdi: Aida; Mahler: Fifth Symphony; Bach, and others.
		Orpheus	Monteverdi: Orfeo.
		Der Prinz von Homburg (1958)	Stravinsky: Perséphone.
		Stimmen (1973)	Sibelius.
		Tristan (1975)	Anon.: Lamento di Tristano; Wagner: Tristan und Isolde; Brahms: First Symphony; Chopin.
Christopher Hobbs	(UK)	Remorseless Lamb	Bach: "Sheep May Safely Graze."
Sidney Hodkinson	(USA)	Dissolution of the Serial (1967)	Various pop, jazz, and classical quotations, including Tristan.
Klaus Huber	(Swi.)	Tempora (1969-70)	Berg: Violin Concerto.
Hans Ulrich Humpert	(WG)	Der Frieden (1969)	Bach: Chorales and Overtures; Beethoven.
Mauricio Kagel	(WG)	Ludwig van (1970)	Beethoven: Piano Trio, op. 70 no. 1; String Quartet, op. 131; and other works.

Mauricio Kagel		Variationen ohne Fuge (1971-72)	Brahms: Handel Variations.
Gerald Kemner	(USA)	Quotations (1976)	Bach, Franck, et al. (composers from the "Age of Enlightenment" and after; also from other pieces on the same program.)
Petro Kolman	(Cze.)	Omaggio a Gesualdo	Gesualdo.
Zygmunt Krauze	(Pol.)	Recital	Almost forty quotations from various composers.
Ton de Kruyf	(Neth.)	Spinoza (1971)	Richard Strauss: Capriccio.
Eugene Kurtz	(USA)	Logo (1979)	Strauss: Till Eulenspiegel.
Reinbert de Leeuw	(Neth.)	Hymns and Chorals (1970)	Satie: Messe des pauvres; Mozart.
Ton de Leeuw	(Neth.)	Lamento pacis (1969)	Ockeghem: Missa Mi-Mi.
Rolf Liebermann	(Swi.)	Leonore 40/45 (1952)	Liszt : Liebestraum.
David Liptak	(USA)	String Quartet (1978)	Mahler: Ninth Symphony; and "misquotations" of Haydn, Beethoven, et al.
Heinz Martin Lonquich	(WG)	Corrispondenza (1968)	Bach: "Herr Jesu Christ, dich zu uns wand."
Pierre Marietan	(Swi.)	Scene I (sur-sis) (1970)	Beethoven: Horn Sonata, op. 17; Schubert: "Auf dem Strom."
Salvatore Martirano	(USA)	L'sGA (1967-68)	Saint-Saens: Samson and Delilah.
Misha Mengelberg	(Neth.)	Commentary (1965)	Gesualdo.

Tilo Müller-Medek	(GDR)	Lesarten (1967-71)	Mozart, Beethoven, Schumann.
Detlev Müller-Siemens	(WG)	Schubert-Variations	A Schubert Ländler.
Hans Otte	(WG)	Eigentlich Nicht	Gluck, Brahms, Berg, Webern.
Arvo Piart		Collage sur Bach	Bach.
Henri Pousseur	(Belg.)	Votre Faust (1961-67)	Various versions of Faust.
Bernard Rands	(USA)	Madrigali (1982?)	Monteverdi.
Karl Aage Rasmussen	(Den.)	Berio-Mask (1977)	Mahler : Resurrection Symphony (via Berio: Sinfonia).
		Genklang ("Echo") (1972)	Mahler: Fifth Symphony.
Enrique Raxach	(Spa./Neth.)	Inside Outside (1969)	Mozart: Eine kleine Nachtmusik; Wagner: Tristan and Parsifal.
George Rochberg	(USA)	Caprice Variations (1970)	Beethoven : Seventh Symphony; Mahler: Fifth Symphony; Schubert: Waltz, op. 9, no. 22; Webern: Passacaglia.
		Carnival Music (1971)	"altered quotes" of Bach, Brahms.
		Contra Mortem et Tempus (1965)	Ives: Trio for Clarinet, Violin, and Piano; Varèse: Density 21.5; Berio: Sequenza for Flute; Boulez: Sonatina for Flute and Piano; Webern, Rochberg.

George Rochberg		Music for the Magic Theater (1965)	Mozart: Divertimento, K. 287; Mahler: Ninth Symphony; Beethoven, Varèse, Webern.
		Nach Bach (1966)	Bach: E Minor Partita.
		Ricordanza (1972)	Beethoven: Cello Sonata, op. 102, no. 1.
		Sixth String Quartet (1978)	Pachelbel: Kanon; Beethoven, Schubert, Mozart.
		Third Symphony (1966-69)	Bach: Chorale preludes on "Durch Adams Fall"; Beethoven: Missa Solemnis ("Agnus") and Third Symphony, mvt. 2; Ives: The Unanswered Question; Schütz: "Saul, Saul."
Loren Rush	(USA)	Oh, Susanna (1970)	Mozart: Le Nozze di Figaro (Wedding March).
Peter Schat	(Neth.)	On Escalation (1967)	Ravel: Bolero; Palestrina.
Elliot Schwartz	(USA)	Grand Concerto (1973)	First piano concerti of Grieg, Tchaikovsky, and Beethoven.
		Island (1970)	Vaughan-Williams: Sea Symphony.
		Music for Prince Albert (on his 150th birthday) (1969)	Handel, Beethoven, Mendelssohn, Prince Albert.
Wolfgang Schweinitz	(WG)	Mozart-Variationen	Mozart.

Alfred Shnitke	(USSR)	Concerto Grosso (1976-77)	Vivaldi, Corelli, Handel, and other Baroque composers.
		Moz-Art (1977)	Mozart.
		Symphony (1969-72)	Beethoven symphonies.
Dmitri Shostakovich	(USSR)	Fifteenth Symphony (1971)	Rossini: William Tell; Wagner: Die Walküre.
Manfred Stahnke	(WG)	Bläserquintett 1975	D. Scarlatti.
		Blechbläserqunitett Melancholia	Gershwin: Porgy and Bess ("Summertime")
Karlheinz Stockhausen	(WG)	Opus 1970 (a version of Kurz-wellen)	Beethoven.
John Tavener	(UK)	Introit (for March 27, the Feast of St. John Damascene) (1968)	Bach: B Minor Mass.
		Ultimos Ritos (1970)	Bach: B Minor Mass.
Michael Tippett	(UK)	Third Symphony (1970-72)	Beethoven: Ninth Symphony (Finale).
Vladimir Ussachevsky	(USA)	Wireless Fantasy (de Forrest Murmurs) (1960)	Wagner: Parsifal.
Jan van Vlijmen	(Neth.)	Omaggio a Gesualdo (1971)	Gesualdo: Sixth Book of Madrigals.
(with R. de Leeuw)		Axel (1975-77)	Satie: Messe des Pauvres; Wagner: Ring, Parsifal, Tristan.

Richard Wernick	(USA)	Cadenzas and Variations II (1969)	Bach: Chaconne.
		Kaddish Requiem (1971)	Brahms: German Requiem; Palestrina: "Veni Sancti Spiritus."
		Prayer for Jerusalem (1970-71)	Bach: "Es ist genug."
Charles Wuorinen	(USA)	Percussion Symphony (1976)	Dufay: "Vergine bella."
Bernd Alois Zimmermann	(WG)	Ekklesiastische Aktion (1970)	Bach: "Es ist genug."
		Monologue (1964) (a version of Dialogue [1960])	Bach: chorale preludes on "Vater unser im Himmelreich" and "Wachet auf"; Messiaen: "Alleluias serein d'une âme quit désire le ciel," "Prière du Christ montant vers son Père" Beethoven: Hammerklavier Sonata; Mozart: Piano Concerto, K. 467; Debussy: "Jeux," "Feu d'Artifice."
		Musique pour les Soupers du Ubu Roi (1966)	Bach: Brandenburg Concerti nos. 1, 3; Beethoven: Piano Sonata, op. 31, no. 3 and Sixth and Ninth Symphonies; Schubert: "Militärmarsch"; Berlioz: Symphonie Fantastique; Wagner: Die Meistersinger, Siegfried Idyll, Tristan, Die Walküre; Bizet: Carmen; Mussorgsky: Pictures at an Exhibition; Honegger: Symphonie Liturgique; Desau: Jüdische Chronik.

Bernd Alois Zimmermann	Présence (1961)	Debussy: "Jeux"; Stockhausen: Zeitmasse; Prokoviev: Sonata, op. 83; Strauss: Don Quixote.
	Photoptosis (1968)	Bach: Brandenburg Concerto no. 1; Beethoven: Ninth Symphony; Wagner: Parsifal; Tchaikovsky: Nutcracker; Scriabin: Le Poème de l'Extase.
	Sam Egos Haus (1954)	Schumann: Piano Concerto.
	Die Soldaten (1958-64)	Bach: "Wenn inch einmal soll scheiden," "Komm, Schöpfer Geist."

CHAPTER I

THE NEW QUOTATION AND TIME

In the 1905 Annalen der Physik the young Albert Einstein published his "Special Theory of Relativity." We now think of that article as a matter of history, yet it fundamentally changed our very concept of history. Einstein demonstrated the fluidity of clock time, its utter inseparability from motion and physical forces. His theories suggested, and later experiments confirmed, that at the speed of light--the augur of all motion in the universe--time stood still. For Einstein's descendants the Eternal Now, the long-standing mystery of theologians, became a scientific proposition. (It could be found at the edge of a "black hole" in space.) The universe Einstein described, far from being a bigger, more accurate clock than Renaissance scientists had envisioned, seemed more like the dreamlike cosmos of ritual and cult. It was a universe where to the Lord--or to any being in the right place--a day could be as a thousand years, or a thousand years as one day.

Einstein's ideas, set against the expanding historicism of his times (which I will discuss later) could not help but make composers all the more self-conscious about their craft, one that dealt above all in motion and time. Stravinsky set

forth the Russian philosopher Pierre Souvtchinsky's concepts of various sorts of time (in his Poetics of Music) to account for his music's preoccupation with downbeat and perceived meter. Elliott Carter developed complex schemes of metric modulation, by which a listener's sense of musical time-passage could be carefully shifted by the transformation of note values. Some younger composers, like Roger Reynolds, have tried to manipulate the listener's perception of time passage by varying the density of texture and rates of change in the several sections of their works. And minimalist or process music attempts to lead the listener into a slowed-down time world where all change is subtle and slight. In this music time passage itself becomes, to its devotees, truly minimal (or, to its critics, intolerably maximal).

Much of the New Quotation in ideology and practice attempts to say something about Time in its broadest and grandest senses: as a thing abstract, a principle; or as "history," a process. Pronouncements about the nature of time are not infrequent. Luciano Berio, for example, notes that "historical time is a quality not a quantity."[1] George Rochberg, in turn, apprises us that "time . . . is not linear but radial."[2] The musical expression of this radial time-as-quality takes varied forms in the works of Berio, Rochberg, B. A. Zimmermann, George Crumb, and others. By their temporal theories we may properly divide these New Quotation composers into three principal types: evolutionists, eternalists, and nostalgists.

An evolutionist believes that historical events take place in an orderly, even predetermined, way, and that the things that happen are means to some higher end. An exemplary evolutionist, Berio confesses that in his music it "seemed natural to me to look at the past, to search for a creative continuity . . . between the present and the past, between the present and a maybe Utopian future."[3] He founds his idealism in a "faith in man's physical, intellectual and spiritual powers to reshape old models and to construct and test new ones."[4] Though he disclaims strict determinism, Berio does insist that the past governs what we are or can be: "we compose music but also we are composed by history."[5] His interest, then, in creating his Sinfonia collage-movement, which includes quotations representing over two hundred years of music, was to demonstrate the interconnections among these periods and, specifically, to show how Mahler's music "contained" all of them. (Mahler's music was and is for Berio a looming milestone in the ascending road of history.) The Sinfonia movement is designed to manifest some of the cross-references of history and perhaps to suggest how some contemporary composers have faltered.[6] The piece further shows how, in contemplating music, "one can be more or less in focus with different fields of historical time, exploring them, sometimes even exploding them with the detonator of one's creativity."[7]

Berio finds a quasi-Schenkerian deep structure in the

progression of musical styles, a fundamentally simple movement of elements. He and others, like the Ives Society composers of Amsterdam (about whom, more in due course), believe themselves to be following a historical line continuing from Schoenberg, which has ties to the Wagnerian quest for Zukunftsmusik. These composers seek not so much for a certain style of music as for an ideal role for the composer in society. Peter Schat, in his published "Credo," describes the New Quotation itself as part of a dialectical process by which music in the nineteen fifties and sixties emphasized things new, the literally unheard, and in the seventies, "the renewal, the illumination of the past."[8] These two would be synthesized according to the deep structure of historical time. The New Quotation was one of a series of elaborations, as it were, of a Mittelgrund progression of ideas. In part it would illuminate, like an analysis, the deep structure of music history itself. And, according to Berio, the ideal music of the future, the resolution toward which the history of musical style is moving, will be "music where you not only control different layers but a music that is made of musics, a language of languages, a code of codes."[9] Thus, the evolutionist composer considers that his New Quotation technique articulates a goal-directed process in music history, that the technique is a necessary aspect of that process, and that it is a prophecy of the nature of the ultimate Zukunftsmusik.

If to the evolutionist history is goal-directed, then to the eternalist it is goalless. The evolutionist, in an ideology that reflects the linear view of history variously propounded by Darwin, Marx, et al., rejects the transcendent notions of the eternalist, who seeks in his music to paint history as a wrongheaded abstraction. Eternalists often look to Ives, who, though he had his own vision of Zukunftsmusik, looked in turn to Emerson for his conception of time. Rather than the present being the result of all past determinants, Emerson taught, the present contains the past; "in the present moment all the past is represented."[10] Historical time has a kind of relativity. Past, present, and future depend only on the vantage point of the observer, yet in some absolute sense must exist simultaneously. To God--since eternalists take a religious view of these matters--all time is one. There are universal archetypes, fundamental elements of, in Rochberg's words, "a basic script which is somehow built into the human central nervous system," of which "all human actions and events [are] repetitions or variants."[11]

The eternalist, as he attempts to yield his music to the archetypal structures, must deny the idea of art as expression. Stravinsky, of course, did so most memorably and heavy-handedly in his autobiography: "I conceive that music is essentially incapable of expressing anything at all."[12] What he meant was that the artist yields his own voice to something higher, to something "objectively" aesthetic. Music

must, in effect, speak with its own voice.[13] Ideally, in this view, the composer acts as a medium for something already present in the eternal realm. Thus, while a composer like Wagner sees himself creating "a number of works of art which have their vital force in me,"[14] Stravinsky insists that "I am the vessel through which Le Sacre passed."[15] Rochberg went further. He became a vessel through which things already present in the artistic world passed, as he "came to realize that the music of the 'old masters' was a living presence, that its spiritual values had not been displaced or destroyed by the new music."[16]

Eternity being absolute, it must be represented by a kind of absolute voice, or a styleless speech. Absence of style being impossible except in utter silence (which, indeed, may have its own stylistic traits), New Quotation eternalists attempt objective music by embracing all styles, so that none predominates. They are styles which, like Schoenberg's twelve tones, are related only to one another.

Rochberg knew nothing of B. A. Zimmermann's work when in 1964 he wrote his Contra Mortem et Tempus, his first excursion into quotation music as such.[17] Zimmermann, since the mid-1950s had been trying to compose music that would reflect his own mystical views of time and history. His beliefs were rooted in his love for medieval Catholic philosophy. Herein he fell in step with a long German tradition of quasi-monasticism in music. But he carried his own music of the spheres

into another dimension; he sought to depict the Kugelgestalt der Zeit (roughly translated, the "spherical form of time"), a conception he derived from the works of Saint Augustine. For Zimmermann, fragments of old pieces would represent other ages that, when juxtaposed, achieved a state of equilibrium and portrayed the presentness of all times and history. He exhibits in his work a Gothic conception of art, in which strong discrepant elements, pushed together, create a dynamic tension whose near precarious balance maintains stability. Zimmermann felt compelled to express this vision of time in his music as a personal ritual: he organized time in order to tame and gain power over it. Said he: "a composer must above all expose himself to time. In composition (which is: organization of time) time is in a certain sense 'overcome'; it is brought to a standstill."[18] His music was a way of creating sacred time out of profane history, of building a personal cathedral out of the wreckage of old cultures.

