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Dear Reader,

It is with great pleasure that I welcome you to Vol. 32 of *Music Research Forum*! Throughout the past year, the journal has undergone some exciting changes including the arduous move to a digitized platform. This onerous task was not accomplished alone: throughout the past year, I had the extreme privilege of working closely with the brilliant, Drs. Stephen Meyer, Jenny Doctor, and Mark Konecny. When I expressed my interest in moving *Music Research Forum* to an online platform, all three of these individuals were instantly supportive and worked tirelessly at ensuring its transition. I have learned so much from them as an editor, scholar, and person. Thank you, Professors.

Musicology is becoming increasingly multi-disciplinary, therefore as the Editor, I wished to increase the breadth of its Call for Submissions. I was overwhelmed with excitement at the variety of submissions and topics, and myself along with the Editorial Board, found the selection process to be quite difficult. Needless to say, I am so pleased with the articles present in this volume. It was entirely unintentional, but both of the articles published in this volume are by composers, and it was my absolute pleasure working with them. To Neal and Ross, thank you for sharing your knowledge and trusting me with your scholarship.

I hope you enjoy this issue, and I hope this move to an online platform will promote a greater awareness of *Music Research Forum* and the musicological activity at the College-Conservatory of Music.

Very gratefully yours,

Kirsten M. Westerman

Music Research Forum

TO BE AIRBORNE: THE WARTIME SYMPHONIES OF BARBER AND BLITZSTEIN

Ross S. Griffey

Abstract

This article examines the context, composition, and reception of two works commissioned by the United States Army Air Forces during World War II: Samuel Barber's Second Symphony and Marc Blitzstein's Airborne Symphony. The first part of the article situates the two works within their time, surveying the uses of art music by the military during the war and explaining the high cultural status of the symphony as a genre during the 1940s. The second part demonstrates that both symphonies musically depict concepts then associated with flight, such as modernity, solitude, and adventure—sometimes in strikingly similar ways. Finally, the article considers the two works' reception histories, which have been negatively colored by their provenance in the war. The author suggests that, whatever the symphonies' flaws, they are due for reassessment: they evoke an era in which art music was valued across many layers of society, both for its prestige and its perceived communicative power—and that era deserves to be remembered.

Keywords

Samuel Barber – Marc Blitzstein – United States Army Air Forces – World War II – Flight – Symphony – 1940s American Culture

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Composers Samuel Barber and Marc Blitzstein are rarely associated with one another, despite being American musicians of the same generation. Barber's musical style was Romantic; Blitzstein's was eclectic. Barber's politics were opaque; Blitzstein's were strictly leftist. Barber's works are staples of the modern repertoire; Blitzstein's have nearly disappeared from the Western canon. Yet there are some surprising similarities between the two composers' lives. Both grew up near Philadelphia, with Barber in the suburb of West Chester and Blitzstein in Philadelphia proper. Both were among the earliest students of the Curtis Institute of Music, where they studied with Italian-American composer Rosario Scalero. Both were hailed for their idiomatic vocal writing. Both were gay men. And both served in, and were commissioned to write symphonies by, the United States Army Air Forces during World War II.[1] The resulting works—Barber's Second Symphony, for orchestra, and Blitzstein's *Airborne* Symphony, for speaker, male chorus, and orchestra—evoke ideas then associated with flight, including modernity, solitude, and adventure. But whereas Barber incorporated more dissonance and rhythmic irregularity into his music with this commission, Blitzstein continued honing the popular, almost cinematic style in which he was working at the time. Neither symphony, however, has enjoyed many performances since, perhaps in part due to the increased skepticism of the US military by artists that came with the Vietnam

1 Unlike today, the Air Force was then a part of the army, not an independent branch of the military.

War. In the following article, I suggest that these works are due for reassessment. Certainly, both have passages of compelling music, but their true worth lies in that they are both expressions of their time. The history of their genesis and composition evokes an era in which art music was valued across many layers of society, both for its prestige and its perceived communicative power—an era that deserves to be remembered.

