

*C: Photocopied information on
Obrecht and Palestrina;
misc. letters and programs*

Folder C –

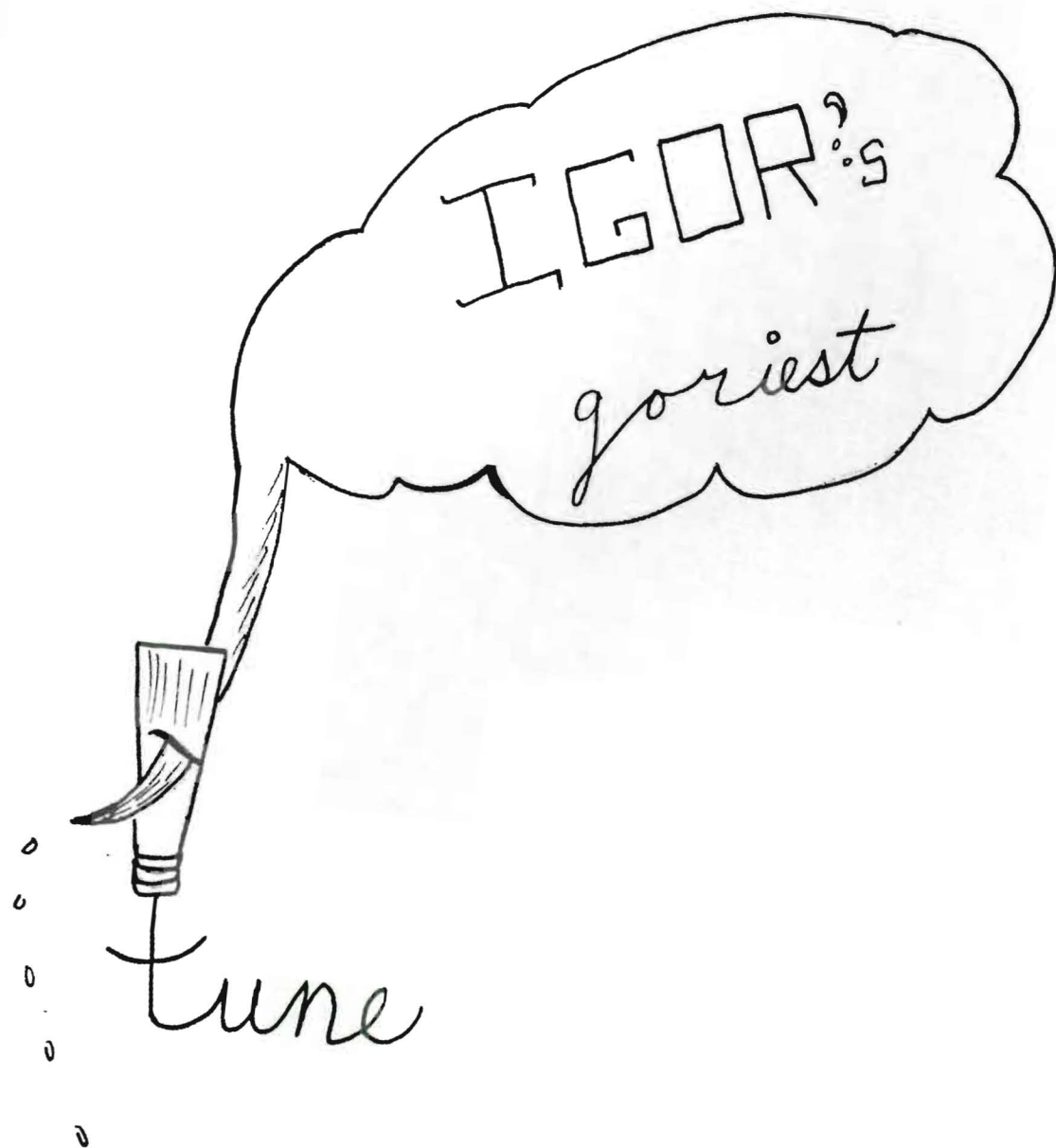
In addition to the following scanned documents, this folder also contains photocopies of the New Grove articles on Obrecht and Palestrina. There is also a small booklet entitled “Ancient Macedonia III: Papers read at the Third International Symposium held in Thessaloniki, September 21-25, 1977.” There is a brief inscription from the author of the enclosed article to Saul Novack on the cover. The article contained in the booklet is “The Bust of Alexander in Theiene, Florence, and Versailles: Ancient and Modern Baroque” by Robert Hartle.

1982

to friends
far and near
for old and new times sake
in celebration of my big FIVE - OH (!)
(rite of spring it aint) ...

Seasoned
Greetings

Claine (to some)
Ray (to others)



Claine Barkin

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- 5 for H.S.
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 - syncope
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Notation

12 Tempo I ♩ = 50

Fag. 1

Solo
(*come sopra*) *s*

transcription



broken record or memory loss



for the hoi polloi



Ursatz

1. Schicht

2. Schicht

3.

