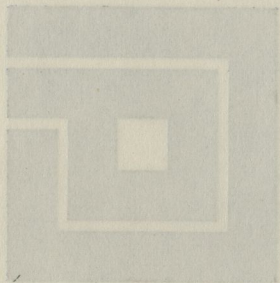


from Manuscript Box



San Diego lectures

①

- I position in history. Idea of progress
- II involvement in public affairs (operas) } biographical
- III social, economic implications } twice
- IV serialism and what next? "Figur" u. "Textur"

I first period: no historical consciousness. Main purpose to live up to the standards of the teacher. The art seen as a self-sufficient objective entity with its law unto-itself. Describe situation: Vienna 1910-20. Characterize Schreker - Schoenberg. Idea of progress - avantgarde. Main thing - what you do must be special, not "banal". Force of convention. Outward success a self-evident criterion. Uncritical attitude. How did the conventions come about?

Second period: Berlin. Anti-conventional. Outward success declared unimportant. Idea of "objective" music. First stirring of historical consciousness. First change of style. As to history: seeking the opposite of the given. Hints at absurdity.

Third period: turning 180°. Not as sudden as it seems, for there were always residues of the past. But now total emphasis on past features: Schubert. Historical orientation toward period before last (early, not late Romanticism). External motivation: Erdmann - incidental. More obvious: neo-classical: Stravinsky, Milhaud. Travel, Paris.

Fourth period: crisis. Return to point of origin. New standard: modernism - most advanced type 12 Ton T. Describe situation: Berg, Webern. Isolation.

Intro: plan of the four lectures: a self-portrait folded into a panorama of the world of music. The sights through the windows of the self. Discuss the meaning of history. Tell it "like it was". Actually, you tell it as it looks to you today. What you remember

~~A panorama of this century's~~

A composer viewing this century's music.

- I. Historically oriented: to be or...
- II. Politically ~~involved~~ ^{engaged}: to be or ~~not to be~~
- III. Sociological and economic aspects
- IV. Serialism, and where do we stand now?

for end of I: coming together of 12 tone, neoclass.
in ~~the~~ coolness (anti-emotional) and
fragmentation. Webern-Stravinsky

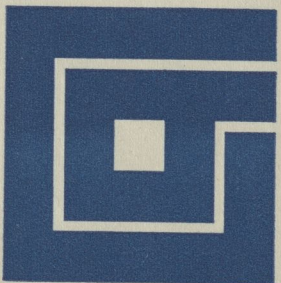
also: styles not so far apart, if seen
from a distance. (Mach-Puccini,
Sapient-Beethoven)

a historical attitude. Compare with earlier
periods that did not hesitate the remnants
of earlier styles. Today doubtful whether the new is stronger,
or just something new, stronger in the place.

Parallel: in new periods always primitivism
(see Mannheim school)
question remains open.

Haus ersten Ranges in ruhiger Lage im Zentrum · 120 Betten, alle Zimmer mit WC, 35 Bäder, 50 Duschen
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Again trying to achieve objective perfection.
Not critical. Lideline: Monteverdi

(2)

Fifth period: America. Necessity of teaching - confronted with history. Also tempted. Not for justification, but to prove continuity and identity. Opposite of radicalism. Compare Schoenberg's attitude - also not radical, but dedicated to idea of progress and development.

Interest in Greg. Chant, 14th century Ars Nova (isorhythmic), 15th cent. (Cantus firmus). Okeghem - Tinctoris

Sixth period: Interest in history weakened. Standards become questionable. Discovery of serialism. Seemingly "total" objectivity leads to creation controlled by instinct.

III

In the twenties awakening of sociological interest. Endless discussion to this day. The work of art not any longer seen as self-sufficient, not as product of the history of the art independently from other things, but as a function and result of societal conditions. Economic foundation of music.

Copyright introduced around 1800. Idea of compensation. It gains significance when success of a work results in many repeated performances. In the old days outright fee. Function of perf. right societies.

Therefore interest of the composer focused on performance, not only for communication and fame, but also materially.

Attitude of "Zukunftsmusik". Lack of present success compensated by future fame.

Influence of mechanical means. Diminishing return from sheet music. Wagner "Parsifal" 125,000 copies.

Opera: big business. "Jenny spelt out".

In the 20s modern, or "new" music not popular. Festivals, I.P.M.

Situation in America: Commercialism. Radio

3

Great change after 1945.

New music never had it so good - at least partly...

Foundations, festivals.

Societal split: a sort of "elite" group for new music, subsidized. Who wants to go to concerts? (Rabbit)

Again single felt more interesting than "rights".

Story of Minneapolis 2nd Symph.

subsidy in Ruhrgebiet (432 to 1)

continuity: what is the predicament? Numbers have changed.

Commercial exploitation. New society - bourgeois.

Status symbol.

Composers ahead, anticipating more change of mentality. "Zukunftsmusik". Not understood in his own time.

Blame on publisher

New ways.

New music problematical, later becomes popular when it is accepted by more and more composers as a common style.

for IV. "figure" & "texture"

coming together of 12 T. & neo-class., 12 T. becomes cool (Webern) and fragmented (punkrock)

music and language

for III. reception in N. Lit. fired from Vassar Coll.

Allen's article

IV short explanation of serialism.

Motivation: 1) expanding '12 T.' idea
2) getting away from "structure"
Webern as the originator

result: away from language & logic
no theme, no development.
away from "figure", more texture.

relationship to impressionism,
also to neo-classicism, being anti-romantic
here Stravinsky came in.

element of chance through total determination.

Improvisation as principle.

Dangers and limits.

peculiar regressiveness - nostalgia?

Examples

conclusion: post-serial infatuation with sound.

to some extent inspired by electronics.

this originally because of precision possibility.

Now changed. Primitive tendency (like
Darmstadt school).

1958 Quaestio Temporis all-interval row with 11 intervals.

(5)

Piece has 11 sections, in length proportional to the sizes of the intervals in half-tones.

6 speed zones (20, 30, 50, 80, 130, 210)

6 dyn. levels.

11 percussion, distributed within each section according to time pattern.

Computation of time.

density: 6 levels, 2, 3, 4, 6, 9, 12 layers

rotation: either 1 2 3 4 5 6 Section rot.
6 1 5 2 4 3
or 1 2 3 4 5 6
2 1 4 3 6 5
2 4 1 6 3 5
4 2 6 1 5 3

1960 3 x 7.

1967 Horizon