Zimmermann's archaic view of time has the ring of Einsteinian theory. Past, present, and future, he says, "are all due to the view point. The spectator is sitting in the center of a globe--all around him is time, a continuum. What he sees will depend upon his viewpoint."[19] Quotations are glances into the sphere. In his characteristic New Quotation works Zimmermann does not blend his quotations into the texture but attaches them with noticeable seams. However, unlike many of his colleagues, he often places one fragment upon another.

This double-exposure technique is significant to Zimmermann, for it most clearly exemplifies the actual simultaneity of historical epochs and the oneness of historical time. Just as his friend Karlheinz Stockhausen had demonstrated in many works and writings the fundamental unity of rhythm and pitch--variant forms of pulsation--Zimmermann found all music past and present to be variant modes of organizing time into patterns of tension and release. Music was, in this way, akin to the craft of historiography: a way of organizing events in time into periods and movements, rises and falls.

Ironically it was the evolutionist Berio, rather than the fellow eternalist Rochberg, who deliberately adapted Zimmermann's religiously motivated techniques for his own much different purposes. All three men had been committed to serialism to varying degrees, but Rochberg's break with his old style seems the most decisive among the three. He has also been most fluent in chronicling the spiritual journey that has taken him from serialism to New Quotation to his recent polystylistic but non-quotational music. The beginning of the hegira he describes thus: "After the death of my son Paul in 1964 it became crystal clear to me that I could not continue writing so-called 'serial' music . . . It was finished . . . hollow . . . meaningless."[20] The nearness of death filled Rochberg with a fresh need to find in his art a force for life. Composition became more than ever a personal ritual against the powers of despair. "Right now composing

is also a way of achieving integration and the means with which I can face existence. Without composing it would be well-nigh impossible."[21] Art became to him, as to Zimmermann, a way of setting himself and his work against death and time. Hence he entitles his first musical assemblage Contra Mortem et Tempus, containing as it does "multi-lingual levels of musical speech ranging through history and the present"[22] (though all the works were by Ives and later composers).

Nothing could better describe an attempt at musical myth-making, or more succinctly suggest the Hebraic origins of Rochberg's eternalism. For many years now the name of the Hebrew God ("Jehovah" in common parlance, "Yahweh" in recent scholarly treatises) has been rendered "The Eternal" in Jewish scriptural translations. The notion of a Hebraic space-time continuum emerges as well in the frequently used word of Hebrew sacred texts, 'olam, which can signify both spatial and temporal eternity: it may be rendered either "universe" or "forever." Reflecting this background, Rochberg describes his New Quotation music as "spatial"[23]; he also finds analogies to his music in the cinema, where, as we will see later, time is spatialized.[24] Quotations are in his music the images of musics from different locations. They are edited, spliced together into a montage in which the incongruous elements "act as catalysts for opposite tendencies or directions to emerge--and even complement each other."[25]

Rochberg shies from specifically tying his concern

with "radial" time to his religious culture, preferring to regard it as an archetypal concern of mankind, any specific belief being only a variation of a universal faith. His refusal to be tied to a single culture is consistent with his sentiments that "all human actions and events [are] repetitions or variants of a basic script which is somehow built into the human central nervous system. . . . I see a curious kind of rightness in the way minds link across millenia and cultures."[26] Rochberg opposes the avant-garde's preoccupation with originality and ego-expression. He finds, like Karl Aage Rasmussen, a leading Danish expositor of the New Quotation, that there are essentially no new ideas, only new ways of combining them.[27] Faintly echoing Stravinsky, Rochberg finds the only freedom for a composer is to go "deeper . . . into the traditions." But he is also concerned with music delving into the processes of "the human mind which remains largely untapped because of the limits of habit and convention."[28] Here we see in the composer a juxtaposition of classic and romantic, Apollonian and Dionysian tendencies. His ideals endeavor to embrace the best of both universes.

Though he concerns himself with juxtaposing music of different styles, he insists there be archetypal connections between quoted pieces and his own music. These archetypes are not just conceptual or formal similarities, but specific melodic-motivic entities that are shared among pieces.[29] These strictly musical ideas represent in Rochberg's New Quota-

tion pieces eternal ideas among a prismatic spectrum of historical styles. They tie together the musical epochs to which the quotations allude.

Music such as Rochberg's, Zimmermann's, and Berio's betrays this one vestige of romanticism: it aspires to the universal, the all-embracing, the infinite. So Jean Paul had defined the "decisive element" of romanticism : expanse, "beauty without bounds--the beautiful infinite."[30] Even so, E. T. A. Hoffmann praised music as the most romantic of the arts "for its sole subject is the infinite."[31] But there is one school of the New Quotation that partakes of that peculiar essence of romanticism that Hoffmann called "infinite longing."[32] This is the nostalgist school. What it longs for is a purity of musical intent and expression lost to the modern age. Instead of incorporating various styles into a single piece to show historical processes or the oneness of historical time, nostalgists typically focus on a single old work in their new piece to signify their longing to recover an era of lost innocence.

Though he primarily uses quotations for their symbolic connotations, George Crumb is the quintessential nostalgist. But unlike his professorial colleague, Rochberg, Crumb is reticent about his music. His published statements are few. Even in personal conversation he prefers much to go unsaid. He does concede, though, that the New Quotation, while it is more than just wistfulness about old music, does reveal "a sense of some-

thing that's lost that the composer is substituting for by juxtaposing chunks of this old music."[33] That is, old music expresses something incapable of being expressed by modern techniques. (This is an argument also made by the sometimes nostalgist Rochberg.) What many earlier composers possessed that now fails us, says Crumb, is clarity. In much of Schoenberg's music, for example, "not every note counts."[34] So a quoted piece should be one displaying this clarity, as well as one the composer admires very much. In one of his own pieces, for example, Makrokosmos III, Crumb cites the D# minor fugue from the Well-Tempered Clavier, Book II, because there is "something metaphysical almost in that [fugue] that I wanted in my piece."[35]

Crumb's nostalgia for the lost music of an earlier time manifests itself in the performance directions in the scores. The Schubert quotation in Black Angels is marked "a fragile echo of an ancient music." The Bach fragment in Ancient Voices of Children is marked "chaste, pure." The Chopin fragment in Makrokosmos I is marked "like the gentle caresses of a faintly remembered music." And in Makrokosmos III the Bach quotation is played three times, the first two "striving but falling," the last time "attaining!" All these are to be played as though from a distance--even offstage--to suggest not spatial distance but temporal distance. The medium of these old musics is memory; they must sound incomplete in amplitude as well as in duration in order that their antiquity

be confirmed in sound. There is no attempt by the nostalgist to portray the oneness of all time or layers of history. He wishes to preserve the intervals of historical time, to unveil the quotation as a kind of relic or memento of a better past, acknowledging that the charms of its day and the surety of its craftsmanship have not been replaced by modern formulae.

One may look beyond statements in the score to the structure of the music for evidence of a longing to recover the past. In nostalgist music the structural goal is often the old music; the piece does not so much progress as regress. Only by the appearance of the old music can psychological completion come. Occasionally old tonal pieces at the point of arrival in a new, non-nostalgist piece can be ironic: consider ths superimposed passages from Saint-Saens's Samson and Delilah at the end of Salvatore Martirano's L's GA, just after the words "if it's sour throw it out!"; or Peter Maxwell Davies's Vesalii Icones, in which, at the point of Christ's expected triumphal resurrection, the ensemble plays a fervent tonal (though not borrowed) foxtrot. But generally an earnest desire to recoup the past is evident when the old music closes the new piece. Britten's Nocturnal and Lachrymae both move from modern styles to placid conclusions that are transcriptions from Dowland. Britten's younger contemporary John Tavener introduces into his Ultimos Ritos ("Coplas") recorded excerpts from Bach's B Minor Mass which begin to dominate the texture

until "Bach subdues and eventually submerges my own music."[36] By the end of the piece the temporal regression is complete; the past has been recovered--indeed it has triumphed over the present. Virtually the same thing happens in William Bolcom's Mysteries for organ, in whose last movement ("Dying Star") the Bach chorale quoted throughout the piece comes out victorious. Younger American composers have also found a kind of refuge in writing pieces that veer toward old quotations. Claude Baker, briefly a special seminar student of Rochberg's (at Eastman) and much influenced by the older man, resolves his Speculum Musicae into a rondeau by Baude Cordier.[37] How much ancestral veneration is involved in these pieces and how much self-conscious manipulation of time is difficult to say. Yet the psychological effect is the same. The message of the music is that equilibrium can only be achieved by total surrender to the past.

Whatever vision of time composers may try to capture in their music, their use of fragments of old music implies a certain nostalgia or alienation from the present. The use of more or less intact bits of old music--whether to show the musical past's relation to the future, to show the transcendent unity of time, or to show the present's pallor in contrast to the robust past--suggests the composers' inability or unwillingness to speak in their own musical language with confidence in its organic connection to its ancestry--the "creative continuity" Berio speaks of. One of the commonest complaints

about excessive quoting of any sort is that quotations are so easily employed as surrogate ideas, supplanters of original thought. Certainly musical quotation may be the most graphic means of representing historical periods. But could there be other ways of dealing with evolution, eternity, and nostalgia, ways that are subtler, further beneath the surface?

Rochberg, to name one example, despite his rejection of the notion of originality, now seems most comfortable writing his own music in various historical styles, rather than quoting already-composed works. This seems to be at least an attempt to convey the same musical philosophy in his own voice, even though it be a voice that mimics the manner of others. Still, professing to be reconciled to the past, Rochberg often seems to succeed best at alienating himself from the present which surely must have its roots in the past.

Recognizing the breach of the twentieth century and its progenitors in many regards, these New Quotation composers have tried to ritualistically conquer historical time with musical time, even to subject centuries to the span of a musical movement or two. But what their quotation technique often bespeaks most eloquently is that time has become to them not so much an ascending (or descending) line, or an immanent sphere, as what T. S. Eliot called it: "a heap of broken images."[38]

NOTES TO CHAPTER I

THE NEW QUOTATION AND TIME

[1]"Luciano Berio Talks to Simon Emmerson," Music and Musicians 24 (February 1976):26.

[2]Notes to String Quartet No. 3 (Nonesuch Records H-71283).

[3]"Berio Talks to Emmerson," p. 26.

[4]Ibid.

[5]"Music, Musicians and Communication: An Interview with Luciano Berio, with the Participation of Vittoria Ottolenghi," The World of Music 16 (Spring 1974):50.

[6]See Michael Hicks, "Text, Music, and Meaning in the Third Movement of Luciano Berio's Sinfonia," Perspectives of New Music 20 (Fall 1981-Summer 1982):199-224.

[7]"Berio Talks to Emmerson," p. 26.

[8]Peter Schat, "Credo," Key Notes 7 (1978) no. 1, p. 42.

[9]"Luciano Berio on New Music: An Interview with David Roth," Musical Opinion 99 (September 1976):549.

[10]Emerson cited by Georges Poulet, Studies in Human Time, trans. Elliott Coleman (Baltimore: Johns Hopkins Press, 1956), p. 326.

[11]George Rochberg, Letter to the author, 10 March 1983.

[12]Igor Stravinsky, Chronicle of My Life (London: Victor Gollancz, 1936), p. 91.

[13]See Northrop Frye's interesting discussion of this in The Great Code: The Bible and Literature (New York: Harcourt Brace Jovanovich, 1982), pp. 216-17.

[14]Correspondence of Wagner and Liszt, trans. Francis Hueffer, 2 vols. (New York: Scribner and Welford, 1889), 2:271.

[15]Igor Stravinsky and Robert Craft, Expositions and Developments (London: Faber and Faber, 1962), p. 148.

[16]Notes to String Quartet No. 3.

[17]Letter to the author, 10 March 1983. But see also p. 72 of this work.

[18]Cited by Karl Aage Rasmussen, "Music on Music--A Study of Quotation and Collage," First American Music Conference: Keele University, England, April 18-21, 1975, p. 24.

[19]Ibid.

[20]Notes to Contra Mortem et Tempus (Composers Recordings CRI 231 USD).

[21]Cited by Alexander L. Ringer, "The Music of George Rochberg," Musical Quarterly 52 (October 1966):423.

[22]Notes to Contra Mortem et Tempus.

[23]Quoted in Ringer, "Music of Rochberg," p. 422.

[24]Preface to Music for the Magic Theater, Study Score (Theodore Presser 416-41084).

[25]Notes to Nach Bach (Grenadilla Records GS 1019).

[26]Letter to the author, 10 March 1983.

[27]See the Chester catalogue on Rasmussen.

[28]Letter to the author, 10 March 1983.

[29]See p. 72 of this work.

[30]Oliver Strunk, Source Readings in Music History: The Romantic Era (New York: Norton, 1965), p. 6.

[31]Ibid., p. 35.

[32]Ibid., p. 37.

[33]Telephone conversation with the author, 6 April 1983.

[34]Seminar discussion with Crumb, University of Illinois at Urbana-Champaign, 18 Feb. 1981.

[35]Ibid.

[36]From the Chester catalogue on Tavener.

[37]Baker says that he wishes to show that the "ars antiqua" of our culture is not dead, that "we should not abandon our historical origins, but should cultivate and build upon them." Notes to Speculum Musicae, in author's possession.

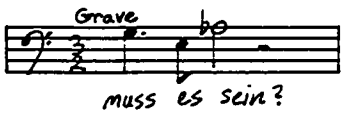
[38]Cited by Poulet, Studies in Human Time, p. 356.

CHAPTER II

THE NEW QUOTATION AS SYMBOLISM

We encounter the problem of musical meaning with each new work that appears, just as we face it with each old work we discover. These days, most new works bear the sort of titles that challenge us to comprehend their relationship to the musical content of their scores. But in earlier times, under generic titles such as "sonata" and "symphony" the problem was still there: what is the music saying?

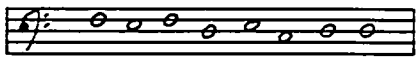
Despite all our present knowledge of music history, when we see Beethoven's



we cannot fully discern to what extent his semantic attribution is his own, and to what extent it is a generally understood meaning, rooted in musico-dramatic practice. We have lost much of the "language of feeling" of which so many nineteenth-century theorists and composers wrote, as we have lost the Affektenlehre that still must have brimmed in Beethoven's mind. Variants of his "fate" motive of opus 135, which in time became as sure an example of a musical sign or symbol as one could ask for, found its way into the catalogue of leitmotive of Wagner's Ring, into Liszt's Les Préludes, into Franck's

D Minor Symphony and Grande Pièce symphonique, and many other works. When we discover those pieces we must pose a fresh question: does the motive's appearance in these works reflect a musical semantic among their composers that is held in common with Beethoven, or does it only point back to the master, having acquired its meaning from the myth of Beethoven--his personal grapplings with tragedy having become an embodiment of man's struggle with fate? Or, to put it differently, how much does the motive gain meaning from "music history" and how much from a semiotic system? For Wagner, Liszt, and Franck, is the motive an artifact from Beethoven or a sign from a living language? These questions may be as complex as the composers' diverse manipulations of the motive itself.

But when Liszt alludes to the Dies Irae melody in his Faust Symphony, or when Berlioz plays it with ophicleides in his Symphonie Fantastique ("Ronde du Sabbat"), we understand that the tune represents what it does--terror, evil, the macabre--because of its place in the Requiem Mass and because of a long accretion of meaning through use in other pieces. The notes



mean what they do to us because of their association with a text and with a context. A different, but related example of musical connotation is Richard Strauss's Metamorphosen, with its continual allusions to, developments of, and eventual

quotation of the opening phrase of Beethoven's Eroica Symphony funeral march. In this case there is no text to make explicit the meaning, only a subtext--the associations the genre of funeral march itself carries. In Strauss's piece, which he wrote in 1945, we immediately connect the funerary references to the situation of Europe in general, and Munich in particular, during that year.