The musical score is written on three staves. The first staff, labeled 'Ursatz', contains three measures with notes on a treble clef staff. Above the first measure is a '3' with a hat (^), and above the second and third measures are '2' and '1' respectively, each with a hat (^). The second staff, labeled '1. Schicht', contains eight measures with notes on a treble clef staff. Above the measures are the numbers 3, 2, 1, 3, 2, 1, 3, and 1, each with a hat (^). The third staff, labeled '2. Schicht' and '3.', contains a continuous melodic line with various ornaments and slurs. Above the staff, there are markings 'NN' and 'LN'.

før H. S.

FULL SCORE

12 Tempo I ♩ = 50

Fl. picc.

Fl. gr.

Fl. alto

Ob.

C. ing.

Cl. picc.
in Re

Cl. in La

Cl. in Sib

Cl. bas.
in Sib

Fag. 1

Fag.

C. Fag.

1, 2
3, 4
Cor. in Fa

5, 6
7, 8

Tr. picc.
in Re

Tr. in Do

Trbn.

Tbe.

12 Tempo I ♩ = 50

Timp

G.C.

VI. I

VI. II

Vle.

Vc.

Cb.

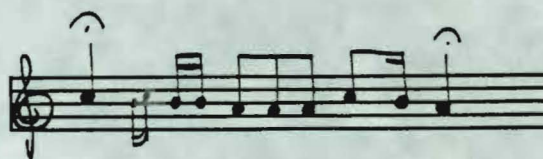
'uplifted':

anacoluthon

(scrambled igs)