Today, the thought of the Air Force commissioning a piece of concert music is almost unimaginable. Classical music has lost much of its social status, and modern American society is not conducive to national unity in wartime. Yet in the United States during the Second World War, music, and the performing arts generally, were associated with culture, freedom, and all that was worth fighting for. Writing for *The New York Times* in 1941, theater critic Brooks Atkinson captured the wartime ethos:

> The free arts of stage and screen, music, dancing, literature and painting are the essence of the faith we are preparing to defend. No one should take them lightly as agreeable diversions. They are It: they spread enlightenment, and they help create a flexible, rich and growing society.[2]

Theater was valued by the armed forces for its popularity and marketability. Over the course of the war, the army produced on Broadway *The Army Play by Play*, a collection of five one-act plays written by American soldiers. Additionally, the United Services Organization (USO), an army support agency, provided scripts for soldiers themselves to perform, and the Air Force hired playwright Moss Hart to write the laudatory *Winged Victory: The Army Air Forces Play*. Ticket sales for this production supported the Army Emergency Relief Fund.[3] Meanwhile, within the sphere of music, classical music in particular was imbued with social worth. In her exhaustive study of music in America during World War II, musicologist Annegret Fauser describes how, "in keeping with the ideologies of cultural hierarchy still prevalent in the 1940s, classical music was … cast as a mighty force for moral and emotional uplift that by its intrinsic power could affect listeners across all social and educational strata."[4] Furthermore, she explains, "Newly composed music was celebrated as an active contribution to the war effort, if just to resist defeatism: only a strong culture could continue to produce art that mattered."[5] Writing in the *Christian Science Monitor* about Barber's Second Symphony, Laura Haddock illustrates Fauser's argument well:

> Assignment by the Army Air Forces of Corporal Barber to write this symphony implies recognition that first-class American music is good American propaganda in the best sense of the word. Not only does such music have a good effect upon

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2 Brooks Atkinson, "Defense of the Arts," *The New York Times,* January 26, 1941. Atkinson, it seems, was already confident that America would soon enter the war.

3 Albert Wertheim, "The Dramatic Art of Uncle Sam: The Government, Drama, and World War II," *American Drama* 13, no. 1 (Winter 2004): 86–92.

4 Annegret Fauser, *Sounds of War: Music in the United States during World War II* (New York: Oxford University Press, 2013), 40.

5 Ibid., 55.

> morale in our own ranks, but it is expected to introduce fittingly the American spirit and the American musical genius to people of other lands.[6]

This social climate resulted in a great deal of music making. The military maintained several performing organizations, including the US Marine Band, the Army Air Force Band, the US Navy Band Symphony Orchestra, and the US Navy Band String Quartet, all of which gave numerous concerts, primarily of nineteenth-century repertoire, for both troops and civilians.[7] The USO, meanwhile, helped organize concerts for troops stationed in the United States and abroad, some of which featured the classical stars of the day. Isaac Stern performed in the Pacific, Yehudi Menuhin played in London, and Lily Pons sang in Burma, accompanied at the piano by her husband Andre Kostelanetz.[8] The Army's own Special Services Department also provided musical entertainment for troops. Its roles were numerous. Composer Robert Ward, who served as an army band director, doubted anyone could "give a full picture of the musical activity sponsored by the Special Services,"[9] but its general focus was on troops stationed abroad, especially those in places too dangerous to host civilian performers. Popular music comprised much of the material issued by the Special Services, (the widely distributed *Army Hit Kit,* for example, featured sheet music and lyrics for popular songs), but classical music was gradually incorporated into the repertoire featured on V-Discs, 78-rpm recordings sent to army bases around the world.[10]

As these designated groups were entertaining American troops, the Office of War Information (OWI), courted listeners abroad. The OWI did not consider music a primary concern, but it nonetheless supported the recording and broadcasting of radio programs across the world. The agency worked with numerous American composers over the course of the war, including Barber and Blitzstein, as well as Henry Cowell, Elliott Carter, and Colin McPhee, Aaron Copland, and Kurt Weill. With the help of composers such as Cowell and McPhee, who were educated in non-Western music, the agency programmed works of Chinese folk song and Javanese gamelan music to appeal to local tastes. Yet, because it demonstrated that the United States had not only military but also cultural prowess, American classical music was important to the agency as well, and it funded several major new works, including Barber's *Capricorn Concerto.*[11]

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6 Laura Haddock, "Boston Hears Symphony Dedicated to Air Forces," *Christian Science Monitor*, March 3, 1944.

7 Fauser, *Sounds of War*, 26–32.

8 Ibid.*,* 37–50.

9 Robert Ward, "Letter from the Army," *Modern Music* 20, no. 3 (March-April 1943): 172.

10 Fauser*, Sounds of War,* 113–122. According to Fauser, the V-Disc program illustrates the debate within the Army between encouraging music making—best achieved with popular song—and encouraging cultural education—best achieved with classical music.