The texts, titles, programs, and social functions of musical works inevitably connote what we (perhaps oversimply) call "extra-musical" references, that is, references to something beyond the sounding notes themselves. Whatever expressive power music may possess--a meaning "too definite for words," as Mendelssohn put it[1]--texts and contexts imbue the notes with verbal meaning. When such notes are quoted the connotations go with them into the new context. In the process, the old notes gain new meanings.

New Quotation composers often relate their music to the processes of dreams. Elliott Schwartz, a devotee of the New Quotation, describes Rochberg's Music for the Magic Theater as "a continuous interplay of associations and fleeting images," that is, a kind of dream state.[2] Rochberg himself has explained his preoccupation with a "universal mind" in which "we dream each others' dreams and those of our ancestors."[3] Zimmermann describes his Monologe as "a dream association between the past and present epochs of music that surround us daily."[4] Lukas Foss describes his Baroque Var-

iations as "not so much 'variations' on three familiar pieces of Baroque music as they are 'dreams' about these pieces. . . . The original is fragmented, the fragments are juxtaposed, superimposed."[5] Berio describes his _Sinfonia_ movement as "almost a _Traumdeutung_."[6] And on and on, composers search by quotation for music that will objectify the dream in sound.

Christopher Ballantine has probably gone the furthest toward developing and articulating a theory of "the meaning of quotation in music," Ives's music in particular, based on dream-symbol theory.[7] Using Jungian concepts, he describes a dialectic of symbol and "dream text" (cf. the new musical context of a quoted fragment) involving the following process: First, fragments of remembered experience are subconsciously selected. Second, the fragments are juxtaposed and compressed; their structures are altered by being torn from their original context and thrust into a new one. Third, the meanings of the fragments are subverted to the new structure. The new context takes primacy over the old.

If something like this is indeed what happens in a dream, then clearly the composer who uses quotation to any great extent emulates a sort of "dream aesthetic." But a dream is not a piece. Until it is transferred to some other form it exists within one mind; it cannot be studied; it is not an artifact. The artist must somehow objectify the dream to bring it into public scrutiny. The symbology once meant to communicate within the individual mind must communicate to others. It

should draw from a collective unconscious. In the case of a composer, specifically, the symbology should be drawn from a realm of existing musical objects. For unless the composer works only for a private ritual he concerns himself with intelligibility and expressiveness. The composer, like other artists and myth-makers, must be something of a bricoleur, to use Levi-Strauss's term. This priestly character objectifies the dreams of a race. He "build/s/ up structures by fitting together events, or rather the remains of events."[8] The events, in the case of music, may be general materials like scales, cadences, meters, or they may be as specific as fragments of old pieces.

A fragment of someone else's piece, a quotation, represents that piece and that composer's work pars pro toto, even as the piece may represent a cultural epoch or milieu. It functions as the fragment of experience does in a dream, except that it has been made public. The artist's problem then is how to bring others into his "dream mode" (Susanne Langer's term[9]) by so articulating the dream that his symbols, fragments of remembered experience, mean something to his audience. Indeed, to reproduce the dream mode that he experiences in conceiving the work, his symbols must touch off worlds of relevant associations in the mind of his perceiver. His own associations are not fully replicated, though some basic structure must be maintained in the perceiver's mind. There must be some common ground between myth-maker and audience,

between priest and initiate.

I must mention Wagner here, if only to point to one of the most conspicuous sources of the dream conception of art in the nineteenth century. There are far deeper sources, of course, some going back to the origins of "art" itself. And it was to those sources that the Romantic artist often turned his gaze, as he dwelt upon the themes of night, moonlight, and dreams (obsessions that bore fruit in the birth of the romantic science of psychoanalysis). There is likewise a thread that ties Wagner's Bayreuth poetics, in which the artist, as priest and myth-maker, would seek to create the divine Wahn upon the stage--an objectified "world of dreams"[10]--to the earliest experiments with film. These experiments often exploited the dream mode of the cinematic medium in unambiguous ways, either by superimposing images to portray the psychological states of characters, or by connecting images through the montage in order to induce ideas.[11] A third method for creating the dream mode was to cross-cut between fragments of represented time, "fitting together events" from various past times, which might be as diverse as those in D. W. Griffith's Intolerance (1914), an ambitious attempt to construct new meanings from the collective memory of the world.

The film, the presiding medium of the age, perhaps most perfectly transmits the dream mode into art. It is capable of assembling clips of experience, direct imprints of the world, as though culled from visual memory, and objectifying them

for repeated showings to mass audiences. Time, in the film, becomes discontinuous as in a dream; and films, like dreams, "quote" the physical world.

Film is by its very nature the most representational of the visual arts. Its frame of reference is almost always the visible physical world (the exception being animated film). The scenes film presents carry native associations because all the human and natural shapes we see in the film exist in our perceived world, or relate to what we have seen in the world. Musical tones seem to relate much more directly to music's frame of reference--itself, its own history. The film makes all space in the world accessible. Music recovers its own artifacts, each new piece referring to a tradition of previous works.

In order to obtain some common ground of "meaning" in the dream mode of musical quotation, the composer nearly always resorts to the safer realm of verbal associations. The quoted piece, to communicate ideas in the most straightforward way (one neither too definite nor too indefinite for words), almost always has a text, program, non-generic title, or specific social function. New Quotation composers use seven principal kinds of such verbal and contextual associations of old pieces to carry distinct ideas into their new works.

First is the simple pun. The composer introduces into

his piece a facile correspondence between words for sheer cleverness' sake. A fine example can be found in Richard Wernick's piece, Prayer for Jerusalem. There, as the Hebrew text "shalom bach" ("peace be within you") is sung, a fragment of J. S. Bach appears beneath it, the opening chords of the oft-quoted chorale "Es ist genug." Wernick concedes the punning aspect of the quotation in his notes to the piece. He writes, "The last two words of the Hebrew text being 'shalom bach,' the opportunity to construct a musical pun (on the very highest level [?]) was irresistible. Therefore the quote from Bach."[12] In Rochberg's Third Symphony we find a somewhat subtler pun between the titles of two older works quoted within the piece. The refrain of Heinrich Schütz's "Saul, Saul, was verfolgst du mich?"--that is, Christ's incisive inquiry of the persecutor on the road to Damascus--is "answered" by Ives's Unanswered Question. (Beyond the pun, one can hardly miss the subliminal reference to the death of Rochberg's son Paul, an event that, as we have seen, stunned the composer into reevaluating his dissonant style and turning to quotation.[13])

More common than a coincidental correspondence of two words or ideas is a second type of quotation symbolism: quotation as text painting. This is distinct from the preceding type in that the program, text, or title of the old piece illustrates or reinforces an idea in the text of the new piece. Consider again the Bach fragment in Wernick's Prayer. Aside

from selecting a fragment of Bach for its homonymic correspondence with the Hebrew, Wernick also chose the specific chorale "Es ist genug" for the relationship of its text to the condition of modern Jerusalem. The quotation's words "it is enough" "compliment [sic] the emotions of the original psalm, and for me heighten them and bring them even more up to date. Jerusalem has been divided, fought over, and the scene of religious and political controversy for centuries; Jerusalem should represent the best in us, not the worst, and it is time to put and end to the madness. 'It is enough.'"[14] This type of correspondence goes beneath the surface of sound-alikes or clever word-association. Here ideas present in the text of one clarify the textual ideas of the other.

There are many examples of this in Berio's Sinfonia movement. The appearance of Stravinsky's Le Sacre du Printemps ("Danse de la terre") under the Beckett words "the earth would have to quake," for instance, while it has a punning effect to it (earth/terre), also brings in Stravinsky's ballet of primeval passions as a reinforcement of the Unnamable's ruminations on the primal essence of man. Later in the movement, Beckett's sentence "I must have said this before since I say it again now" is underscored by a massive self-quotation from Berio's Epifanie. Indeed, since Beckett's The Unnamable, which is the preeminent text of the Berio movement, is about a character who "identifies himself with a voice . . . made up of words that have originally been re-

ceived from others,"[15] the musical quotation technique itself is the logical and proper means of reinforcing the text.[16]

Crumb, in his Ancient Voices of Children, uses the affectionate tune "Bist du bei mir" to suggest the Granadan child who dies in the movement "Todas las tardes en Granada, todas las tardes se muere un niño." The title, the childlikeness of the piece's scoring--marked in the score "chaste, pure"--its presence in the Bach family album, and the instrumentation of the quotation (toy piano) all serve to set the text; the slowing down and stopping of the quotation "like clockwork of toy running down" naively depict the death itself.

This is the only quotation in Crumb's work of the 1970s that actually sets a text. Other works, instrumental but somewhat programmatic, use quotations in a slightly different way. This third type of quotation symbolism is that in which the text, title, or program of a quoted piece reinforces or clarifies the title or program of an untexted work. Thus, in Crumb's Black Angels, the arrival of "Absence" (death) in the mystical program of the piece is made clear to the listener by an excerpt from Schubert's "Tod und das Mädchen" quartet.[17] (Twelve years after Black Angels, the Dutch composer Gilius van Bergeijk similarly used "Tod und das Mädchen" as the principal quotation of a large piece called Over de Dood en de Tijd [On Death and Time].) The Scottish-born Iain Hamilton has also used quotation of this type. His piece

Voyage for horn and chamber orchestra has as its spiritual subtext Baudelaire's poems Le Voyage and Un Voyage à Cythère and Rimbaud's Le Bateau ivre, all of which refer to far off places and the sea, although a literal sea voyage is not the program of the piece. "In the music," writes the composer, "these references to certain places and the sea are mirrored in passages from Debussy's music," that is, from L'isle joyeuse and La Mer.[18] Berio, coincidentally had Un Voyage à Cythère in mind as a subtext to his Sinfonia movement, and hence includes passages from La Mer in the music.[19] Another sea piece of recent vintage, Elliott Schwartz's Island, uses quotations to illuminate his portrait of Coney Island. The borrowed music is from Vaughan-Williams's Sea Symphony--a choice somewhat esoteric at first glance, but not so surprising when one considers Schwartz's long involvement in Vaughan-Williams scholarship.[20]

Sometimes a quotation of this third type goes beyond reinforcement of an idea in the new piece to become a veritable dramatic presence. Consider Loren Rush's Oh, Susanna, "a set of seamless variations on the wedding march from Mozart's Marriage of Figaro." The march is presented unadorned at the end of the piece--constituting, in Rush's wry opinion, "a bride stripped bare." The program of this piano solo/theatre piece shows how the quotation functions in the spiritual drama:

> [Oh, Susanna] is about a solo performer, in this case a twentieth-century pianist, Figaro, who finds that his usual relationship with the audience, that of

> presenting musical experiences, has been somewhat subverted and internalized. He begins, appropriately enough, playing a modern work of some elegance and finesse only to find in it hints and remembrances of his past, of Susanna, his bride, and their wedding march. The wedding march, not an especially evocative piece in its own right, becomes increasingly internalized and sensuous due to his inability to dissociate Susanna from the music of his memory. Finally, Figaro loses all contact with his audience and withdraws into his own past.[21]

(Here we find a parody of nostalgism in music as well as a symbolic functioning of a quotation in a tongue-in-cheek "play.")

In a fourth type of quotation as idea-carrier, the general theme of the new work is supported by the context and background of the quoted work, rather than by its text, program, or title. In Hans Werner Henze's Natascha Ungeheuer, for example, a fragment of Verdi's Aida march, played on a Hammond organ, pierces through the rest of the music. Of this quotation the composer writes: "In the context of the text, which speaks of the Schlachtensee and Kaiserdamm, the quotation produces associations with related themes such as colonization (the first performance of Aida took place in a specially built opera house in Cairo, to mark the opening of the Suez Canal)."[22] Similarly, in the coda of Louis Andriessen's Il Duce for electronic tape, a portion of Strauss's Also sprach Zarathustra appears. Andriessen intends the reference to suggest the fate of genius in oppressive times. He refers on one level to Strauss, on another to Nietzsche,

both of whom represent to him the artist exploited by fascism.

In a fifth type of quotation symbolism, the personal circumstances of an old piece's composer are used to support and "set" the text in the new work. The clearest example of this type is in the Berio movement. At m. 449 the First Tenor begins speaking a passage from The Unnamable that goes: "I shall never hear again the lowing cattle, the rush of the stream . . ." Beneath this text the orchestra plays a portion of Beethoven's Pastoral Symphony. Although the title of the quoted work reinforces the Beckett pastoral imagery in itself (thus functioning as our second type of quotation symbol), the listener immediately makes the connection between the Unnamable's erosion of hearing and Beethoven's encroaching deafness at the time he wrote the Pastoral. The Beethoven work represents pars pro toto the overwhelming condition of Beethoven's physical life. So this type of quotation differs from the previous type in that the meaning of the fragment derives from a specific condition of the original composer rather than a social condition of his times.

In the sixth type of quotation symbolism, a reversal of the preceding type, the old work's text, program, or title relates to a specific condition of the new composer's life. No better illustrations could be found than the uses of Bach's "Es ist genug" by Alban Berg and B. A. Zimmermann. Though Berg is at least a generation removed from New Quotation com-

posers, he used this chorale in the Violin Concerto in a way that influenced his spiritual descendants. The Bach fragment's text became for Berg a testament of resignation at the close of his life. Even so, Zimmermann used the quotation as a sign that his own life was about to end. Five days after completing his Ekklesiastische Aktion, which contains the chorale, Zimmermann killed himself.

We must remember, though, that for Zimmermann more than the original text was at work. The Berg piece had created in "Es ist genug" associations of impending death that Zimmermann chose to affirm in his own work. This brings us then to a seventh type of quotation symbolism: the old work's acquired associations are brought into the new work to support its program, title, dramatic situation, or so on. In rare cases the old work has acquired meaning through its social status as a masterwork. This is most characteristic of Beethoven's opus in general--recall Ives's musing on Beethoven as the great prophet of transcendentalism--and of the Finale of the Ninth Symphony in particular. For Michael Tippett the Ninth was the paradigm for hybrid works; hence he uses it in the Finale of his own Third Symphony. For Karl-Birger Blomdahl, though, the work had much richer connotations: the Ninth symbolized a mediating force between the spiritual and material worlds. This is its symbolic function as it appears in Blomdahl's Aniara, subtitled "a revue of Mankind in Space and Time."[23]

The acquired associations may be much more specific than this. Thus, in his sea-creation piece Vox Balanae, Crumb inserts a somewhat distorted yet clearly recognizable quotation from Strauss's Also sprach Zarathustra. The Strauss piece had come to renewed prominence in the years preceding Crumb's composition and gained strong visual associations as a setting for the prehistoric scenes of Stanley Kubrick's film 2001: A Space Odyssey. (Indeed, the piece had become so abused by arrangements, ranging from Elvis Presley's big-band concert opener to electronic disco versions made popular on AM radio, that Crumb could not help reflecting the cultural distortion of the quoted piece in his new work. In a related instance, Beethoven's "Moonlight" Sonata, whose opening is a decided favorite of piano novices attempting to play "serious" music, appears in Hans Werner Henze's La Cubana. There the sonata is to be deliberately badly played, in the more or less vulgar manner of the beginning student. The "Moonlight" became for Henze's purposes the perfect desecrated masterpiece of our time.