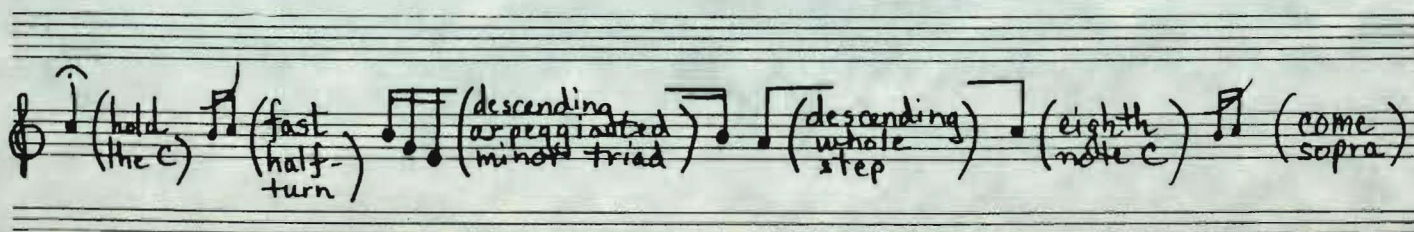


syn[co]pe

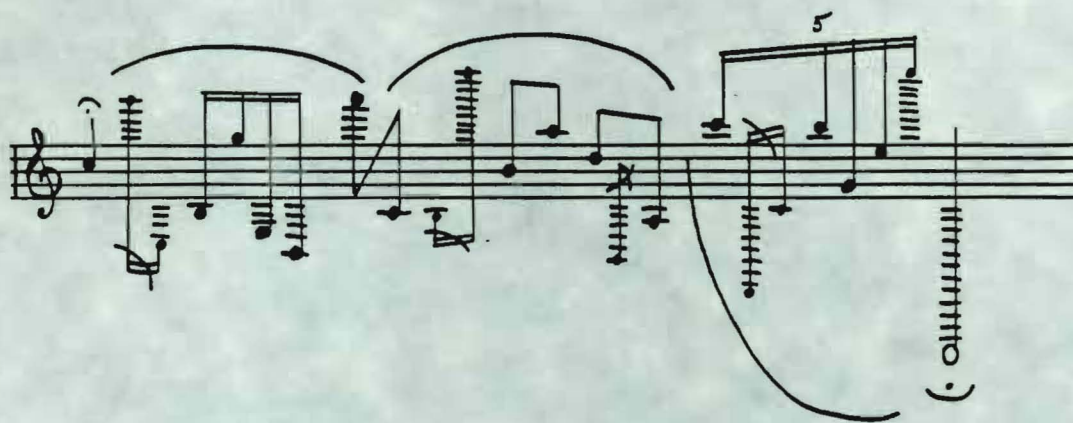


(a)phoresis

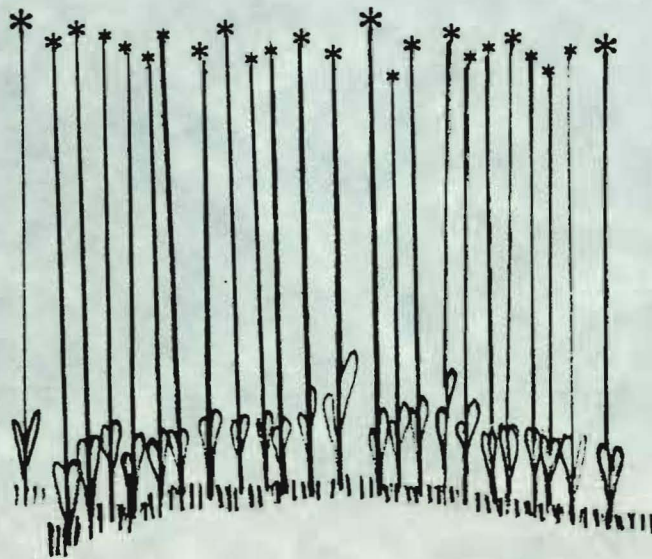
EPEXEGESIS



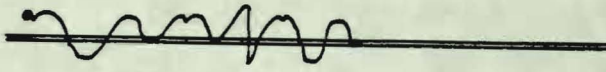
p* i n t i l i s t i c a l y



LONG STEMMED



doodly

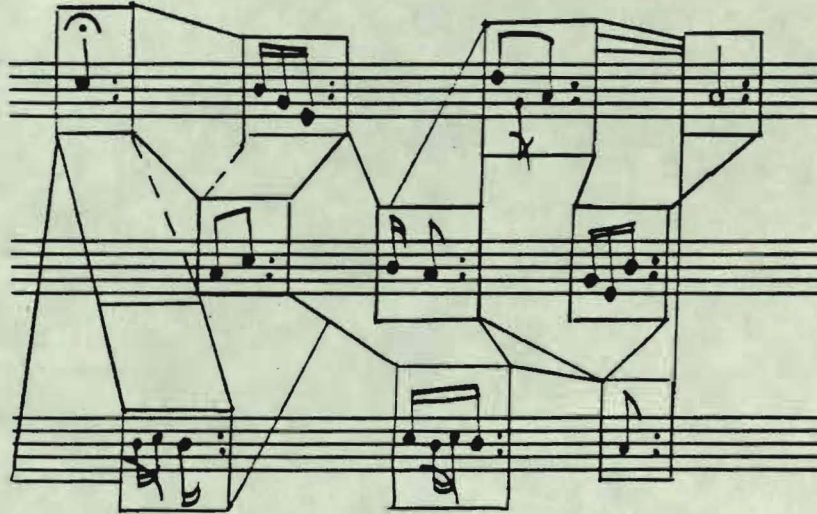


A

L

E

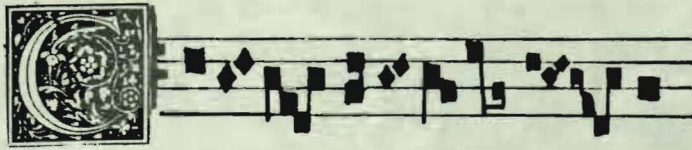
a