11 *Sounds of War,* 76–93.

As an emblem of nationhood and an indicator of cultural maturity, the genre of the symphony was well suited to fulfilling the functions of entertainment, moral instruction, and propaganda accorded to classical music during the Second World War. The symphony's status in the United States dates to the late nineteenth century, when many Americans felt their nation had achieved societal independence while lacking its own artistic identity. American composers were eager to remedy this deficit by producing music that would rival Western European culture.[12] Because of the symphony's rich history as a genre full of communicative power, it was the ideal vehicle for American composers to seek cultural parity with the Old World. By the 1880s, conductors including Anton Seidl, Walter Damrosch, Franck Van der Stucken, and Henry Krehbiel promoted concerts featuring American symphonists such as John Knowles Paine, George Chadwick, and Amy Beach. In 1892, New York philanthropist Jeannette Thurber recruited Antonin Dvořák to head her newly established National Conservatory and help America discover its musical voice. Dvořák's *New World Symphony*, with its echoes of African-American and Native American melodies, became a model for a generation of American composers seeking a distinctive, national sound.[13] A period of greater experimentation in symphonic form, with less emphasis on nationalism, followed in the 1920s, but by the 1930s, American composers had renewed their ties with nineteenth-century models and the ideal of a national sound. The exigencies of the Great Depression inspired many composers to write with a broad public in mind: Copland famously sought to find a style "both simple and direct"; Virgil Thomson employed cowboy folk tunes and Protestant hymns in his film scores; and Roy Harris promoted his ties to a semi-mythical West.[14] Their aesthetics transferred well onto the genre of the symphony. Of symphonic composers from this time, Nicholas Tawa explains,

> [They] sought to make the term 'symphony' indicate a recognizable form that respected its own conventions and norms and proved welcoming to audiences. As for content, they most often chose to adhere to an elevated subject—one that symbolized their ideals and those of a free people.[15]

With its traditional roots and public character, then, the symphony was well placed to become, in Fauser's words, "the crowning genre of musical Americana during World War II."[16] As Blitzstein wrote to composer David Diamond, "Of course symphonies

12 Jessica C. E. Gienow-Hecht, *Sound Diplomacy: Music and Emotions in Transatlantic Relations, 1850–1920* (Chicago: University of Chicago Press, 2009), 153–154.

13 Joseph Horowitz, *Classical Music in America: A History* (New York: W. W. Norton & Co., 2007). See 97–110 for discussion of Paine, Chadwick, Beach, and others, and 222–231 for discussion of Dvořák in America. For further discussion of Thurber's National Conservatory, see Emanuel Rubin, "Jeannette Myers Thurber and the National Conservatory of Music," *American Music* 8, no. 3 (Autumn 1990): 294–325.

14 Nicholas Tawa, *The Great American Symphony: Music, the Depression, and War* (Bloomington: Indiana University Press, 2009), 18–20. Horowitz, *Classical Music,* 433–445 (Copland quoted on p. 435).

15 Tawa, *Great American Symphony,* 20. See 17–30 for an overview of the public role of the symphony during the early to mid-twentieth century.

16 Fauser, *Sounds of War,* 255.

must be written now."[17] Yet during the war, no American composer and no American symphony could escape comparison with Soviet composer Dmitri Shostakovich and his "Leningrad" Symphony. The circumstances of its composition—begun in besieged Leningrad and completed after evacuating the city—were dramatic; its program—the depiction of "the simple, peaceful life" interrupted by war—was immediately accessible; and its American broadcast premiere—by Toscanini and the NBC Orchestra on July 19, 1942—was a sensation, ultimately prompting *Time* magazine to feature the composer on its cover.[18] The Seventh quickly became the exemplary war symphony, both for orchestras and for some composers. Every major American orchestra performed the work between July 1942 and January 1943, with the NBC Symphony Orchestra and the New York Philharmonic both performing it twice.[19]

Harris responded to the work by dedicating his Fifth Symphony to the people of the Soviet Union ("Comparison with the Shostakovich *Seventh* is inevitable," wrote composer and critic Charles Mills), and Copland praised Shostakovich for "[making] the music of a living composer come fully alive for a world audience."[20] Even criticism of the Seventh reveals the special status it held during the war. Virgil Thomson, lamented that Shostakovich's then recent symphonies, including the Seventh, were promoted to the public as "models of patriotic expression."[21] Barber and Blitzstein, for their part, were both aware of Shostakovich's symphony as they were writing their own. Barber told *Newsweek* magazine that he was "very happy that America is beginning to use composers in the same way Russia is using Shostakovich," and for musicologist Christopher Gibbs, "the model of the Seventh is clear" in Barber's Second Symphony.[22]

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17 Quoted in Eric Gordon, *Mark the Music: The Life and Work of Marc Blitzstein* (New York: St. Martin's Press, 1989), 232.