Often the associations are even more specific, sometimes strictly personal. Three works illustrate this. In Berio's Recital I (for Cathy), the singer is directed to include fragments from works from her repertoire at structural points of the dramatic text. Since the piece deals with the psychology of the recitalist and the ironies of her career, the only works that will properly function as symbols are those she

has actually sung in the course of that career. In Leo Brouwer's Music for the Habana Libre Lenin Exhibition of 1970 the Sonata Appassionata of Beethoven has one special association that begs its inclusion in the musical collage: it was Lenin's favorite piece. This alone is enough to make the work an icon in the Soviet-Marxist psyche. (Indeed, Beethoven's music has been coopted by the Soviets as a corpus of revolutionary rhetoric.) Finally, in Vladimir Ussachevsky's Wireless Fantasy, a portion of Wagner's Parsifal has a very particular symbolism. Composing the piece on a request from a group of radio old-timers who wanted to honor the radio pioneer Lee DeForrest, Ussachevsky included the Wagner fragment because he had learned that Parsifal had been the first work broadcast on the wireless. Unwittingly, Wagner's most sacred work became in Ussachevsky's piece a symbol of the industrialization of music.[24]

In delineating these basic types of quotations as symbols what I hope to have demonstrated is not a mere obsession for taxonomy, but rather a necessarily careful handling of the composer' intentions. To the ear, two examples of quotation may be barely distinguishable, except for the styles of the composers integrating them into their new works. But when we come to know the point of the composer in creating each work, we see how the same musical object can be intended to carry different meanings in different contexts. We have

seen how Bach's "Es ist genug" chorale means variously in Wernick's Prayer for Jerusalem and Zimmermann's Ekklesiastische Aktion; how Strauss's Also sprach Zarathustra does in Andriessen's Il Duce and Crumb's Vox Balanae; how Beethoven symphonies do in Berio's Sinfonia and Blomdahl's Aniara; and how his sonatas do in Brouwer's "Lenin Music" and Henze's La Cubana.

From earliest times men have sought out interpreters of their dreams, believing the symbology of their night visions to have been concoted by the gods to convey supernatural messages. If the New Quotation represents an objectification of a cultural "dream mode" among modern composers, we must look to them as to the ancient interpreters for the intended messages. Each work in the New Quotation seems to demand that the composer provide a special hermaneutic (which he is virtually always willing to do). Amid the New Quotation specific interpretations of borrowed fragments must be as integral a part of the aesthetic value of the works as are the manifestoes of avant-garde movements, the footnotes to Eliot's Waste Land, or the words beneath Beethoven's op. 135 motive.

NOTES TO CHAPTER II

THE NEW QUOTATION AS SYMBOLISM

[1]See G. Selden-Goth, ed., Felix Mendelssohn: Letters (New York: Pantheon, 1945), p. 314.

[2]Elliott Schwartz, "Current Chronicle," Musical Quarterly 51 (1965):682.

[3]See his Notes to String Quartet No. 3 (Nonesuch Records H-71283).

[4]Quoted in Andrew Porter, "Questions," New Yorker, 12 February 1979, p. 110.

[5]Notes to Baroque Variations (Nonesuch Records H-71202).

[6]Notes to Sinfonia (Columbia Records MS 7268).

[7]Christopher Ballantine, "Charles Ives and the Meaning of Quotation in Music," Musical Quarterly 65 (April 1979): 167-84.

[8]Claude Levi-Strauss, quoted in Jack Burnham, The Structure of Art, first ed. (New York: Braziller, 1971), p. 11. See also William Brooks, "Ives Today," in H. Wiley Hitchcock and Vivian Perlis, eds., An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference (Urbana: University of Illinois Press, 1977), pp. 209-221, for a discussion of Ives as bricoleur.

[9]Susanne K. Langer, Feeling and Form: A Theory of Art (New York: Charles Scribner's Sons, 1953), pp. 411-415.

[10]William Ashton Ellis, trans., Richard Wagner's Prose Works, 8 vols. (New York: Broude Brothers, 1966), 5:325.

[11]I use the term "montage" throughout in its original cinematic sense: the way images follow one another through editing. I do not mean the superposition of images, which is the currently popular sense of the word.

[12]Notes to Prayer for Jerusalem (Composers Recordings CRI SD 344).

[13]See his Notes to Contra Mortem et Tempus (Composers Recordings CRI 231 USD).

[14]Notes to Prayer for Jerusalem.

[15]Raili Elovaara, The Problem of Identity in Samuel Beckett's Prose (Helsinki: Suomalainen Tiedeokatemia, n. d.), p. 211.

[16]I have discussed these points at greater length in "Text, Music, and Meaning in the Third Movement of Luciano Berio's Sinfonia," Perspectives of New Music 20 (Fall 1981-Summer 1982):199-224.

[17]Oddly, Crumb does not refer to the symbolic power of this quotation in his Notes to Black Angels (Composers Recordings CRI SD 283); he simply calls it an "allusion to tonal music."

[18]Notes to Voyage (Composers Recordings CRI SD 280).

[19]See his Notes to Sinfonia.

[20]He is the author of, among others, The Symphonies of Ralph Vaughan-Williams (Amherst: University of Massachusetts Press, 1964).

[21]Notes to Oh, Susanna (Serenus Records SRS 12070).

[22]Hans Werner Henze, Music and Politics: Collected Writings 1953-81, Peter Labanyi trans. (Ithaca: Cornell University Press, 1982), p. 190.

[23]See Ruth K. Inglefield, "Karl-Birger Blomdahl: A Portrait," Musical Quarterly 58 (January 1972):73.

[24]See Notes to Wireless Fantasy (Composers Recordings CRI 227 USD). There is also a Wagnerian pun in the subtitle of this work--"DeForrest Murmurs."

CHAPTER III

THE NEW QUOTATION AS MUSIC

In music as in prose, quotation poses syntactic problems. In conventional expository writing, such as this, the quotation must be integrated into the text. Two or more minds must meet on the page. According to scholarly canons, the writer should lead up to the quotation, fit it into a sentence of his own if he can, or simply surrender his voice for a time to a long passage spoken by someone else. Wishing the quotation to furnish evidence for an argument or to make a cogent point, the writer often says "as _____ said . . ." and lets the other voice speak in his stead. Yet it is incumbent on the writer to draw from a quotation its essence and unfold its relevance to what he is trying to say.

Literature as art has always had its own conventions. The term "poetic license" loosely denotes one of them: for the sake of the music of language, or to create semantic ambiguities, normal syntax may be suspended or manipulated. James Joyce carries this principle to its outer boundaries in Ulysses and Finnegan's Wake. In those works the prose must be read aloud in order to make sense, that is, musical sense. (Joyce explained the property of his prose thus: "the words the reader sees are not the words that he will hear."[1]) He

reaches in his late work for that quality of music that Wronsky and Durutte called "the intelligence that is in sounds."[2] This he does by composing with words, many of them indeed quotations from newspapers, popular song texts, even overheard colloquial conversations. Having become dull as carriers of ideas because of their overfamiliarity, these words and phrases are defamiliarized by juxtaposition. Joined against syntax, they are made over fresh, and the sounds become the sense.

In the New Quotation we have seen a parallel process at work. Composers try to imbue their abstract sound with coherent semantics by quoting pieces rich in associations. Notes begin to connote words and ideas; even so in Joyce, words return to their musical structure. But as words cannot be divorced from their meaning for the sake of their sonic properties--hence the wonderful puns in Joyce's work--so music cannot be divorced from structure for the sake of gaining verbal meaning.

Juxtaposition, highly touted in the New Quotation, is a precarious structural principle.[3] Composers who quote almost always seek some strictly musical connections between quoted pieces and the frames of the new pieces. They carefully select the pieces they quote not only to pay homage or portray time and history, or convey meanings, but also for the relevance of their musical elements--melodic or rhythmic motives, timbres, and so on. Composers rarely carry jux-

taposition to its limits, simply setting two or more inconsistent objects beside one another for the sake of the principle. They demand some continuity of parts. And they have found a host of methods for making different musics hold together.

Some composers, timidly perhaps, rely on a traditional theme-and-variations design. Some basic phrase structure is maintained from variation to variation (usually character variations) but little harmonic structure. Alfred Schnitke, a Soviet composer concerned with "stylistic modulation" as a principle akin to tonal or timbral modulation, composes a rather traditional theme and variations pattern in his Moz-Art, but the variations are in modern dissonant language. Just so are Britten's two variation pieces on Dowland songs (Lachrymae and Nocturnal), except that the theme comes after the variations as a kind of coda.

Another common type of quotation piece, whose roots are in the nineteenth century's fantasy variations, is one in which the composer reworks the quoted material throughout the course of his piece, placing the true quotation somewhere in the midst of a web of variations. Such pieces are Gerardo Gandini's Fantasía Impromptu, which presents a kaleidoscope of variations on Chopin; Jan Van Vlijmen's Omaggio a Gesualdo, which continuously transforms a brief harmonic progression from "Belta, poi che t'assenti" from Gesualdo's Sixth Book of Madrigals; and Jacob Druckman's Incenters, which develops

and cites chords from the Coronation Scene of Boris Godunov. Andre Boucourechliev's less complex variations on Beethoven, Ombres, obsessively repeat accompanimental figures from Beethoven until they achieve the stature of principal motives. The piece also combines principal motives from diverse Beethoven pieces in bizarre quodlibet passages that show some affinity to Mauricio Kagel's Ludwig Van. (Compare Strauss's citation of the Eroica "Marcia funebre" at the close of his Metamorphosen on that theme. Strauss's piece is akin to Britten's variations and theme technique, except that the quotation in Strauss's piece emerges from seamless contrapuntal variations.)

A variation technique peculiar to the New Quotation, though descended from the fantasy variations as well as from old paraphrase and parody techniques, is that in which an entire piece is refracted: certain musical moments are exaggerated by the substitution of glissandi for scales or leaps; the extending of the direction of a musical motion beyond its original bounds; excessive rubato; and so on. The old music is turned into "new music," that is, old music weather-beaten by tradition and subverted to the sardonic temperament of contemporary man. Varieties of this technique appear in Foss's Baroque Variations, first and second movements; Druckman's Deliziae contente . . . (compare his later Prism, which is a refraction of three pieces by different composers on a similar drama, the Medea); and Rochberg's Nach Bach, which he de-

scribes as a commentary on Bach's E minor Partita: "something pre-existing, or 'given' is worked on, extended in new and possibly unexpected directions."[4]

John Tavener, fervidly devoted to Bach's religious music, has created a noteworthy hybrid between variations on a fragment and whole-piece refraction. His choral work "Coplas," the last section of Ultimos Ritos, progressively reworks the repeated-note-cum-suspension figures of Bach's "Crucifixus" from the B Minor Mass. At times the derivations from Bach are obvious in Tavener's work, at times obscure. The relationship of the new music to the old piece is clarified by the midpoint introduction of recorded blocks of the original Bach piece behind the performed choral music. As the piece continues, the recorded Bach appears more frequently until, in the end, it plays alone.

Some pieces exist only as fragments--either they were never completed, or they have decayed through history. This fragmentary quality of the oldest extant music has inspired Peter Maxwell Davies in a number of works that variously reuse Renaissance and Medieval music. Davies, though he savors theatricism in music, uses old pieces primarily as structural models. Much of his music consists of completions, variations or tropes on borrowed musical texts, and of layers of parodied versions superimposed on the prius factus pieces. L'Homme armé, for example, began as "an exercise on a completion of incomplete sections of an anonymous 15th-century mass"--

itself a parody mass on the popular melody. But the coincidental reading of Ulysses led Davies to complete the work under the spell of Joyce. As Michael Chanan describes it, Davies's technique now consisted of "insertions which seize upon a small passing idea in the main narrative, sparking off an amplification in a style bearing no relation to the germinal idea which stimulated the insertion."[5] What became of L'Homme armé, says Davies, was "not so much a completion of a mass as a sacrifice of the mass itself, a splintering, a disintegration of the idea of the ritual."[6]

Davies describes his compositional process during this time: he "was doodling, if you like, and the . . . original anonymous L'Homme armé mass was making me laugh by distorting itself into all sorts of funny musical images, and I wrote them down."[7] Davies takes such various images in many of his works and superimposes them or strings them together above a Schenkerian deep structure based on the old piece. Each fragment is an elaboration of this fundamental Ursatz. Davies reveals the essence of this technique in the following excerpt from his program notes to Vesalii Icones, a piece in which the idea of "layers"--in this case, strata of musculature and of music--is exploited.

> In No. 8, "St. Veronica wipes His face," I have developed the idea of the reproduced photographic image of Veronica's cloth in musical terms. The opening music of the movement consists of a line of Ecce manus tradentis on the cello, accompanied by an inflated plainsong fragment in a musical style that suggests a Victorial daguerreotype. This is

> immediately "reproduced" in a modified version which suggests to me a hand-operated cylinder phonograph. The raw material from Ecce manus is then bent to resemble a Schenker analysis, but instead of stripping off layers of music to expose ultimately a "common" skeleton below, the "skeleton" is heard first, and levels are then added (the reference to Vesalius is obvious); but when it would just about become clear to a perceptive ear that the analysis concerned is of the Scherzo of Beethoven's Fifth Symphony, the flute twists the Ecce manus fragment into a resemblance of the Scherzo of the Ninth--it is a related but false image. The next "switch" is to a L'Homme armé mass--not the anonymous 15th-century one treated in my own work of that name, but one by Pierre de la Rue. This, with its fairly elaborate canonic structure, is "X-rayed"--the "bones" are spelled out as it is played, doubling the notes concerned on another instrument. The "X-ray" is heard to consist of insignificant common chords and scales--i. e., it becomes absurd. (The percussion player tries to type the rhythm of the treble part as it goes by, but gets it wrong.) The movement ends with a dissolution (fragmentary and garbled reproduction) of the material heard so far--including a reproduction of an incorrectly-balanced taping of the opening measures during the performance.[8]

One characteristic of all the types of quotation we have examined so far is a concern with transition from style to style. Quotations emerge; each is prepared and, when it is not the last musical image of the piece, is resolved back into the new music. Even Davies, whose range of styles, from sacred plainsong to foxtrot, is perhaps the most diverse found among these composers, seeks motivic links, passages from style to style, or at least some unifying element among old and new musics.[9] Composers whose quotation technique eschews transitions must also seek ways of linking the quotation to the newly composed music.

For George Rochberg the unifying ideas, present in all the various styles of a work, may be as simple as descending or ascending half steps: the descending in Music for the Magic Theater, the ascending in Contra Mortem et Tempus.[10] These, in Rochberg's mind, function as archetypes which unify various musics that are juxtaposed without transition. Indeed, Rochberg's use of quotation itself began in his discovery of motivic connections in his music to other pieces. In the Chamber Symphony (1953), finding that he was echoing a passage from Dallapiccola, quoted it as an act of homage; likewise in the Sonata-Fantasia (1956) he quotes Schoenberg's op. 23 "because of the relationship (initially unconscious) between the way intervals were used--and I wanted to underline that relationship to show an archetypal connection."[11] (See also the Beethoven quotation in the Cheltenham Concerto of 1958, the earliest real quotation of tonal music in Rochberg's mature work, which "was used to underline . . . an archetypal interval relationship with my music."[12])

In his first New Quotation piece, or at least the first of what he saw as a distinct new period in his opus, he further tightened the connections among quoted works by selecting timbrally similar pieces. Thus in Contra Mortem the works cited all draw from the literature of the instruments that constitued the Aeolian Chamber Ensemble, for whom the new work was intended: Boulez's Sonatina, Berio's Sequenza, and Varese's Density 21.5, all for flute; and pieces in which

the clarinet is prominent, such as Berg's clarinet and piano piece, Ives's trio for clarinet, viola, and piano, and Rochberg's own Dialogues for clarinet and piano.[13] In the same way Rochberg's last New Quotation piece, the Sixth String Quartet, draws from string quartets (all in G major) by Mozart, Schubert, and Beethoven.

George Crumb's pieces that quote lack the variety of borrowed excerpts possessed by Rochberg's. Most have only one quotation apiece. (Quotations not from the standard repertoire appear as secondary borrowings in his music--most notable being the Dies irae.) At times the quotations seem to evolve from musical figures present in his own composition. (Consider the Hammerklavier citation in Makrokosmos II, which develops out of the bell figures of the eleventh movement, "Litany of the Galactic Bells.") In most of Crumb's music, as in Rochberg's, the quoted pieces have timbral connections to the instrument of the new piece. The keyboard pieces quote keyboard pieces, and Black Angels, the electric string quartet, quotes Schubert's "Tod und das Mädchen" quartet. Even the quasi-quotation of Mahler at the end of Night of the Four Moons imitates the chamber scoring of the Kindertotenlieder. The two exceptions to this principle of instrumental identification of quotations are the parodied quotation of Strauss's Also sprach Zarathustra in Vox Balanae (the orchestral fanfare is played by amplified piano) and, more strikingly, the "Bist du bei mir" fragment in Ancient Voices.