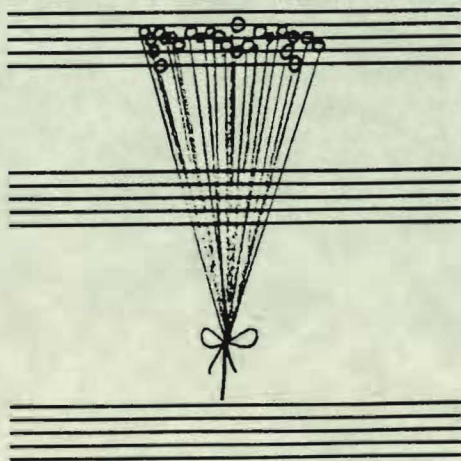
clustered



BOUND

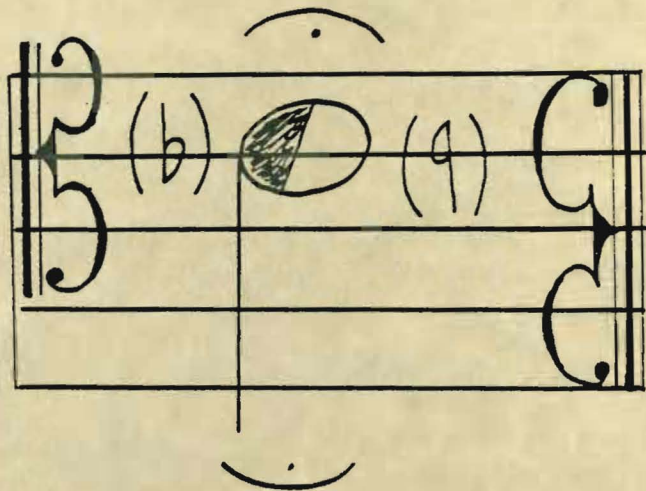


Dodecaphonically



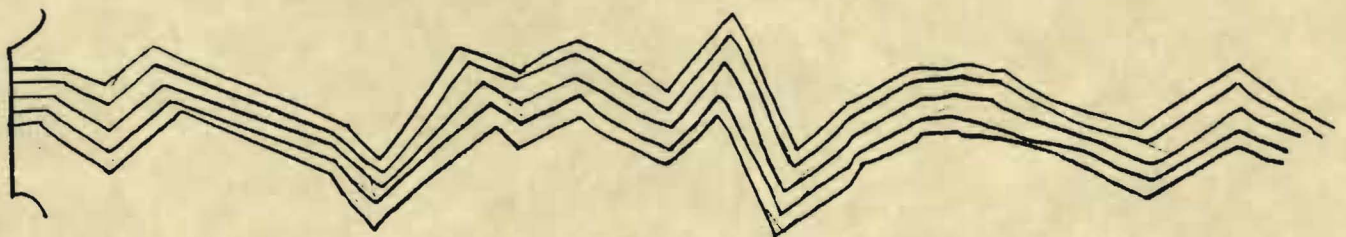
BALLOONED

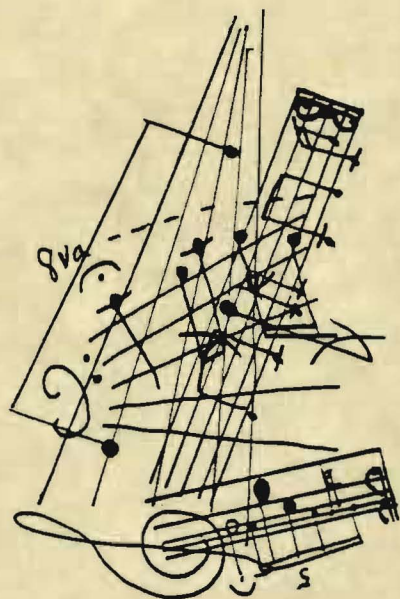
is my end.



IN MY BEGINNING

Stylus SOLO





FOUR CLEFT

4 String Quartet

VI. I

VI. II

Vla.

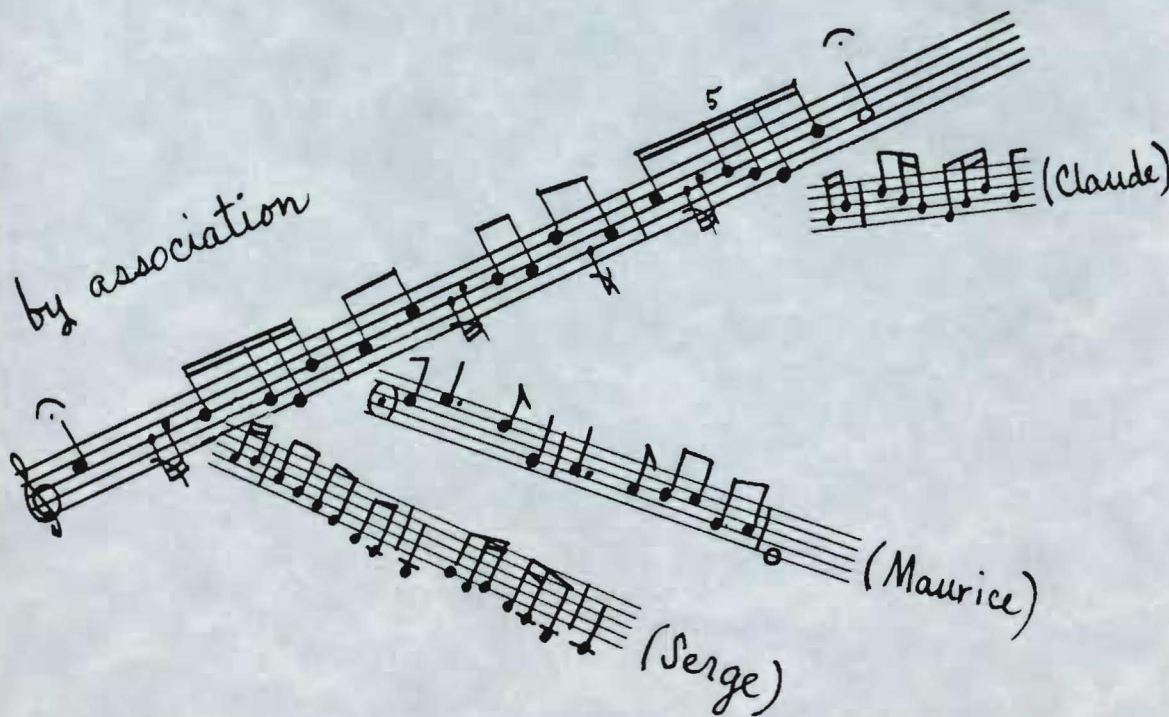
Vc.