18 Laurel E. Fay, *Shostakovich: A Life* (Oxford: Oxford University Press, 2000), 123–133.

19 Christopher H. Gibbs, "'The Phenomenon of the Seventh': A Documentary Essay on Shostakovich's 'War' Symphony," in *Shostakovich and his World,* ed. Laurel E. Fay (Princeton: Princeton University Press, 2004), 64, 97.

20 Charles Mills, "Over the Air," *Modern Music* 20, no. 3 (March-April 1943): 209 (italics original); Aaron Copland, "From the '20s to the '40s and Beyond," *Modern Music* 20, no. 2 (January-February 1943): 82.

21 Virgil Thomson, "Masterpieces," *New York Herald Tribune,* June 25, 1944.

22 Barber quoted in Barbara Heyman, *Samuel Barber: The Composer and His Music* (New York: Oxford University Press, 1992), 237; Gibbs, "Phenomenon," 101–102. I find Gibbs's assessment of Shostakovich's influence on Barber too strong. Barber may have been influenced by the *idea* of the Seventh, but I hear few overt similarities between his concise, angular symphony and Shostakovich's sprawling, melodic one. Nevertheless, Barber and Shostakovich seem to have admired each other's music. In the

Meanwhile, Blitzstein remained "particularly mindful" of the Seventh, according to musicologist Howard Pollack. After hearing the symphony in London in November 1942, Blitzstein suggested that it put music "on the map as a positive weapon in winning the war."[23] Shostakovich's symphony was not a permanent fixture in the American concert hall during the war—performances declined as rapidly in 1943 as they had increased in 1942— but its topicality and popular success left a lasting impression on many American composers.[24]

In December 1942, Blitzstein proposed to his commanding officer, Colonel Beirne Lay, that he write "a big concert work on the subject of the air-force."[25] Because Lay had already encouraged Blitzstein to think about how he could apply his musical talent productively, Blitzstein had started planning earlier that month to write a "big work" that would be "adopted to propaganda purposes for the Air Force."[26] It would be, he said, "a big throw."[27] Following Blitzstein's proposal, Colonel Lay arranged for the composer to receive a promotion from private to corporal to ensure that he had enough time to compose. For several months, Blitzstein was freed from military duties and lived with a friend in London while working on his symphony. Barber's experience was similar. After submitting a proposal to the army to write a symphony about flight in August 1943, he was transferred to the headquarters of the Air Force in Fort Worth, Texas, where he was put in contact with General Barton Yount, who proved enthusiastic about Barber's proposed project. In order to guarantee that the composer had the best working conditions possible, Yount assigned him to West Point and allowed him to work from his home in Mount Kisco, New York.[28]

It is not clear how much either composer knew about the other's project. Though Blitzstein proposed his symphony eight months before Barber did, it was not yet

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early 1940s, Shostakovich requested scores and parts of Barber's orchestral music, and in 1949 Barber was disappointed not to meet Shostakovich when he was in New York. The two finally met in Moscow in 1962, when Barber was invited to attend a meeting of the Congress of Soviet Composers. See Heyman, *Composer,* 212, 237n, 414.

23 Howard Pollack, *Marc Blitzstein: His Life, His Work, His World* (New York: Oxford University Press, 2012), 285.

24 Gibbs, "Phenomenon," 99–103. According to Gibbs, "The Seventh soon faded from American concert life, especially from the repertory of the leading orchestras;" but then, "after decades of near oblivion in America, performances and recordings of the symphony surged in the 1990s," partly owing to the reassessment of Shostakovich's politics in the wake of Solomon Volkov's *Testimony* and Ian MacDonald's *The New Shostakovich*.