The toy piano that plays the latter quotation was not its original instrument, nor does the toy piano play prior to the quotation in Crumb's piece. This throws the quotation into relief in a manner unparalleled in Crumb's other pieces. This treatment of a quotation suggests Davies's work, where timbral continuity is so often avoided in order that musical images remain distinct.

Excerpting old music has often become the solution to a problem of modern music: how can a sense of resolution be created in a "dissonant" language? The tonality of old music placed at the end of new pieces seems to some composers a trustworthy means of gaining musical repose. This, aside from their pure nostalgia, is why many composers drive to the quotation as to a cadence. Britten's insistence on playing variations before the theme is a good example of this. Sidney Hodkinson's Dissolution of the Serial, in which, as the title suggests, strict seriality gradually gives way to a bizarre panorama of musical styles and fragments (many to be chosen by the performers), shows in a satirical fashion the modern composer's frustration with post-war orthodox techniques. Audible musical progression needs large recognizable fields; style or genre replaces key; the quoted piece represents cadence, a moment of repose.

But the quotation follows a different course in much of Lukas Foss's music. In the fourth movement of the Cello Concerto, the fourth of the Four Etudes for Organ, and the last

of the Baroque Variations, the intact old music played at the beginning of the "new" piece is the macro-structural downbeat. The progressive disintegration of the old music provides a feeling of musical process (not far removed from the progressive phasing technique of Steve Reich's early minimalism). And, in the case of the final Baroque variation ("Phorion") the recurrence of the intact blocks of Bach's E major violin partita creates an architecture for the piece. Form is perceived in the alternation of instrumental groups and styles.

So ardent a serialist as Charles Wuorinen has grappled with the same problems of form and repose and has solved them by quoting old music. In the Percussion Symphony Wuorinen includes arrangements of Dufay's "Vergine bella" as entr'actes between the main movements of the work. After proudly trying to separate himself from the New Quotation movement, which he feels lacks integrity, Wuorinen explains that "the most compelling motive [for quoting Dufay] was, literally, to provide the relief afforded by light textured and simple (but sophisticated) diatonicism, as a contrast and foil to the denser, louder contrapuntalities of the main movements. In this sense, the transcriptions stand outside the body of the Symphony itself, although they are always to be included in it."[14]

Davies, who like Wuorinen reworks old music as a compositional hobby, has taken the opposite approach. He has

published and performed arrangements of old pieces with new movements of his own incorporated into them. The Tenebrae super Gesualdo, for example, includes Davies interludes among the transcriptions of original Gesualdo movements. The fresh music is "tonal relief" for the old familarized, albeit daring and manneristic, harmonies of Gesualdo. It is as though for Davies the old music sounds incomplete in the modern ear unless it contains the seasoning of new music.[15]

In the enterprise of analysis one searches for proper terms, descriptive names that are logical, relevant, and accurate. We have seen how varied are the ways of musical integration among contemporary composers who quote old music. Sometimes they depend upon the likenesses between pieces to give their music structural unity, at other times upon the differences between pieces to create a sense of form through contrast. What is common among these composers is not precisely how the quotation fits into the rest of the music but rather that a stylistically incongruous quotation is there at all--a musical object that replicates and refers to some foreign musical object. What we should search out first are terms for describing the nature of the quotation itself. Thence we can construct terms for the interplay of quotation and new music. In attempting to analyze New Quotation music as music, I propose we begin by borrowing terms--appropriately enough--from the system of image classification found in

the cinema.

For the quotation is an image in time, a reproduction of an original. It has greater or lesser faithfulness to the original--hence, we may speak of the definition of the image. Some musical quotations may be considered "high-definition" for their accuracy and completeness. Verticality is a good place to start in measuring definition. If the harmony or counterpoint as well as the instrumentation are complete and unaltered from the original we may say that the image's definition is extremely high. (The highest definition possible would be in a recording of the old work.) As the harmony is changed, transposed, or thinned, or as the instrumentation is altered by transcription or omission of parts, the image-definition wanes. A quoted melody, without its original harmonization or countermelodies would be a rather low-definition image; if it were transcribed the definition would be lower still. (There are degrees of this, of course. Transcription from a section of violins to a solo violin would not distort the image as much as one to a saxophone or a toy piano.) Though, as I suggested earlier, two or more quotations may be of more or less equal psychological weight--one of them, say, a long transcribed melody sans original accompaniment, the other a brief but vertically complete passage in its original instrumentation--their definition would still differ severely. One would be an extended low-definition image, the other a short high-definition image.

Inserting images of old music into new music, the New Quotation has devised various means for connecting them. One is the cut: the new music cuts directly to the old music and vice versa. In Zimmermann's Monologe there are many excellent examples of cutting. In the second movement, to name a case, the composer quite suddenly begins two superimposed pieces without a break preceding them and with no real motivic, textural, or other preparation. It is as though a switch is turned or a channel changed. The movement from one music to the other two (Bach's "Wachet auf" chorale and Messiaen's L'Ascension) is abrupt. And in this case the images of old music are high-definition, even though they are superimposed. One hears them as two discrete entities, each a well-delineated clip from another piece.

Foss, showing a sensitivity to variegated kinds of aural images, intercuts among images of differing definitions from the Bach E major violin partita in "Phorion." And Shostakovich, in a much different vein, cuts to moderate-definition images--they are "tinny" in their orchestration--from Rossini's William Tell overture in the first movement of his Fifteenth Symphony. (Rossini is the germ for the composer's new material, which, in Soviet-conservative style, makes old and new music less distinguishable. The piece is only on the verge of New Quotation.) Thus we see how the cut can function as a means of straightforward integration of quotations among composers of vastly differing temperaments.

A technique similar to the cut, but perhaps less daring in its effect is the separation of a quotation from the new music by means of a blackout: a rest, often prolonged, separates the musics. Examples of this abound. The opening section of Rochberg's Music for the Magic Theater is a good one. The first quotations in the piece, from Mahler's Ninth Symphony, are framed by silences. So also are the Schubert quotation in Crumb's Black Angels and the Bach quotation in his Makrokosmos III. (The Bach fragment in Ancient Voices is similarly handled, but is not strictly framed by silence. Rather, the relatively high-definition image is superimposed on the soft drone of the marimbas which, exposed, precedes and follows the quotation.) This technique lacks the force of the cut, wherein, as in Sergei Eisenstein's montage theory, ideas collide. The silence of the blackout creates suspense, psychologically readies the listener, and softens the clash of tonal and non-tonal styles. By the same token, it focuses all musical attention on the quotation, gaining the ear of the listener by the force of silence--an unabashedly rhetorical device.[16]

A favorite means of connecting the quotation image to the new musical object is the dissolve: one image dissipates as the new one--here, the new music--appears. One music momentarily overlaps with the other; at the seam between the two there is a brief double-exposure. In the simplest type of dissolve the two musics lack a clear relationship to each

other. In the more complex and more common type in the New Quotation, the form dissolve, the contour of one image dissolves into the similar contour of another, creating a smooth transition. (A cinematic example might be a shot of a ballerina doll on top of a birthday cake merging into a shot of a little girl at a party in similar costume.) A fine example of the form dissolve may be found in Crumb's Makrokosmos II ("Litany of the Galactic Bells"), where the bell motive, as we have seen, dissolves into the Hammerklavier of Beethoven.

In Richard Wernick's Kaddish-Requiem, the third movement, the rapid form dissolves become a kind of cinematic special effect. The jagged new music pivots on a single interval or chord, turns into fairly high definition transcriptions from a Palestrina "Veni Sancti Spiritus." (The slight lack of definition is in the transcription, vocal music to winds.) The two musics contradict, the transition between them being smooth, but not gradual. In Rochberg's Music for the Magic Theater, form dissolves become the means for transition from old to new, movement from new to old usually being accomplished by a simple dissolve or blackout. Quoted scales go beyond their original goals and are chromatically inflected; rhythms gradually move from periodic to aperiodic; intervals expand; and so on (see, for example, p. 23 of the score.) In a few seconds the music dissolves from the classic era to the serial.

This tendency toward dissolution of the old-music image extends to those pieces where the quotation does not overlap

with the new music. The quotation, in these cases, often slows down, stops in mid-course, and decays into silence. Such a technique for ending the quotation we may call a fade. In Crumb's piano music, Makrokosmos I, II, and III, the fade is quite literal: the sustain pedal is kept down so that the notes resonate, diminish into silence. In other pieces, such as his Black Angels, the fade is accomplished by a broad rallantando-morendo. Indeed, the fade is most common in the music of Crumb and his imitators, for the spare textures and long pauses in so much of his music make the quotation fade logical and consistent with its context.

Combining these terms of transition and noting the definition of the quotation make it a very simple matter to describe the type of quotation appearing in a given piece. Consider the following brief but clear descriptions of quotations:

Crumb: Makrokosmos I	Simple dissolves to high-definition images of Chopin's Fantasie-Impromptu, all left by fade.
Crumb: Makrokosmos II	Form dissolve to a brief high-definition image from Beethoven's Hammerklavier, then fade.
Davies: Eight Songs for a Mad King	Cut to moderate-definition image--i. e., sloppily played on a piano, with jazz ornaments--of Handel's Messiah ("Comfort ye") left by a form dissolve in the voice.

Henze: Second Violin Concerto, mvt. 4	Blackout to high-definition image of "My Lady Hunsdon's Puffe" (soon superimposed with "Lachrymae-Antiquae Pavan") which cuts to string tutti (while "Lachrymae" continues).

These terms may also be used for that special category of pieces which use an old work as the basic text for the new work. In Foss's Baroque Variations, the first movement, a high-definition image of Handel's Concerto Grosso, op. 6, no. 12, is subjected to fades and superimpositions of low-definition (incomplete) fragments from itself. The second movement contains a constant background of a high-definition image (the original Scarlatti Sonata No. 23, played offstage) while the foreground fragments, amid blackouts and cuts, gradually change their definition--one might say, move in and out of focus. (Jacob Druckman uses this very description for passages in his Deliziae contente . . .; Crumb speaks of his Makrokosmos II quotation as "out of focus" in the score.) In Tavener's "Coplas" the technique is almost the reverse of that in Foss's Scarlatti movement: a constant parody of the Bach "Crucifixus," an image of varying definition, continues through the piece while high-definition blocks of the original piece, approached and left only by blackout, are superimposed.

The most structurally complex of all the pieces we have seen, the Berio Sinfonia movement, readily becomes subject to a quasi-filmic analysis using these terms.

> Low definition images of Berg's and Brahms's violin conerti--solo violin part only--are joined by a cut (mm. 67-68).
>
> A high-definition image of Beethoven's Pastoral Symphony fades, then a very high-definition image of Mahler's Second Symphony quickly form dissolves into a high-definition image of Berio's Epifanie (mm. 441 ff.)
>
> High-definition images of Strauss's Rosenkavalier and Ravel's La Valse cut back and forth (mm. 289-306).

The movement is encyclopedic in its techniques of integrating musical excerpts. The mechanics of connecting quotations in the Berio movement, the ultimate demonstration of musical amalgamation, may most effectively be described in adapted cinematic terms.

Now description is not analysis per se. But these terms describing the quality of quotations and the ways they can be joined seem to me the logical first step toward an inventory and accounting of the New Quotation.

NOTES TO CHAPTER III

THE NEW QUOTATION AS MUSIC

[1]Cited by Marshall McLuhan, The Gutenberg Galaxy: The Making of Typographic Man (New York: Signet, 1969), p. 104.

[2]Cited by Edgard Varèse in "Freedom for Music" (1939), in Gilbert Chase, ed., The American Composer Speaks: A Historical Anthology, 1770-1965 (Baton Rouge: Louisiana State University Press, 1969), p. 188.

[3]See in this work pp. 90-91.

[4]Notes to Nach Bach (Grenadilla Records GS 1019).

[5]"Dialectics in Peter Maxwell Davies," Tempo 90 (Autumn 1969):14.

[6]Quoted in ibid.

[7]As interviewed in Paul Griffiths, Peter Maxwell Davies (London: Robson Books, 1982), p. 111.

[8]Notes to Vesalii Icones (Nonesuch Records H-71295).

[9]Davies, in a rather strange and perhaps rash remark, says that he has "never gone in for a very simple montage of unrelated objects which, for instance, Berio has done." See Griffiths, Davies, p. 111.

[10]See Elmar Budde, "Zum dritten Satz der Sinfonia von Luciano Berio," in Rudolf Stephan, ed., Die Musik der sechziger Jahre: Zwolf Versuche (Mainz: Schott, 1972), pp. 140-44.

[11]Letter to the author, 10 March 1983.

[12]Ibid.

[13]I am indebted to Alexander L. Ringer, "The Music of George Rochberg," Musical Quarterly 52 (October 1966):425, for this information.

[14]Notes to Percussion Symphony (Nonesuch Records H-71353).

[15]Berio does something similar in the interludes of his Folk Songs, gradually changing the modal-tonal harmonic language of the songs themselves into chromatic-dissonant passages between them.

[16]See Susan Sontag, "The Aesthetics of Silence," in Styles of Radical Will (New York: Farrar, Straus and Giroux, 1969), pp. 19-20.

CHAPTER IV

QUOTATION IN THE ECOLOGY OF MODERN MUSIC

If I could name one common trait among twentieth-century artistic movements it would be self-consciousness. Each movement that arises seems to fashion a manifesto of sorts, a declaration of its own place in relation to tradition--that is, everything that has gone before--and in many cases all that is yet to come. In music alone think of the Second Viennese school, futurism, American populism, and more formalized alliances like the International Composers Guild and the Pan-American Association of Composers, to name a few. Among these movements, as among so many others, appreciation and evaluation of the works produced requires an acute historical consciousness. Indeed, if art is in the death throes that an occasional newspaper or magazine critic believes it to be, it will surely go not with a whimper but with a bang--the after-clap of its self-willed clash with the past. But it will be heard only by those who have some sense of the timbre of tradition.

That sense need not be too hard won these days. The notion of a rise of historical consciousness is a scholarly commonplace. In the West there seems to be a steady inclining from the Renaissance to the present, each generation more and

more preoccupied with preserving its own records and reconstructing the unpreserved records of others. In this recovery of the past a watershed era was the latter part of the nineteenth century, a kind of golden age of archeology, historiography, and philology, beginning not fortuitously in the early years of Darwinism. In the German nations, in particular, the esteem of "historical science" seemed to overwhelm many scholars, at least in the estimation of Nietzsche, who attempted an analysis of "The Use and Abuse [or Disadvantage] of History." He summed up the situation of those days, and these, with eloquence: "Historical knowledge streams on [the modern man] from sources that are inexhaustible, strange incoherences come together, memory opens all its gates and yet is never open wide enough."[1] Ten years after Nietzsche's tract was published, Guido Adler founded the Vierteljahrschrift für Musikwissenschaft, formally setting forth the aims of Musikwissenschaft, the rationalization of all musical practice, past and present, which was to become a fountainhead of the historical awareness of music.

Amid this surge of historical consciousness history itself became a double burden. It revealed many great achievements of the past which, as they could inspire men of the present, also had the power to intimidate them. At the same time, the new historical consciousness reminded all men that great achievements are prone to be buried as time passes. The same historicism that uncovered great empires concluded that all

empires are bound to fall. In the midst of such subconscious sentiments the once powerful idea of progress gave birth to one of its most arrogant offspring, the avant-garde. The concept of the avant-garde, originally appearing in leftist political movements, at first suggested its originators' attempt to claim for themselves the frontlines of social progress. As it came to be associated with schools and movements in the arts, ones that had no overt political manifestoes, it connoted a desire to forge new techniques that would blunt the old. Eventually the term became almost synonymous with the negation of the past; the avant-garde was not so much ahead on a given line of progress as it represented a break from the line, a change of direction. (Some groups were quite blatant about their feeling for the past, even calling themselves antipassatismo.[2]) Whole new ways of conceiving of music were attempted and in response certain artists, "neo-classicists," tried to recover and revise the models of the past. It seemed that self-conscious declaration of one's place in history should be the prerequisite to any pretense of artistic endeavor.