MOD :
x 5

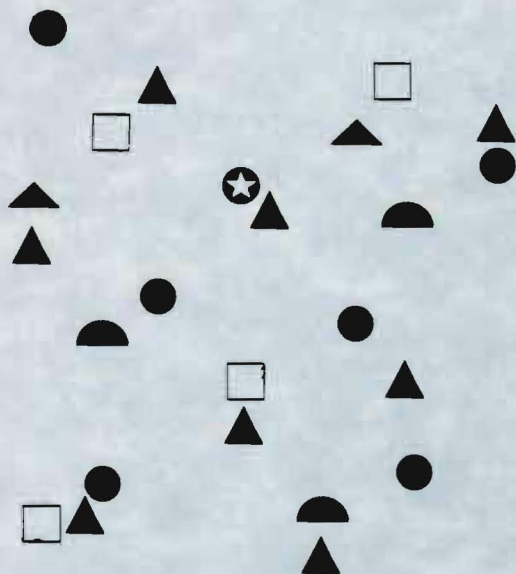
x 5



by association

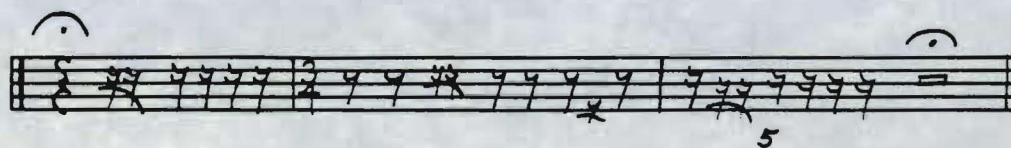


G	A	B	C	D	E			
3	4	8	6	1	2			

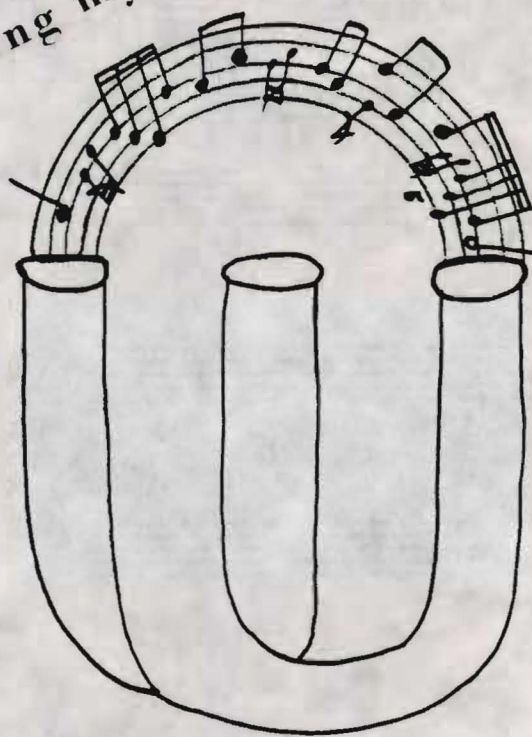


SCOREBOARD

ARRESTED MOTION



blowing my top

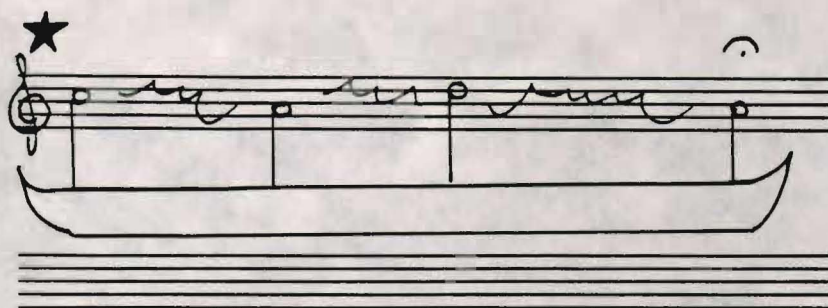


hebraically

narcissistically



BOATMAN'S SONG



for PETE's sake

Andante cantabile, con alcuna licenza



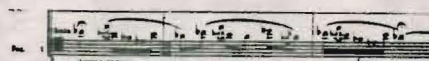
children's song

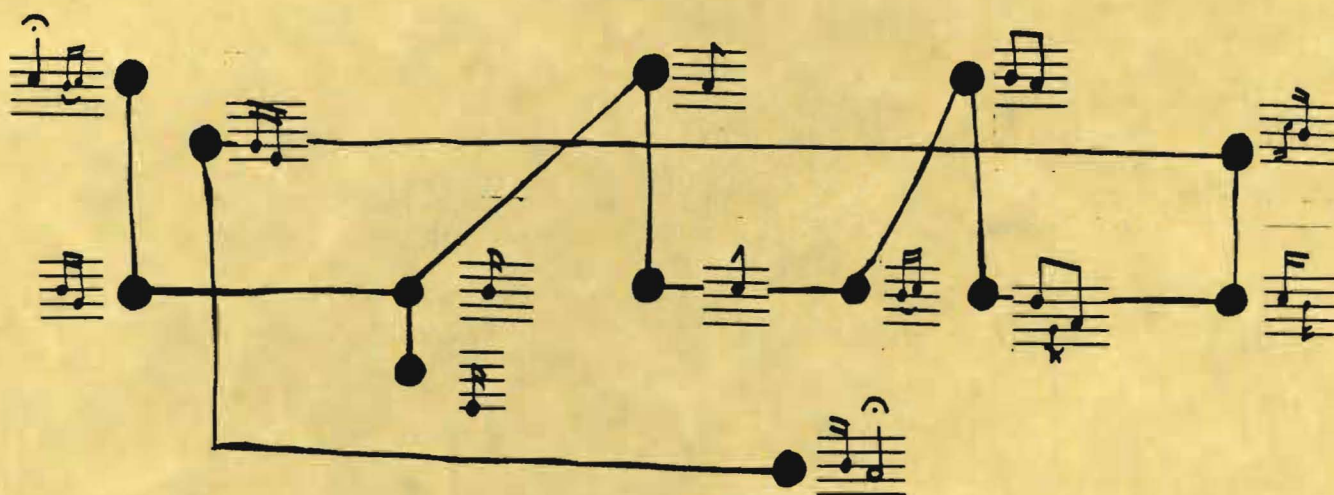


REDUCTIO

AD

ABSURDUM





along the

P of **NM** trail

Rated : PG

Ya say ya want some family entertainment ! Well, I got just the right number faw ya. A little bit of somethin for everybody. Not only that, but it's good the whole year round, even if ya wouldn't think so from the title, but what's in a name anyhow ? And if ya think about it, the name might steer ya wrong, right ? Cause it aint so much about good n bad, an it really aint some preachy stuff bout gracious livin and how to set the table an tell ya what to wear. Fact is, ya might even wanna take ya clothes off cause it gets pretty hot part of the time, so just send yer granma outta the room and call her back when things cool off a bit--after the stompin stops an the tune comes back. She might even like the tunes, they might remind her of the old country, if she had one. But ya know, it really starts off like the cats meow, which of course gets the whole zoo going. Ya got any animal lovers in ya family ? They'll love it. Dont know if yer dog'll love it but if she should start yowling youll know it tickled her eardrums some. And speakin of drums, yer little brother--or yer little sister in case you got a liberated family-- 'll probably wanna beat the drums. Acourse if he or she can find the beat and stay with it ya oughta sign him or her up for music school right away--or maybe not. And yer parents oughta dig those traffic jammin'sounds-- maybe its best not to play this right after the freeway, wait til after dinner. And yer teenage sister might get a bit jumpy if she understands all that French and Russian dressing, but it'd be a surprise if she