25 Pollack, *Blitzstein,* 282.

26 Fauser, *Sounds of War,* 261.

27 Pollack, *Blitzstein,* 282.

28 Heyman, *Composer,* 212–218.

publicized, and Barber is unlikely to have heard about it (though he may have been aware of Blitzstein's *Freedom Morning*, a work for chorus and orchestra composed and premiered in 1943). But as Barber wrote to his uncle, Sidney Homer, the subject of flight "is of great fascination to the public and is being celebrated in all the arts." The two composers may therefore have simply landed on the same subject independently.[29] Fauser notes that the public at the time was captivated with the exploits of Amelia Earhart and Charles Lindbergh. Flight-themed pieces of music from the early twentieth century, meanwhile, include Leo Ornstein's *Suicide in an Airplane*, George Antheil's *Airplane Sonata*, Elie Siegmeister's *Toccata on Flight Rhythms*, and Kurt Weill's *Der Lindberghflug.* And flight was in the news: the Royal Air Force helped Britain repel the threat of German invasion in the Battle of Britain in 1940, and President Franklin D. Roosevelt, recognizing the important role air power would play in the incipient war, spurred heavy investment in the Army Air Forces in the summer of 1941.[30]

In proposing to write music*,* Blitzstein was not seeking to avoid his military duties. He was enthusiastic about the war, and upon enlisting, he hoped to get as close to the front as possible. Pollack explains that Blitzstein's dedication to the war stemmed in part from his political alignment with communism. Blitzstein saw the war as "a great moral struggle, a fight not only against fascism, but for the common man, part of a struggle, in his estimation, that had predated the war and that would continue afterwards." Furthermore, as Pollack suggests, "all diplomatic and military cooperation between the Western democracies and the Soviet Union especially delighted him."[31] His politics closely aligned with contemporaneous ideals, when, as Elizabeth Crist explains, "many on the Left looked to complete the unfinished project of American democracy" through the Second World War by using the social change effected by the Civil War as their model. For them, Crist explains, "the New Deal was to be a second emancipation, the war against fascism to usher in a second reconstruction of American democracy and inaugurate the century of the common man."[32] Even before he enlisted, Blitzstein believed that music could be harnessed to the war effort. Writing for *The New York Times* in 1942, he argued that "in a time of war everybody, everything must do a job. Music no less than machine-guns has a part to play, and can be a weapon in the battle for a free world."[33] To this end, he planned for the *Airborne* Symphony to have particular appeal to his fellow soldiers, and he originally hoped that its chorus would consist of military personnel. As he wrote to Copland, "I wrote [the symphony] for those kids you

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29 Quoted in Heyman, *Composer,* 216. Though no longer novel, flight continues to be depicted in the twenty-first century in works such as William Bolcom's *Inventing Flight,* and Ricky Ian Gordon's "Night Flight to San Francisco," from his opera *Angels in America.*

30 R. A. C. Parker, "Britain, Battle of," *Oxford Companion to British History*, second ed., *Oxford Reference Online,* accessed April 13, 2018; Tami Davis Biddle, "Air Force, U.S.: Predecessors of, 1907–46," *Oxford Companion to American Military History, Oxford Reference Online,* accessed April 13, 2018.

31 Pollack, *Blitzstein,* 270–271.

32 Elizabeth Crist, *Music for the Common Man: Aaron Copland during the Depression and War* (New York: Oxford University Press, 2005), 148–149.

33 Marc Blitzstein, "Composers Doing Their Stuff," *The New York Times*, May 3, 1942.

see walking along the streets here wearing their jaunty wings. And if they like it … why I'll consider it a job well done."[34] Copland likely read Blitzstein's missive positively, for, whether consciously or not, Blitzstein followed Copland's 1940 injunction in the pages of the journal *Twice a Year*: "It is not a time for poignantly subjective lieder, but a time for large mass choral singing. It is the composer who must embody new communal ideals in a new communal music."[35]

The result of Blitzstein's efforts, an hour-long work scored for orchestra, speaker, tenor, bass, and male chorus, is difficult to categorize. Blitzstein described the *Airborne* Symphony in a variety of ways, including "lyric symphony," "ballad symphony," "dramatic oratorio," "oratorio," "dramatic suite," and "tone poem."[36] To these labels, later commentators have added "cantata," "symphony-cantata," and "dramatic cantata."[37] The work has few direct counterparts, though in its use of speaker and chorus, and in its patriotic sheen, it resembles both Copland's *Lincoln Portrait* and William Schuman's *A Free Song (Secular Cantata No. 2)*.[38] Eric Gordon has also suggested that Blitzstein was familiar with British composer Inglis Gundry's *Five Bells*, a work for chorus and orchestra based on the composer's experiences in the Royal Navy.[39] As with many of his dramatic works, Blitzstein wrote the libretto for the *Airborne* Symphony himself. The piece consists twelve movements grouped into three sections: the first part outlines the history of flight, from Mesopotamian legends to the Wright brothers; the second depicts the destructive use of air power by the Axis countries; and the third celebrates the energy and resolve of the Allied air forces (see Figure 1).