Historicism of a different cast entered the realm of psychology. Popular volumes like Freud's Psychoanalysis of Everyday Life tried to show how each person experienced a love-hate relationship with the past--always repressing but never able to forget. Freud speculated on how each day's thoughts were a kind of shadow play of images and symbols re-

fracted through the unconscious processes of the mind as it attempted to order the events and objects that continually presented themselves to it. In time Carl Jung's term also took hold--the collective unconscious. It contained, said Jung, sets of archetypes that were renewed in each generation and in each person. In both men's dream theories isolated images, when juxtaposed, formed the experience of meaning in the subconscious.

Careful reflection tends to confirm Lionel Trilling's description of psychoanalysis as "one of the culminations of the Romanticist literature of the nineteenth century."[3] The romantic obsessions with the world of dreams, with the language of feeling (epitomized by music), evolution, and the processes of nature all found their way into the new "science" of psychology. For the artist as for the psychologist the conscious mind, rationalized thought, suggested continuity--linear thinking. The primal unconscious was pre-rational and discontinuous, a shifting panoply of raw, unconnected images. The conscious mind busied itself with making transitions, the unconscious mind with juxtapositions. In turn, the late nineteenth-century artist was frequently drawn to the technique of dreams. We need look no further than Wagner for a genius who saw his work arising out of a world of dreams, a world in which one could view "nature herself as she really is, undistorted, all her various antitheses comprising things mutually repellant." [4]

As historicism and psychology-cum-romanticism permeated Western thought and education the self began to represent an unstable entity, if indeed an entity at all. The self seemed an assemblage or catalogue of near random experiences, actions, and impulses. As such it was constantly being realigned and reorganized. (New theories of physics tended to confirm this view. At the bottom of all things, it was said, there lay a fundamental indeterminacy. In a monumental irony, uncertainty became a principle.) But if the self itself, whatever indeed it was, seemed to lose its center, self-consciousness became a constant, static force. That is, as Susan Sontag puts it, "whatever the [modern] artist does is in (usually conscious) alignment with something else already done, producing a compulsion to be continually checking his situation, his own stance against those of his predecessors and contemporaries."[5]

"Juxtaposition"--a word I have used throughout this work and one which hardly fails to appear in any recent critique of visual art, music, or literature. It denotes some placing of unrelated elements beside one another, leaving them formally unconnected, imposing no transitions between them. They are without logical succession or sequence. They simply coexist. The mind of the perceiver is invited to embrace the discontinuity for its own power. For there is force present in works of juxtaposition by virtue of the inherent tension of their

inner contradictions. Roger Shattuck, in some cogent remarks of the subject, notes that in these works "arrest is achieved . . . by an equilibrium of forces, whence the dynamic nature of works we call modern."[6] In other words, there is a rather Gothic conception to many works created in this age. One thing is pitted against another in order that the counter-balancing of objects can produce stability. The artist fails to resolve the tensions of juxtaposed objects because it is just those tensions that give energy to the work.

It is not without significance that we usually learn these works of modern art through mechanically reproductive media: literature through books, paintings through photography, music through recordings. The industrialization of these arts through these media abets the psychological process of decentralization. And thence the principle of juxtaposition and the process of mechanical reproduction, through which we learn the principle, helps to bring forth the New Quotation.

The reproduction of art by mechanical means has its precedents deep in antiquity. Stamping portraits on coins and founding brass works are early examples. In time woodcuts and engravings made graphic arts reproducible. Still later, the press extended the presence of literature, eventually making literacy a necessity for social survival. Music printing readily put the notation of music into choir lofts and piano parlors. But the notation of the piece still was

not the piece. The score is an artifact that may be contemplated, yet it is not music--for that must be experienced as a series of sound events in time. Moreover, in the examples to which I alluded--coins, engravings, printed type, and so on--only those visual images specially prepared for reproduction beforehand could be reproduced. It remained for photography and phonography to erode the real barriers of space and time.

Two things separated these new media from old image-making media. First was the conquest of exactitude. The perfect accuracy of image that portrait-painters, engravers, and sculptors had tried through skill and craft to achieve became through the new media a moot goal. Anyone with the proper apparatus could with little effort create an exact replication of what was seen. (Removing a long-standing obstacle, photography pushed artists into new realms of imagination and abstraction. The depiction of "objective" reality became a job for hirelings.) The second triumph of the new media was what Paul Valéry called the conquest of ubiquity. For not only could objects be turned into images by mechanical means, the images could be copied and sent anywhere. The original object (or event) became, in Valéry's words, "a kind of source or point of origin whose benefits will be available . . . wherever we wish. Just as water, gas, and electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be

supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign."[7] Transformed into these vagrant images, art lost its specific existence in space and time.[8]

Since the earliest experiments by Daguerre and others in the mid-nineteenth century, photography has emerged as perhaps the central ritual of modern man. Like archaic man's concept of the sacred, photography is our way of taming reality, of bringing order out of chaos, and permanence out of the ephemeral.[9] As any good tourist will demonstrate, anything worth looking at is worth photographing. We pursue the beautiful, the ideal, and when we find it we <u>shoot</u> it, bring it down into a fixed image. In our time the photo frame, like the building frame (and for the same reasons), gives a regular and stable shape to existence. Furthermore, photographs objectify our memory and authenticate reality (as we say, the camera doesn't lie) by reducing remembered images into easily recoverable things. The Beautiful of the ancients has nearly become the "pretty as a picture " of today.

The movies--moving pictures--intensified the powers of photography. They not only captured small areas of space and isolated instantaneous time, but, as Erwin Panofsky puts it, <u>spatialized time</u> and <u>dynamized space</u>.[10] Space in the film takes on a certain fluidity because of the shifting perspective of the lens. The camera's "eye," with which the spectator's

eye identifies itself, views the represented objects freely from any angle. It needs no transition from location to location; all movement of perspective is instantaneous. Through editing and montage of various camera angles and locations the spectators' sense of natural proportion and spatial limitation breaks down. Film also manipulates moments as though they were objects. It lengthens represented time; speeds it up; reverses it; and, above all, juxtaposes passages of represented time that in our experience are separated by hours, days, or years. (The preeminent early examples of this time spatialization were in D. W. Griffith's work, especially in Intolerance [1916], which freely intercuts among four stories from different historical epochs.) Since the film techniques of juxtaposition have reaffirmed the poetics of juxtaposition in the other arts, film has become the aesthetic emblem of our era. In the way we approach art as well as in the way we approach the world around us we have certainly become the subjects of what Arnold Hauser calls "The Film Age."[11]

It should surprise no one that somehow music might aspire to the condition of film, because it has so often been called upon to accompany the movies. Music, when it is socially subjugated to the cinema, tends to subvert itself aesthetically. Two geographical centers of film production became centers of musical juxtaposition: France and the United States.

Some historians have speculated that music was first played during films in order to drown out the clatter of the

early French projectors.[12] Whether or not this is so, the sound of hammering piano and clacking film machine together brought forth a mechanistic aural image that was reproduced in early twentieth-century music composed in France. Stravinsky, in his music for Petrushka and Le Sacre du Printemps, used filmic techniques as well--cross cutting between steady states of motoric music. He propagated this technique (which Edward Cone calls "stratification"[13]) in abstract works like the Symphonies of Wind Instruments. In time a veritable film-splicing method became part of Stravinsky's creative personality: of the fugue in Orpheus he explained that he

> cut off the fugue with a pair of scissors. . . . I introduced this short harp phrase, like two bars of an accompaniment. Then the horns go on with their fugue as if nothing had happened. I repeat it at regular intervals, here and here again. . . . You can eliminate these harp-solo interruptions, paste the parts of the fugue together and it will be one whole piece.[14]

In this way Stravinsky carried out the montage theories of his unexpatriated peers, Eisenstein and Pudovkin, and his peers-to-be in the United States.

So different a musical personality as Erik Satie breathed into his music the spirit of cinema. He produced a number of works filled with motoric ostinati, the culmination of which was Cinéma, his 1924 piece composed to accompany Rene Char's film sequence in the ballet Relâche.[15] In the same year George Antheil wrote his music for the film Ballet Mécanique, attempting in his score to emulate cinematic tech-

niques. He intuited musical analogues to film theory, which he placed under the heading of "The Time-Space Principle," that is, the spatialization of time that films found so natural. Time in music, said the "Bad Boy of Music," should be a "canvas," but one that "unreels."[16] With this in mind he replaced tonal principles with the new principles of filmic juxtaposition.

As early as 1909 the Edison Film Company had begun sending out "specific suggestions for music" to be played during their movies. Little pieces were being composed and classified so that they could be used over and over in any number of similar types of scenes. Just as common as these Kinothek pieces, as they were called, was movie background music assembled from standard concert repertoire, hustled together in a parade of cinematic moods. D. W. Griffith himself, who had studied music in Louisville, collaborated in compiling music for some of his master films. The epic Birth of a Nation (1915) and the grand though unpopular Intolerance were shown above musical scores woven from the works of Wagner, Liszt, Beethoven, Rossini, and others. This kind of musical splicing became in the eyes and ears of the young Max Winkler the harbinger of personal fortunes.

A clerk in the Carl Fischer store in New York City, Winkler knew the exorbitant demands being made of Fischer's stock of pieces by the new film industry. He lost sleep thinking of the mountains of unused music stored in Fischer's

warehouses. In the middle of such an insomniac night, he devised a promotional scheme: the Movie Music Cue Sheet. A movie would have its visual sequences timed, then appropriate pieces would be selected and played only for the specified durations--for instance, "play Beethoven's Minuet in G for 45 seconds." When a scene changed the music changed; another old piece would be played for a precise time. The idea of the Cue Sheet caught on, Winkler began screening hundreds of films, and he churned out Cue Sheets calling for pieces in the Fischer catalogue. As the demand for music grew beyond all expectations, says Winkler, "in desperation we turned to crime."

> We began to dismember the great masters. We began to murder the works of Beethoven, Mozart, Grieg, J. S. Bach, Verdi, Bizet, Tchaikowsky and Wagner--everything that wasn't protected by copyright from our pilfering.
>
> The immortal chorales of J. S. Bach became an "Adagio Lamentoso for sad scenes." Extracts from great symphonies and operas were hacked down to emerge again as "Sinister Mysterioso" by Beethoven, or "Weird Moderato" by Tchaikowsky. . . . no composer could ever catch up with me, blue-pencilling and re-creating with scissors and paste a section of Beethoven's "Pastoral Symphony."[17]

These spliced-together classics entered the psyche of a film-going generation. In bits and clips old music became an object of utility, a clever accompaniment to the projected dreams of a nation.

The mechanical reproduction of sound, not unlike that of light, has given rise to a massive network of industrial

enterprises. Music has submitted to them with little resistance and often with much eagerness. Radio and recordings in their first stages were often imagined to be the means of coaxing "great" music within earshot of the masses. Acknowledged masters could have their work endorsed by the culture (industry), mass-produced--as an act of tribute--and promulgated to every home that could afford the minimal charge of the playing equipment. Edward Bellamy, in Looking Backward (1888), had envisioned a similar conquest of ubiquity on music's part. There, as in our present situation, great music in the home was designed to ennoble the citizenry by a mere turn of a switch.

The idea of music as a part of any good home's furnishings was differently conceived by Satie. In 1920 he and Darius Milhaud prepared music for the intermission of a Max Jacob play, music which hoped "to contribute to life the way a casual conversation does, or a picture in the gallery, or a chair in which one is not seated."[18] The term musique d'ameublement ("furniture music") stuck, though Satie never really wrote finished works in this genre of ostinato music. This mattered little, since the music was not to be listened to anyway. Rather, it was music to be all but oblivious to. It was to be a kind of aural scrim behind which everyday life would be played out.

Radio more than filled whatever need there may have been for such a music. The walls of sound that home reception of

broadcasting erected became true enclosure, furnishings, interior design. Yet radio music, the electronic miracle that Bellamy could not foresee, became somewhat of a fetish. Its magical power came from its disembodiment, heard as it was--like heavenly music--without a visible source. It became the objectification of ancient legends (cited by countless romanticists) of strains emanating from an unseen realm.

The earliest phonograph records--which seemed the true realization of Goethe's "frozen music"--abetted the conditions radio produced: anyone with the proper apparatus could possess fine music. Aside from their meager fidelity to sound quality the earliest records necessarily accustomed their hearers to the interruption of music's flow in time. For pieces lasting more than a few minutes (that is, most of the standard repertoire) one had always to turn the record over or put on another one to get the rest of the music. That inconvenience seemed a small price to pay. But something happened to the perception and cognition of the music in the process. To those who learned much of their music through records, every piece potentially became a series of fragments, every score a set of excerpts.

Technological advances brought greater fidelity and longer-playing records. They also brought tape and its techniques into the home. Tape continued the course of fragmentation by allowing the listener the flexibility to stop any piece in mid-stream, then return to it at the exact point of inter-

ruption. Home taping further allowed listeners--now "music consumers"--to program their own sets of pieces, that is, to juxtapose many musics at whim through the recording device, which could in turn present their personal assemblage in a fixed series. Each new program of music became indefinitely repeatable until it was no longer desired and was erased.

In that sense home taping paralleled home picture-taking and movie-making. It gave the ability to recover the moods and states of character present in the assembled music just as pictures and movies recovered those preserved in visual images. Moreover, the use of recordings in the classroom has conditioned generations of students to think of listening to music through the medium of mechanically-reproduced sound. The live concert has become the exception, even the luxury (note how we have made a special category of "live"), in experiencing most of the music we hear. Indeed, when asked if he has heard such and such a piece, the typical student will, if he has only heard a recording or a broadcast, answer an unqualified "yes." Clearly, what Walter Benjamin predicted would happen to photographically reproduced paintings is happening to recorded performances; they are losing their "specific existence" in time and space.

There are two composers who stood at the threshold of this age, summing up what went before and prophesying of things to come: Gustav Mahler and Charles Ives. At first

glance, there could hardly seem to be two men more different in temperament and cultural outlook. Yet beneath the surface one finds fundamental similarities. Both men included in their "serious" music elements of folk or popular culture, passages of near banality when taken for themselves alone. Unlike many who used Volkstümlichkeit in music, they left their borrowed passages more or less intact, undeveloped, and inserted them into or juxtaposed them with their quite new music. Such juxtaposition brings forth new meanings from the borrowed material. Robert Morgan has applied to both men's work a term taken from art criticism, "defamilarization."[20] By this process what seems to have gone stale in the old music is turned inside out by the force of its conflict with its new environment. The once-familiar, in its new context, now becomes foreign.

Mahler rarely used real quotations. He was more given to allusive evocations of familiar material: horn calls, above all, and march tunes, folk dances, and nursery songs. These are juxtaposed with passages of sophisticated chromaticism--"modern" music. Mahler's technique stems from the late work of Beethoven, the final quartets and the Ninth Symphony, which often contain stylistic or generic modulations, as it were, modal or contrapuntal archaisms, for instance, set beside fresh proto-romantic music. For the late Beethoven and his emulators stylistic fields became akin to tonal fields. One could cross from one to another in order to create structural

intervals. It was not the style of any one moment that expressed so much as the intervallic relationship of various styles.

Mahler owed a great deal to Wagner in this regard, for in the Ring he found the juxtaposition of ultra-chromatic music with diatonic, of folk-like passages (like Siegfried's smithy song) with grand opera style arias and even quasi-chorale preludes (e. g., Wotan's scene with Erda, Act III of Siegfried). This amalgamation of style and genre Wagner found necessary to achieve the character of the old epics and sagas, which were massive compilations of oral tradition. Mahler, concerned with attaining the epic mode in the symphony, carried the juxtaposition of styles to greater lengths. But this he did under a load of self-doubt, feeling as he stood at the door of the twentieth century the weight of music history on his shoulders. Struggling with how to join the many styles that throbbed within him--as he confessed to Freud[21]--he seemed not to be looking forward so much as looking backward, fretfully and fitfully trying to sum up all that had preceded him.