wasnt jumpin outta her shoes n socks now n then. And maybe if yer old granpa got a bad heart its not such a good idear for him to stay put all the time even though the piece got his very own number, several of them in fact. An' all I know is if ya sit still in one place and dont move ya sure are missing somethin. It just aint a selection for always sittin in one place or even for just listenin. Its for coming and going and stompin n tappin n swayin n prancin now an then and hummin n whistlin. Maybe even a bit of shriekin--let the whole fambly join in ! But don' ask me where ya supposed ta be when its all over. An' be sure the windows are closed when ya play it. Ya sure dont want to bug yer neighbors. Theyd never understand. Sacrifices are a family affair.

in re
I.S.
R o S
S d p

Portrait
of the
tune as
a bass
oon.



(for J.G.)

We are very aware and highly sensitive to the artistic changes that have taken place in the present century. Our reaction to the present scene is ^{brought into sharp relief} pinpointed by the word, modernism. Historical attitudes, consciously or otherwise, are expressed in the use of this term. For what is modern is considered as such only in references to things past. It is a deviant, and the norm is established within the framework of our experience.

An examination of the history of music ~~is x x x x p a t~~ reveals a path of ~~x e~~ action and reaction. The inability to comprehend the given present leads to comparisons and misconceptions. On the other hand, the inability to interpret the past may also lead to a distorted view of the present. It is obvious that in order to understand the significance of the present it is necessary to consider what has come before. The historical process is of ^{concern.} essential ~~consideration~~. What does it tell us about the present musical scene? Is it a manifestation of Revolutionary principles? Or is it rather the result of evolutional forces? Any moment in the history of music has some present-past relationship, yet each is different, and these differences shed some light on man's concept of the historical process.