Part I	1. Theory of Flight
	2. Ballad of History and Mythology
	3. Kitty Hawk
	4. The Airborne
Part II	5. The Enemy
	6. Threat and Approach
	7. Ballad of the Cities
	8. Morning Poem
Part III	9. Air Force. Ballad of Hurry-Up
	10. Night Music. Ballad of the Bombardier
	11. Recitative. Chorus of the Rendezvous
	12. The Open Sky

Figure 1: Order of movements in Blitzstein's *Airborne* Symphony

34 Pollack, *Blitzstein*, 283.

35 Crist, *Common Man,* 148.

36 Pollack, *Blitzstein,* 285.

37 K. Robert Schwarz, "Grandiose Patriotic Fervor Soaked in Jazz, Blues, and Pop," *The New York Times,* April 30, 1995; Olin Downes, "Audience Cheers Blitzstein Work," *The New York Times,* April 2, 1946; Tawa, *Great American Symphony,* 137.

38 Blitzstein may not have heard the former and could not have heard the latter, however, before leaving the United States for London.

39 Gordon, *Mark the Music*, 277.

One of the work's most striking features, a spoken, unaccompanied poem recited at the end of the second part, indicates that Blitzstein viewed the text as an essential, and perhaps even the predominant, element of the composition.[40]

Blitzstein employs a colorful percussion section, including a wind machine, wood blocks, and a ratchet, in order to evoke mechanized flight. Moreover, the *Airborne* Symphony is an exuberant agglomeration of musical styles, ranging from big band to folk to classical. In writing about the symphony's premiere for the *New York Herald Tribune,* Virgil Thomson compared Blitzstein's musical style to theatrical staging, writing,

> He sets stylistic formulas against one another in much the same way that a stage director will turn on his scene spotlights, floodlights, footlights, and borders, composing these for expressive purpose rather than for any mere display of his equipment.[41]

Listeners could just as easily draw a link to film scores. By this time in his career, Blitzstein had completed eight film scores and even briefly considered incorporating a motion picture element into the *Airborne* Symphony. The opening of the seventh movement, "Ballad of the Cities," demonstrates how Blitzstein liberally deploys different musical styles to shift affect and setting. At the beginning of the movement, the speaker intones the names of cities damaged by Axis air raids. The steady meter, dark timbres, and modally inflected minor key suggest a funeral march, adding gravitas to the text. The impression of film music is strongest here—the listener can easily imagine a camera panning over images of destroyed cities as the music plays. With the entry of the chorus, the funeral march transforms into a requiem, as the music takes on a religious air. Blitzstein then stages an intimate moment: the global gives way to the local as the chorus gives way to a tenor and bass duet, wherein the two soloists describe the mangled shell of a bombed house. Here, the stepwise, modal melody evokes folk music, amplifying the domestic setting of the house. But with a sweeping gesture, the strings usher in a forceful orchestral interlude that returns the listener to the broad canvas of Europe. The suggestions of film, sacred, and folk music found here are not isolated to "Ballad of the Cities." In "Ballad of the Bombardier," in which a young pilot writes a letter home to his sweetheart, Blitzstein employs a folk idiom to convey the man's homesickness; and in the final movement, the victorious "Open Sky," he uses the chorus and chimes to create a religious atmosphere, musically affirming the moral rightness of the Allied cause.

Blitzstein thus fully committed himself to making his impressions of the Air Force discernible to listeners in the *Airborne* Symphony. The degree to which the idea of flight or the war informed Barber's composition of his Second Symphony, by contrast, is unclear and contested. Unlike Blitzstein, Barber did not voluntarily enlist in the army, and his proposal for a symphony came partly out of a desire to escape from what he

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40 Blitzstein used spoken text in both *The Cradle Will Rock* and *No for an Answer,* but in those cases it is used to advances the narrative. In the *Airborne* Symphony, however, Blitzstein treats "Morning Poem" as the equal of its neighboring movements.