Ives, on the other hand, was always forward-looking with few apparent misgivings. (He did once remark that "I felt . . . that perhaps there was something wrong with me. . . . Are my ears on wrong?"; but this he did "only temporarily."[22]) He possessed a healthy confidence in a Yankee Utopia to come, even in a progressive global village (such as McLuhan pre-

dicted for the media age to come.) He was in many ways far more dependent on the early training of his father's musical experimentation than, as Mahler was, on the Western art music tradition for a compositional foundation. Ives's approach to musical borrowing, always quite literal, with frequent hymn and anthem quotations, manifested his love of transcendentalist philosophy. He sought in his music to depict spiritual universality, a fundamental oneness of all things. This he did by filling his music with "local color"--which, we must recall, was to be viewed only as being exemplary of "universal color."

> But if the Yankee can reflect the fervency with which "his gospels" were sung. . . . he may find there a local color that will do all the world good. . . . In other words, if local color, national color, any color, is a true pigment of the universal color, it is a divine quality, it is a part of substance in art--not manner.[25]

The one thing we cannot escape about the substance or the manner of both of these composers' music is that they are so often mediated by the technological media that developed as they were completing their major works, and just after. We have learned much of their musical summary and prophecy through machines. This is perhaps the depressing epilogue to their experiments. What we now face is a culture in which all music that has been or can be played, and hence recorded, begins to acquire the banal aspects of the popular music that Mahler and Ives tried in their distinct ways to defamiliarize. Every sort of music is grist for the mill of trivialization. In the New Quotation we find a sometimes gnawingly desparate

attempt to defamilarize the Western tradition through the poetics of juxtaposition.

The new media's effects on music may be summarized in four general observations.

First, "art music" often enters the psyche of a nation in the same way that folk tunes have in the past. Even the most difficult music to play can enter any home and become, through recordings, permanent fixtures. Art music, heretofore reserved and in a sense kept sacred to the concert hall or the church becomes part of the masses' everyday experience. It is desacralized, made routine. In short, a large body of often elaborately composed pieces becomes the raw material for further artifice.

Second, the pieces are often learned in fragments. Increasingly they enter the consciousness of their audience in sides, or with occasional interruptions between cuings of the tonearm or startings of the tape deck. As art music is decentralized it comes to us in pieces of pieces.

Third, the pieces may enter mass consciousness in distorted forms--weak signals, skips, splices, surface noise, leakage of previously recorded material, and of course the proverbial broken record are a few overt sources of deformation. Whether we like it or not they all color our perception of the recorded music we hear. Hence, when the recorded works are used in new works of artifice they frequently appear in distorted guise, or are intermittently or progressively distorted in

their new musical context.

Fourth, the experience of simultaneous musics has become rather common. At night two radio signals drift in and out of one another; in public places myriad broadcast sources make an unintentional collage; even in schools of music record players compete through the walls for preeminence. The profusion of sound sources makes it likely that we will from time to time hear superimposed pieces, sometimes of the most varied styles.

With all we have seen thus far, there seems a certain inevitability to the appearance of new pieces incorporating and superimposing fragments of older works. The burdensome consciousness of the past, the indeterminacy of the self--and hence, the uncertainty of self-expression--the psychology of dreams as juxtaposed symbols, the dominance of cinema with all its peculiar properties, and the industrialization of music reproduction all coalesce to breed a new species of music. That music exhibits peculiar obsessions with history, symbolism, juxtaposition of fragments, and, as we shall see, homage. The cultural environment, however unnatural its selection, seems to beckon for just such pieces and to promise the survival of their compositional mutations.

In the end, the New Quotation seems so natural because the new media train us to repeat. The more we involve ourselves with the reproductive processes of visual and audial recording, the more we accustom ourselves to replication and reference,

the necessary criteria of quotation. Film, broadcasting, and tape quote the world. They enable the one operating the camera or microphone to possess and reproduce any image he likes. The world, true to Valéry's prediction, is taking on the nature of a "source" from which we copy for private use. The world of cultural artifacts, likewise. These artifacts become more than the resources which we draw upon to create new objects; they become the focus of replication and reference, quotation, the processes which the new media so deftly inculcate. In the ears of modern man, old music has become a series of images to be collected and doted upon as needed. As the age churns on, every piece seems born to end up a quotation.

NOTES TO CHAPTER IV

QUOTATION IN THE ECOLOGY OF MODERN MUSIC

[1]Friedrich Nietzsche, The Use and Abuse of History, trans. Adrian Collins (Indianapolis: Bobbs-Merrill Educational Publishing, 1957), p. 23

[2]See Renato Poggioli, The Theory of the Avant Garde, trans. Gerald Fitzgerald (Cambridge: Harvard University Press, 1968), pp. 52-53.

[3]Quoted in ibid., p. 192.

[4]Wilhelm Altmann, ed., Letters of Richard Wagner, 2 vols. (London: J. M. Dent & Sons, 1927), 1:260.

[5]Styles of Radical Will (Farrar, Straus and Giroux, 1969), p. 15.

[6]Roger Shattuck, The Banquet Years: The Arts in France, 1885-1918 (Garden City, New York: Anchor Books, 1961), p. 351.

[7]Paul Valery, Aesthetics, trans. Ralph Manheim (New York: Pantheon Books, 1964), p. 226.

[8]See Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in his Illuminations, ed. Hannah Arendt, trans. Harry Zohn (New York: Harcourt, Brace & World, 1968), pp. 219-253.

[9]See Mircea Eliade, The Sacred and the Profane: The Nature of Religion, trans. Willard R. Trask (New York: Harvest/HBJ, 1959), passim. Cf. some of the ideas in Susan Sontag, On Photography (New York: Farrar, Straus and Giroux, 1977), pp. 1-22.

This paragraph in the text and some of those surrounding it appeared in a slightly different form in my essay "The Sacred and the Profuse," Sunstone 8 (September-October 1983): 24-29.

[10]Erwin Panofsky, "Style and Medium in the Motion Picture," in George Dickie and Richard Sclafani, eds., Aesthetics: A Critical Anthology (New York: St. Martin's Press, 1977), p. 531.

[11]Arnold Hauser. The Social History of Art, 4 vols. (New York: Vintage Books, n. d.), 4:226-59.

[12]See Kurt London, Film Music (London: Faber & Faber, 1936), pp. 25-30.

[13]Edward T. Cone, "Stravinsky: The Progress of a Method," in Benjamin Boretz and Edward T. Cone, eds., Perspectives on Schoenberg and Stravinsky, rev. ed. (New York: Norton, 1972), pp. 155-64.

[14]Stravinsky quoted in ibid., p. 164.

[15]See Shattuck, The Banquet Years, pp. 170-73.

[16]George Antheil, Notes to Ballet Mécanique, rev. ed. (Delaware Water Gap, Pennsylvania: Shawnee Press, 1959).

[17]Max Winkler, "The Origin of Film Music," Films in Review 2 (December 1951):40.

[18]Satie cited by Shattuck, The Banquet Years, pp. 168-69. See also Charles Timothy Blickhan, "Erik Satie: musique d'ameublement," Unpublished Doctoral Thesis, University of Illinois at Urbana-Champaign, 1976.

[19]See note 9.

[20]Robert Morgan, "Ives and Mahler: Mutual Responses at the End of an Era," Nineteenth Century Music 2 (July 1978): 74-75.

[21]See ibid., p. 74.

[22]Ibid.

[23]Charles Ives, Essays Before a Sonata, The Majority, and Othe Writings, ed. Howard Boatwright (New York: Norton, 1970), pp. 80-81.

CHAPTER V

THE QUESTION OF HOMAGE

I suspect that almost every composer seeks some kind of legitimacy for his work (legitimate=lawfully begotten, worthy of acceptance) as a justification for doing what he does. He may find it in the applause of his public, or in the laurels of his peers. He may find it in a theory of historical process (Schoenberg) or in a theory of his own invincibility (Wagner). Some composers have allied themselves with cultural orthodoxies (nationalism). But amid ubiquitous historicism and cross-cultural knowledge many composers have eschewed nationalism only to submit themselves to "tradition."

T. S. Eliot, in his essay "Tradition and the Individual Talent," argues that the essence of all true art is depersonalization. For the artist to make something lasting, all his sense of self must be put to the altar of tradition: "What happens [to the artist] is a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual extinction of personality."[1] To achieve such an extinction Eliot often juxtaposed literary allusions and outright quotations from various epochs. Some recent composers have by the same means attempted to surrender to that "something which is more valuable."

B. A. Zimmermann, for example, was devoted to his own concept of orthodoxy, if we may call Eliot's that, a concept related to the notions of his younger American contemporary, George Rochberg--but much differently manifested. Zimmermann was, in Marion Rothärmel's words, "a Rhenish mixture of monk and Dionysian."[2] The concept of time which his works sought to explicate was founded in medieval Catholic philosophy and so took on an air of legitimacy: the ideas were old--legitimatized by age--and were also tied to the Church herself. That is, Zimmermann sought to portray in his music a spiritual conception of time sanctioned by a kind of ecclesiastical-historical authority.

Beyond the homage it pays to the Church, his music also reverently cites his musical masters: Bach, Mozart, and Debussy above all. In Zimmermann's music a quotation may have several functions, but it is for him, at a basic level, a specific tribute to and alliance with a musical forebear. His music is a subtle form of ancestor worship in which the fragments of old pieces become relics of his musical progenitors.

George Rochberg has also paid tribute to old composers, whether it be by works that synthesize old-fashioned textures from which quotations sometimes spring, or by works in which quotations are less integrated. Rochberg delights to speak and write of his debts to the old masters. For him the quotation is the recreation within his music of a bit of genius that has eternal validity. The quotation betokens Rochberg's allegiances

in a time of stylistic pluralism. Significantly, he seeks even to tie his own style of quotation and stylistic borrowing, of depersonalization, to acknowledged masters of the past. "By a series of typical paradoxes only powerful creative spirits like Brahms, Mahler, Bartok, and Stravinsky remain skeptical of everything but authentic values and, therefore, continue the process of cultural replication by refracting all previous music through their individual, particular natures. . . ."[3] How far such rhetoric may justify Rochberg's recent techniques is difficult to say. Still it is clear that certain composers set precedents for the style- and genre-mix--ars combinatoria--that Rochberg advocates. Such composers inevitably become the objects of New Quotation homage.

One late-sixteenth-century composer, who for expressive purposes juxtaposed chromatic and diatonic music, has become a cause-celèbre among New Quotation composers: Gesualdo. Stravinsky had something of a Gesualdo period, engaging in such far-flung activities as recomposing three madrigals for orchestra (in the Monumentum of 1960) and writing a preface to Edward Lowinsky's Tonality and Atonality in Sixteenth-Century Music. In turn a number of younger composers developed their own fervor. Within a few years appeared the Czech composer Peter Kolman's Omaggio; Peter Maxwell Davies's Tenebrae super Gesualdo; and Dutch composers Mischa Mengelberg's Commentary and Jan Van Vlijmen's Omaggio a Gesualdo. Each of these used citations of Gesualdo as part of its offering of homage.

But these tributes are obscure compared with those offered to Beethoven, who is at all odds the most frequently quoted composer of the New Quotation. This probably should not surprise us. Since the earliest days of romanticism Beethoven has reigned in Western musical culture. Especially after the genre-mix of the Ninth Symphony finale appeared, the composer's spectre haunted romantics of every sort and oversaw the development of new genres. The current pop music scene has also nodded to him, whether by enjoining him to "roll over," by fahioning disco and Muzak versions of the symphonies--the most bizarre progeny of "neo-classicism"--or by stitching up a generation of sweatshirts bearing his image. The experimentalists and the avant-garde have also tipped their hat: think of Nam June Paik's frequent reference to the bust of Beethoven in his video exhibits.

It is difficult to say what happened in 1970. Did the Beethoven bicentennial fortuitously coincide with the New Quotation's zenith of popularity, or did the awesome bicentennial itself create the impulse for quotation-tributes, a psychological need for composers to defer to the master by submerging their music in his? Or did the composers involved indeed realize that their poetics of juxtaposition could be traced back to the experiments of Beethoven's late works?[4] In any case, the anniversary of Beethoven's birth gave birth to some of the most elaborate reuses of his music or of any music since 1950.

Louis Andriessen wrote what must have been the most

bald-faced of tributes, at least by its title: an orchestral collage called The Nine Symphonies of Beethoven. Andre Boucourechliev pieced together a string orchestra work called Ombres, a panoply of themes and motives from various Beethoven works. Stockhausen revamped his electronic piece Kurzwellen in a version he called Opus 1970: its purpose, the composer explained, was "to hear familiar, old, pre-formed musical materials with new ears, to penetrate and transform it with a musical consciousness of today."[5]

The most important of the Beethoven bicentennial pieces may have been Mauricio Kagel's film-piece Ludwig Van. Kagel limited the tonal material of the piece to excerpts from chamber music by Beethoven, deliberately avoiding the more common practice of "scattering quotations into a piece in 'contemporary' musical language."[6] (Note that Kagel, with a typical individualism, attempts to extricate himself from a general compositional movement of which he is clearly a part.) The liner notes to the recording of that piece, in the form of an interview with Karl Faust, reveals Kagel's understanding of the ambivalence of tribute-through-quotation, that borrowing may be taken as "pure" homage as well as ironic. He denies that Ludwig Van is to be analyzed as it is being heard, or that the quotations need to be recognized or identified. The work is "purely syntactic." It is simply a rearrangement of some of Beethoven's structures, retaining some of their existing properties, in order to create "a contribution

by Beethoven to the music of our time." Kagel intends not only to point back to Beethoven for the occasion but to bring about through the collage principle "the ending of intellectual ownership."

Charles Ives consistently declared his devotion to Beethoven. In his Essays Before a Sonata, Ives associates the composer with his own literary ancestors at Concord, the transcendentalists, in order to explain his references to the Fifth Symphony's motto in the Concord Sonata.

> There is an "oracle" at the beginning of the Fifth Symphony; in those four notes lies one of Beethoven's greatest messages. We would place its translation above the relentlessness of fate knocking at the door, above the greater human messages of destiny, and strive to bring it towards the spiritual message of Emerson's revelations, even to the 'common heart' of Concord--the soul of humanity knocking at the door of the divine mysteries, radiant in the faith that it will be opened--and the human become the divine.[7]

Ives's depersonalization came through his sense of submersion in "The Majority," his political equivalent of Emerson's over-soul, the universal spirit of which each man is an image. Oddly, Ives became in the 1960s the epitome of the radical eccentric, a minority of one, the image of American revolutionary spirit in music. As he grew in some composers' esteem he became a musical ancestor to be venerated in his own right. And it was natural that his music should be paid homage through quotation, since he was seen by many as the real patriarch of New Quotation technique. "The chief external impetus toward the device of quotation came to me from Ives solely," writes

Rochberg.[8] George Crumb aligns himself with "the Ives tradition" (!).[9]

An important center of Ives veneration sprang up in Holland in the mid-1960s. The now-defunct Charles Ives Society tried to redeem Ives from his image as just an American eccentric. The composers involved in the Ives Society in the Netherlands--Mischa Mengelberg, Peter Schat, Jan Van Vlijmen, Louis Andriessen, and Robert de Leeuw--saw Ives as the founder of a new way of conceiving music. Andriessen explains that Ives was

> the first composer . . . for whom musical style was not the same as personality. . . . He wrote, long before Schoenberg, twelve-tone music; he infringed the laws Schoenberg was yet to set. Unaware of the European tradition of elite music, he used brass band music, chorales, and folk hymns without making a caricature of them--as rich musical sources, one totality of musical events. For the first time in the history of music, someone used the musical reality. . . . Charles Ives [was] one of the few composers who thought music more interesting than himself.[10]

In the wake of such effusiveness--however ill-stated and error-ridden--a spate of quotation works followed. The tribute in music was not only in the emulation of the Ives style and technique of quotation, but also in citation of him. Sometimes the citation was reinforced by the boundaries of the selection: Louis Andriessen's Anachronv I not only quotes Ives but also limits the other quoted material to pieces written after 1874, the year Ives was born. (Compare George Rochberg's Contra Mortem et Tempus, which acts similarly.) Some American

composers took other, oblique approaches (sometimes fearing copyright entanglements should they quote Ives's music itself). Thus, Ben Johnston, in the now withdrawn Ivesberg Revisited (ca. 1963) indirectly cites Ives by quoting a hymn often used by the older composer, "Shall We Gather at the River?" Larry Austin takes a different tack: he does quote Ives, but does it by including realizations of incomplete sketches for Ives's ambiguous Universe Symphony in his Phantasmagoria.