In 1325, Philippe de Vitry, musician, mathematician, composer, wrote the famous treatise entitled "Ars Nova", the New Art, in which he explained the new concept of rhythmic values which differentiated 14th from 13th century musical art. The previous

century had been restricted to triple rhythm only. Now the New Art is composed of both triple and duple rhythm. Now it is important that this new rhythmic ex^pansion and freedom be recognized and explained. But it is terribly misleading to judge the nature of the differences of 13th and 14th century polyphony purely on rhythmic grounds. The styl~~i~~stic and aesthetic differences aside from rhythm were enormous. Yet this is a concept of modernism, of a new art, confined to one particular aspect, hence a distortion of the evolutionary nature. This is a danger that must not be overlooked.

In the mid-nineteenth century Robert Schumann wrote in his ~~New Musica~~ ~~New Journal of Music~~ New Journal for Music the now famous article, "New Paths". This is a call to the music of the future. He points to Johannes Brahms as the great leader of the new music, the espouser of a new musical cause. This is an example of ideational modernism rather than an actuality. Modernism in this case was the rejection of the decadence of the present. Schumann could not bear the shallow superficiality of his time reflected by the razzle-dazzle virtuosity for its own sake. In his selection of Brahms as the true "symbol" of a new music he was attempting to find historical continuity. Brahms, a composer who always looked over his shoulder with great nostalgia, was the Romantic extension of the Beethovenian ideal.

The ability of the present to comprehend its own style in its historical role, to understand the re^flection of ~~its~~ the artistic image of its own scene may very well lead to a rejec-

rejection of the old. Thus, during the second quarter of the 18th century, a period nurtured by the developing Age of Reason, the trend toward a galant style of melodic and harmonic simplicity, resulted in a sometimes intolerant attitude toward great artistic achievements of the late Baroque. So it was that Johann Sebastian Bach, at the height of his creative powers, was regarded by many of his contemporaries as "the old man" who was too wrapped up in the intricacies of his complex, contrapuntal art, and did not know how to write with "Reason". Even his own sons, involved in the currents of the new style, looked upon his music with little sympathy or understanding.

Modernism in the past has also been regarded in a derogatory sense, reflecting the inability to comprehend historical continuity. At the beginning of the 17th century Monteverdi, monumental figure of the early Italian Baroque, was attacked bitterly for his "imperfections of modern music", the critic citing Monteverdi's abuse of the laws of harmony as ~~inadmissible~~ formulated by the masters of the 16th century. In his reply Monteverdi referred to the 16th century aesthetic expression as the "prima prattica" and to the new as "seconda prattica". But he clearly demonstrated that his new style was based completely on the old, that the new was a necessary modification of the old, conditioned by the new relationship of music and poetry. Not only did he not deny the past but he revealed the true nature of evolutionary change.

The simultaneous acceptance of both past and present is yet a different concept. ~~At~~ During the 17th century there was the interesting aspect of consciousness of historical difference in the reference to the existence of two styles. Simultaneously a composer may write in the stile antico or in the stile moderno. 16th century Palestrina becomes the symbol of the stile antico and it is not at all improper to write church music in his style, even though it was misunderstood. Secular music is cast in the stile moderno. Thus the same composer finds it possible to write in both styles. Certainly this is evidence of style consciousness, but it was a consciousness that was based on historical awareness. Certainly it is not a consciousness that is insecure, defensive, or belligerent. Both the old and the new were acceptable. Each had its own specific function in society wherein its ~~validity~~ validity rested.

A gradual transition marks the evolution of the musical scene of the 20th century. Schöⁿberg's Verklärte Nacht is directly post-Wagnerian. The gradual breakdown of tonality is apparent afterwards. The twelve tone row technique is not a sudden arbitrary invention of the mind. It slowly evolves as a manifestation of the ultimate in variation. Step by step ~~one~~ as one proceeds through his compositions one can trace the slow emergence of this new technique. The opus 23 piano pieces are the final realization. First came the music, then the theory.

Strawinsky reveals the gradual transition towards his new concepts in his three great ballet works. Firebird is founded upon the direct traditions of his late 19th century background of Russian exoticism and French Impressionism. Petrouschka is a further extension of the ballet gesture motif, the individualization of the color apparatus and the reduction of the Romantic ~~emph~~ impetus. This is the bridge to the final denial and renunciation of the Romantic cult, the savage primitivism of Le Sacre du Printemps. These are but two examples of the transitional phase.