41 Virgil Thomson, "Good Music, Poor Literature," *New York Herald Tribune*, April 2, 1946.

found to be an onerous desk job.[42] Once he secured support for his proposal, though, Barber launched himself enthusiastically into the project. While in Fort Worth, Barber spoke with pilots who returned from combat about their "various mental problems and fears," even reporting to his uncle that,

> Many pilots talked about the sensation of flying, the lack of musical climax in flying, the unrelieved tension, the crescendo of descent rather than mounting, and the discovery of a new dimension. How to put this in music, I do not know…. In some way I will try to express some of their emotions.[43]

Barber also accompanied pilots on training runs several times, including at least once in the dark. His flight at night may have contributed to his decision to score the second movement with an electronic tone generator, which was created expressly for the symphony. The machine was designed to imitate the sound of a radio beam, which Barber characterized as, "the only connection with civilization down below" during nighttime flights.[44]

Shortly after completing the symphony, Barber described it as following to his uncle: "The first movement tries to express the dynamism and excitement of flying—and ends way up 50,000 feet! The second … might be called a solo flight at night."[45] Then, he reportedly told the *Christian Science Monitor* that "he had not tried to depict anything as tremendous as the whole Air Force or the heat of battle, but had applied himself solely to the story of the pilot himself."[46] Yet, at the symphony's Boston premiere, Barber disavowed any sort of program, and the program notes for the evening cautioned the audience that the composer had "made no attempt to describe a scene or tell a story."[47] Barber's adamant rejection of a program for the symphony was perhaps an attempt to prevent it from being characterized as a "war symphony." In his dissertation on Barber's war years, Jeffrey Marsh Wright demonstrates that composers including William Schuman, George Antheil, and David Diamond made similar efforts to keep their war-inspired works relevant outside the context of the conflict.[48] Wright suggests that Barber resisted a programmatic interpretation of his new symphony specifically because he

42 Heyman, *Composer,* 212. Barber held a desk job because of his poor eyesight. In Heyman's opinion, "Barber's low appetite for military duty was not for lack of patriotism but rather out of a desire to continue writing music."

43 Quoted in Barbara Heyman, *Samuel Barber: A Thematic Catalog of the Works* (New York: Oxford University Press, 2012), 247–248.

44 Heyman, *Composer*, 219.

45 Heyman, *Thematic Catalog*, 250.

46 Haddock, "Boston Hears Symphony."

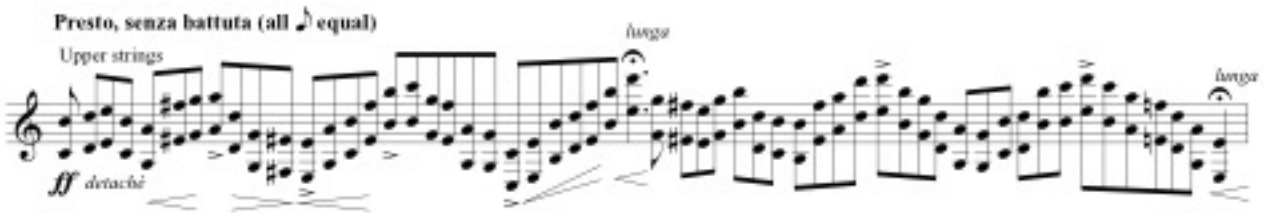
47 Quoted in Jeffrey Marsh Wright, "The Enlisted Composer: Samuel Barber's Career, 1942–1945" (PhD diss., University of North Carolina at Chapel Hill, 2010), 68.

48 Ibid., 82–85.

did not want it to be perceived by the public as propaganda.[49] If Wright's reading of the situation is correct, however, then Barber was being somewhat disingenuous—in 1942 he wrote to his friend Katherine Chapin, "It is strange that they do not use us composers more than they do for propaganda."[50] At the same time, Heyman observed that Barber was resistant to programmatic interpretations even those of his works with literary allusions, such as *Music for a Scene from Shelley* and the overture to *The School for Scandal*.[51] Barber took pains to clarify that the latter work was not program music, but rather "a musical reflection of the play's *spirit.*"[52] Critic L. A. Sloper took this same approach in his review of the Second Symphony: "Without attempting to tell a story," he wrote in the *Christian Science Monitor,* the symphony "undoubtedly reflects emotions raised by the composer's serving in the Army Air Forces."[53] *New York Times* critic Olin Downes, however, found Barber's denial of a program "a trifle casuistic," citing Barber's use of the tone generator to suggest a radio beam.[54]