The spiritual affinity of Mahler and Ives has been observed for years. If I could sum up the difference in compositional outlooks between the two men, I would say: Mahler tried to make each symphony into a complete metaphorical world, vulgarisms and all; Ives heard the literal world as a symphony. Mahler, that is, was more interested in the European traditions of Volkstümlichkeit in music. He plays on musical conventions in an effort to expand the expressive boundaries of that cultural object known as the symphony. Ives seemed more steeped in the folk materials themselves, treating the European tradition as a gloss on the music of The Majority. He did not attempt to build a complete world so much as to hold a window to the universe, allowing whatever filtered through his imagination to enter his music.

Logically, the principal homages to Mahler quote him--or, as in Crumb's Night of the Four Moons (1969), pretend to quote him. Recall that Mahler usually neglected quotation per se in favor of stylistic imitation. Crumb's uses of

Kindertotenlieder-like fragments of his own devising--not real quotations--accurately parallels Mahler's own technique. Other recent Mahler tributes, ones that do quote him, appear in Rochberg's Caprice Variations and Karl Aage Rasmussen's Genklang ("Echo"), which both cite Mahler's Fifth Synphony; and David Liptak's String Quartet, in which passages from the Ninth Symphony appear. But the great hommage à Mahler of the last few decades remains the third movement of Luciano Berio's Sinfonia.

The Sinfonia movement is really a double homage: one nod to the composer, whose work, says Berio, "seems to bear the weight of the entire history of music," another nod to the New York Philharmonic's performance of the Second Symphony during the 1967-68 season.[11] Berio counters his potential critics by insisting that it was not his intention "to destroy Mahler (who is indestructable)"; nevertheless he is unafraid to dismantle the structures of the third movement of the Second Symphony. In an odd, but important, aesthetic twist, the portions of Mahler's original movement that remain in Berio's work were collected by Rasmussen and converted into a piece he called Berio-Mask. In this piece, which bends Berio's Mahler tribute into a Rasmussen (and Mahler?) tribute to Berio, the composer presents only those Mahler notes not deleted by Berio in the Sinfonia. The result is the nearest musical equivalent I can imagine to Rauschenberg's Erased de Kooning--only Berio-Mask is a double erasure. An original, the Mahler

scherzo, was partially erased by Berio and "redrawn" with other images that had a real or potential relationship to Mahler. Rasmussen left what he found of Mahler and erased the Berio.

Berio's work uses an entire movement as a frame for his collage. In another instance an entire old symphony, with no erasures, becomes the new work. In his popular book, New Directions in Music, David Cope reports on a work of what he labels "antimusic." As printed in Cope's book, here is the composer Paul Ignace's explanation of the genesis of his piece Symphonie Fantastique No. 2.

> When I was first asked to compose a piece for the orchestra I had no idea what they wanted, except an experience of some kind. I wrote and asked for a complete list of the other works included in concerts of the series, and when I discovered that the concert preceding the night of my premiere included Berlioz's Symphonie Fantastique, I made up my mind. I insisted that my work be unrehearsed (there wouldn't have been much anyway, as those things go) and that I would bring score and parts the night of the concert. Imagine the shock when the conductor and players opened their music to find the work that they had performed the night before . . . but they performed it, much to the anger and horror of the audience and reviewers. They were angry, of course, not at the sounds but at my plagiarism (legal, according to copyright laws) but few realized they listened to the sounds in an entirely new way--something very good, very creative, in my way of thinking.[12]

Here, as with the Sinfonia of Berio, the original work's recent performance prompted the composer's reuse of it.

But certainly there is a vast difference in effect between the citation of an old work, bringing a bit of the former

work into the present one, and the presentation of the old work with alterations or deletions (Berio, Rasmussen) or intact but under preposterous circumstances (Ignace). One seems to honor by citation, the other to deface. As Kagel pointed out in connection with Ludwig Van, honor and dishonor may be two sides of one coin. This ironic desecration/tribute can be made obvious for comical effect, as in the quotation-ridden satirical pieces of Peter Shickele as P. D. Q. Bach, or of, in a different context, Frank Zappa. Yet it can be made much more subtle, as in the Ives song "Grantchester" (ca. 1920).

In this setting of the Rupert Brooke poem of the same name, Ives adapts the principal motive of Debussy's Prélude à l'après-midi d'un faune, incorporating its shape into the melody, its harmonic content into the chords, and, at a strategic point--the words "clever modern men have seen a Faun peeping through the green"--quoting it outright. Elliott Carter sees the reference as utterly sarcastic, one more in a series of jibes at the Frenchman.[13] Others see in the song Ives reconciling himself with Debussy. But it may be too facile to identify this mimickry as either mockery or praise. Ives's chronicler, Frank Rossiter, puts it well: "For Ives . . . the term takeoff could mean not only a caricature, but also a reflection (or even an idealization) of something. His takeoff of the music with which a serious idea or attitude was associated was usually not intended to satirize [it], but was rather the most effective way he knew of showing how much [it]

really meant to him."[14]

What goes for Ives goes to some extent for his spiritual descendants. When Lukas Foss, for example, cites an old work, he distorts and interrupts it until, by the end, we hardly recognize it. The Baroque Variations scandalized some members of his audience because, as Foss conceded, he had composed "holes" into the old masterpieces. In an interview following a 1970 performance of "Phorion," the last and most treacherous of the Variations, Foss offered his own reflections on the nature of homage.

> Whenever we set poetry to music we do the same [as I have done here]. We violate the poem which was intended to fill men's complete heart by itself, which never asked for the unsolicited gift of musical setting. Whenever I set a beautiful poem to music I feel like saying, "excuse me for pinning down, and relabeling and, in a sense, violating your work, but take my work as an apology, even though I have destroyed you in my version." And the same thing I would say to Bach, it is an homage in spite of the destruction because it is indestructible.[15]

As a composer Foss must, in a way, set himself against the works of the past, even if only to build upon them. For each new statement negates some old one or insists that what has been said before is not the last word. But as a lover of art, a performer and conductor, Foss unabashedly embraces the old. The conflict of his impulses shows itself most vividly in "Phorion" (Greek for "stolen goods"), with its continual battering and reconstruction of Bach's E major violin partita.

John Cage has written highly of Ives's musical ways--though he regretted that Ives's quotations were so parochial[16]--

and has incorporated fragments of old music into his own pieces as homage both to specific composers and to specific technological innovations of these days. Works like Cheap Imitation and Chorals, which are rather more like ciphers of Satie pieces than quotations as such, are tributes to one of Cage's compositional heroes. Works like Credo in Us and especially HPSCHD do not so overtly celebrate composers or old pieces as they salute the modern mechanically reproductive media. In the latter work Cage revels in the current state of technology by which Mozart's music and others' has been at once worshipped and surfeited through the broadcast and recording industries. In his McLuhanesque zeal Cage exults in the new sonic environment that has been created by the media, one in which Mozart's work has become one more integral part. The great masterworks of Western musical culture, having been made to surround us through mechanically reproductive media, now become a part of the symphony of the universe that Ives heard. Mozart has become one of the Majority.

What Cage really celebrates others implicitly bow to in their New Quotation works. Most of the New Quotation cites not only the old works but also, by implication, the new media that make the works so readily citable. In its typical structures the New Quotation borrows from the splicing techniques of film and tape, or even from the transitory nature of broadcast signals. This, Crumb's mock-quotation from Mahler at the end of Night of the Four Moons is to be played by backstage

musicians who fade in, as the score indicates, "like an emerging radio signal." Here Mahler is given the nod by Crumb's emulation; yet technology as the mediator of Mahler's music predominates the musical action. Neither Crumb nor many of his colleagues might explicitly endorse the frequent usurpation of live musical performance by electronic substitutes --though how well heard would Crumb's music be without those substitutes? But by citing the techniques of reproductive media these composers must acknowledge the media's influence to have been as great as has been any particular human object of their homage.

But even if reproductive technology in the arts were not the principal medium for hearing music, that is, if the composers of the New Quotation were genuinely oblivious to any but live music, the great question of homage would remain: is quotation the proper way to accomplish it? There are certainly cases in which those composers who seem unflagging in their inventive and creative powers claim great reliance on old masters. The traces of the old masters to whom they defer, though, may hardly be heard in their new works, their overt influence having been subverted to and transformed by the impulses of the younger composers.[17] These composers do not pay homage to great thinkers of the past by citing them, but by thinking greatly.

In this light we might look sidelong at remarks like Rochberg's: "I came to realize that the music of the 'old

masters' was a living presence, that its spiritual values had not been displaced or destroyed by the new music."[18] Who can doubt that he is right, that he expresses our common sense of the timelessness of great works? But what is the proper response to that sense? There may be many answers--an infinite variety, suited to the temperaments and geniuses of the various artists. Quotation or unqualified imitation of old pieces or styles may be one answer. Or it may be simply a means of avoiding the question.

NOTES TO CHAPTER V

THE QUESTION OF HOMAGE

[1]"Tradition and the Individual Talent," in Cleanth Brooks, R. W. B. Lewis, and Robert Penn Warren, eds., American Literature: The Makers and the Making, 2 vols. (New York: St. Martin's Press, 1973), 2:2831.

[2]See his article on Zimmermann in The New Grove.

[3]George Rochberg, "Reflections on the Renewal of Music," Current Musicology 13 (1972):78.

[4]George Crumb feels that the seeds of the New Quotation were sown by Beethoven in the late works, particularly in the A minor quartet, op. 132, with its movement in Lydischen Tonart. This sudden leap into archaism gives us somewhat the same sensations as does New Quotation. Crumb finds the thread of these late Beethoven works to have been picked up by Brahms, in many of whose works, Crumb feels, there is a kind of "time-warp" of styles. Telephone conversation with the author, 6 April 1983.

[5]Notes to Opus 1970 (Deustche Grammophon DG 139 461).

[6]Quotations of Kagel throughout this paragraph are taken from the Notes to Ludwig Van (Deutsche Grammophon 2530 014).

[7]Charles Ives, Essays Before a Sonata, The Majority and Other Writings, ed. Howard Boatwright (New York: W. W. Norton, 1970), p. 36.

[8]Letter to the author, 10 March 1983.

[9]Crumb to Robert V. Shuffett in "Interviews with George Crumb," Composer 10-11 (1980):30.

[10]"Anachrony I and Charles Ives," in H. Wiley Hitchcock and Vivian Perlis, eds., An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference (Urbana: University of Illinois Press, 1977), p. 227.

[11]See Berio's Notes to Sinfonia (Columbia Records MS 7268).

[12]David H. Cope, New Directions in Music (Dubuque, Iowa: Wm. C. Brown Publishers, 1976), p. 197.

[13]The Writings of Elliott Carter, ed. Else Stone and Kurt Stone (Bloomington: Indiana University Press, 1977), p. 313. John Jeffrey Gibbens is currently preparing a study of Ives and Debussy, including some remarks on "Grantchester." To him I am indebted for many of the ideas behind this paragraph in the text.

[14]Charles Ives and His America (New York: Liveright, 1975), p. 242.

[15]"Foss Talks About 'Stolen Goods' and the Mystique of the New," Music and Artists 3 (September-October 1970): 35.

[16]A Year From Monday: New Lectures and Writings by John Cage (Middletown, Conneticut: Wesleyan University Press, 1969), p. 41.

[17]See the examples given in Charles Rosen, "Influence: Plagiarism and Inspiration," in Kingsley Price, ed., On Criticizing Music: Five Philosophical Perspectives (Baltimore and London: Johns Hopkins University Press, 1981), pp. 16-37.

[18]Notes to String Quartet No. 3 (Nonesuch Records H-71283).

EPILOGUE (1983)

The New Quotation is growing old. Its champions, by and large, having in one decade near exhausted what seemed to be a technique of promise, have begun quietly putting it away. The spiritual elder of the movement, B. A. Zimmermann, died long before being hailed as such. Two notable composers who were at the fringe of the movement, Shostakovich and Britten, also are gone. Others who only dabbled--Kagel, Tippett, Wuorinen, Stockhausen, to name a few--found the New Quotation only a stopping place on an ongoing trek of stylistic exploration. Crumb, ingenuously, refuses to speculate on why the movement came and went. And, except for citing the old "Coventry Carol" in his Little Suite for Christmas, A.D. 1979, he has lost interest. Davies has moved on, subduing his once formidable eclecticism. Richard Wernick, all evidence to the contrary, denies that such a quotation movement ever existed.[1] Rochberg turned to synthesizing old styles at the beginning of the nineteen-seventies; he quoted again in his Sixth Quartet only to say "goodbye to all that."[2] Many of the Dutch composers have proceeded to new diatonicisms and minimalism. And among lesser composers, like William Bolcom and Elliott Schwartz, there is a variety of new fashions to be attended to.

The New Quotation, aging, is not dead. Younger composers

like Claude Baker and Don Freund are using old masterworks in distinctly personal ways. Non-quotational polystylistic pieces and a wave of music known variously as the "new tonality" or the "new simplicity" are the recognizable progeny of New Quotation music.

The waning of the New Quotation reflects a change in times, in political climates, in cultural impulses. Much quotation-juxtaposition in the nineteen sixties echoed in music the obvious tension and discord of the world around it. It was above all a time of "ideas in collision." The new tonality echoes nothing so much as the calm--and utterly unjustified--conservatism, retrenchment, even lethargy of these days. But the fading of the New Quotation probably suggests also a subconscious awareness among composers, a feeling of the irony and futility of their endeavor. First, the inundation of the culture by recorded musics of all sorts led to quotation cliché--the easy grasping at handy remembered pieces for expression's sake. Then, as much of the New Quotation music itself was recorded (and thereafter scarcely performed in many cases) even the shock of juxtaposition was softened. The recording of the New Quotation preserved it but shrank the viability of its techniques. After all, wasn't there a certain hypocrisy in proliferating and mass-mediating pieces that tried to defamiliarize the prolific and mass-mediated?

For just as the new media provoked a burst of quotation-juxtaposition, so the New Quotation compelled its composers

to confront the situation of music in industrialized society. The picture is bleak. Continually drawing it in music no doubt began to rankle the spirit of the New Quotation. And so, a page is turning.

NOTES TO EPILOGUE (1983)

[1]Letter to the author, 29 March 1983.

[2]Letter to the author, 10 March 1983.

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VITA

Michael Dustin Hicks was born in San Jose, California, on 22 May 1956, the son of Harry Neil Hicks and the former Marilyn Frances Webster. He attended Mountain View High School (grad. 1973) and Foothill College, Los Altos Hills, California. At both schools his earliest compositions were performed. After a brief tenure as a missionary for the Church of Jesus Christ of Latter-day Saints (1975-76) in Southern West Germany, he continued classes at Foothill and taught guitar, piano, and theory, privately and at local community schools. He received numerous awards and scholarships at Brigham Young University, which he attended 1978-80, graduating summa cum laude. He continued study at the University of Illinois (M.Mus., 1981), where he received a fellowship (1982-83) between teaching assistantships in the theory department. At Illinois he studied composition with Thomas Fredrickson, Ben Johnston, John Melby, and Paul Zonn; music history and literature he studied with Lawrence Gushee, Herbert Kellman, Alexander Ringer, and Nicholas Temperley. He has published fiction, music, and essays in Brigham Young University Studies, Century 2, Dialogue, Perspectives of New Music, and Sunstone, and has read papers at meetings of the American Society of University Composers, the Central Midwest Theory Society, the Sunstone Theological Symposium, the Mormon History Association, and the Wagner Centennial Festival Conference (Chicago). Since 1978 he has been married to the former Pamela Bodell, with whom he has two daughters.