The historical continuity, the evolutionary aspect of the contemporary scene, can best be understood by referring to the causal underlying force of the syntax of the musical language of Western civilization. From the origins of poly¹phony in the 9th century, music began to assume its organizing force through the concept of tonality, the concept of a centrality of tone. The idea of a central key has already been achieved by the Notre Dame

composers of the ~~12~~ late 12th century. By the time we have reached the end of the middle ages the triad, the 1,3,5 or do-mi-sol chord has become the vertical entity to give explicit meaning to a tone. The triad is an aesthetic extension of the forces of nature as they are expressed in the overtone series. Compositions from this time on become extensions of this triad into the horizontal space that is conditioned by music as a time art. From this point on until the end of the 19th century we witness a gradual expansion of this basic, naturalistic syntax. Compositions become more chromatic, wander through ~~different~~ greater tonal areas and distances, intensify the accentuation of dissonance, make greater demands upon the ear. Finally the expanding universe of triadic tonality reaches its outermost limits and bursts.

Having gone beyond the boundaries of triadic tonality composers had to find new syntactical relationships. Each composer has attempted it in his own way; each composer wishes to evolve his own syntax. The evolution of the twelve-tone row technique is an example of a very concrete system of tone relationships which was achieved evolutionally as the result of the drive towards the formulation of a new syntax. It is ~~for~~ this character of concreteness of relationships that has attracted many young composers. In contrast to this aesthetic approach I might cite the results of Hindemith's evolution of a language based on tonality in which the relationships of both linear and vertical elements are so ordered that he was able to set them down in his treatise,

"The Craft of Musical Composition". Indeed, if one follows assiduously the exercises and disciplines in Book II of this work in its entirety one will end up by writing in the style of Hindemith. There are ~~XXXXXXXXXX~~ other composers who have been able to achieve individuality of syntax style. On the other hand there are others who have freely wandered from one syntax to another. For example, in one of his most recent excursions Strawinsky has essayed the path of the serial or twelve tone row as a *modus operandi*.

Let us remember that the artist is that person who has been able to express more sensitively than anyone else the spirit-the Zeitgeist of his society. If his society cannot comprehend this expression than he is viewed as a "modern", but "modern" is used in a somewhat derogatory sense. If we as a society find difficulty in understanding the art music of our time there are historical reasons. Here lies the paradox. We are creatures of the 20th century, but we were born with 19th century ears. We were completely attuned, from the first songs we heard in the cradle, to the condition of the triad and its time integrating force of Key and tonal centerness as the basis for hearing unity. Melody that moves through and around the triad is, through our conventional conditioning immediately grasped as an entity. Harmony and key significance is intuitively sensed by the ear. Ears of the past cannot listen to music of the the present in the frame of reference of the past. It is not necessary

The last quartets and piano sonatas of Beethoven were too complex and too difficult to be understood by his contemporaries. But they were not rejected because the historical position of Beethoven consciously or unconsciously was understood. The historical continuum remained unbroken.

4

to reject the past, but the present must be listened to in its own terms.

Do not think that composers are not aware of the problem of communication with the audience. The reason for the more recent trend towards opera is possibly due to the awareness that through the dramatic stage the composer can communicate successfully. The sung word, the dramatic gesture, the enfolding of plot and characterization - these become the means through which the musical language can operate successfully. It does not matter to the audience that Alban Berg's "Wozzeck" is an exposition of abstract musical forms written in the twelve tone row technique. What ^{is} ~~is~~ important is the overwhelming dramatic force of the fusion of music and theater. But it is through the latter that the former communicates. Composers have also deliberately turned away from extreme complexity and sought ~~for~~ more simplicity of style. This is what Bartok ~~xxxxxx~~ strove to achieve in his last works, the 3rd Piano Concerto and the Concerto for Orchestra.

Just as in the modernism of the past, the present contemporary scene has achieved its character through a gradual evolutionary process unfolding out of the practices of the late nineteenth century. Unlike the processes of change of the past it is involved in a struggle ~~xxxxxx~~ to achieve language order. A common language is a very remote possibility. But in the rich varieties of possibilities new worlds of sound relationships will surely evolve as evidence of man's creative genius. The new paths have already been established.

The problem of communication ~~xxxx~~ exists but the listener bears a great responsibility. Unlike painting, in which the expression on the canvas can be regarded as a total unit, music is a time art. What happens in the middle of a composition can only be understood in relation to what had occurred at the beginning. Therefore ~~xxxxxxxx~~ meaning is dependent on memory. It ~~may~~ may not be too difficult to recall the main theme of a Beethoven Sonata-Allegro movement, but memory is severely tried by the complex structure of contemporary language. Here ~~xxxxxx~~ the technological developments of our own time come so opportunely to the service of the listener. The recording makes it possible to hear the work again and again, thereby assisting the memory ~~in~~ in bridging the time gap. Continual rehearsals will break down the barriers of 19th century ear patterns, and, if the composition is ordered and ~~xxxxxx~~ architectonically unified it will eventually make sense.

By the end of this century the music of the past, the music of Bach, ~~xxxxxxxx~~ Mozart, Beethoven, Wagner, and the other towering figures of our past civilization will assume their proper historical context. They will continue to be enjoyed, to be revered, to be loved, but they will not overwhelm, they will not devour the music of the future present.