Regardless of whether the Second Symphony should be labeled as programmatic, impressions of flying, such as those described by Barber to his uncle, manifest themselves in the music. The first movement ends in the high register of the orchestra, with violins sustaining soft, high notes above recollections of earlier themes in the winds and piano. By ending the movement in this way, Barber echoes the experiences of the pilots who described the feeling of crescendo in descent rather than ascent. The high-register ending also suggests that the metaphorical flight is still in progress, thus narratively justifying the second movement, which is alleged to depict flying at night.[55] In the third movement, Barber brings the listener back to the

Example 1. Barber, Symphony No. 2, third movement, m. 1. ©1950 by G. Schirmer Inc.



49 Ibid., 69.

50 Heyman, *Composer*, 212.

51 Ibid.*,* 86–87.

52 Quoted in ibid.*,* 87 (italics original). Despite Barber's best efforts to deflect claims of program music, even his friend Robert Horan described *Music for a Scene from Shelley* and Overture to *The School for Scandal* as "programmatic, incidental music" in a portrait of Barber written for *Modern Music* in 1943. See Horan, "American Composers XIX: Samuel Barber," *Modern Music* 20, no. 3 (March-April 1943): 162.

53 L. A. Sloper, "Barber's Second Symphony at First Hearing," *Christian Science Monitor,* March 4, 1944.

54 Olin Downes, "New Barber Work Honors Air Forces," *The New York Times,* March 10, 1944.

55 Heyman, *Composer,* 219.

ground. Barber was reported to have described the beginning of the third movement as representing a spiral, an effect he achieves by eliminating bar lines (one of only two times he does so in the piece) and by quickly shifting between registers (see example 1).[56]

The idea of a spiral recalls Barber's description of a harrowing flight he took in Fort Worth. During his stay, he accompanied pilots in a practice session in a Liberator bomber. As Barber later described, "I thought we would fly over Texas, possibly lunching somewhere and returning in style." In the event, he got far more than he expected. "We banked, we twisted and twisted, we turned, we dived, then the young pilots, who seemed almost too young and too small for the huge machine—they were only twenty-five—flew blindfolded." Despite the lack of an elegant luncheon, Barber reported that the experience "was fun in a raucous sort of way."[57]

More significant than how the act of flying itself informed the Second Symphony's composition is the role of the Air Force. Barber regularly reported on the composition's progress to a colonel at West Point, who encouraged Barber to incorporate modern, progressive elements into his symphony to reflect the modernity of the Air Force.[58] The colonel's request inspired Barber to incorporate the tone-generator into the second movement. Because the machine belied his denial of the symphony's programmatic elements, however, Barber remained ambivalent about the device, and he eventually replaced it with an E-flat clarinet in the 1947 revision of the symphony.[59] Barber incorporated modern musical language into the symphony more successfully. When compared to Barber's previous compositional output, this symphony's musical materials are remarkably terse and jagged. At the beginning of the war, Barber was deemed stylistically conservative in comparison to many of his American peers.[60] His musical training with Scalero was traditional and strict, and unlike many of his contemporaries, who looked to early twentieth-century France for inspiration, Barber looked to late nineteenth-century Italy and Germany. A few of Barber's early works, including the last movement of the Violin Concerto and the Second Essay incorporate harmonic dissonance and rhythmic irregularity, but these elements come across as digressions in essentially lyrical contexts.

By contrast, however, the Second Symphony, is permeated with dissonant harmonies, angular melodies, and significant use of percussion, all of which suggest a new direction in Barber's musical thinking. Prior to the symphony's premiere, the composer told the *Christian Science Monitor*, "I have not been confined in any limitations of techniques…. I have felt free to use any devices which I considered

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56 Ibid., 223.

57 Ibid., 216–217.

58 Ibid., 219.

59 Unfortunately, no recording of the original version with the tone generator exists, to my knowledge.

60 Tawa, *Great American Symphony*, 130.

would best express the mood, the adventure, the vivid action of the individual army flying man."[61] The opening major seconds of the first movement quickly indicate that, despite the movement's traditional sonata form, the Second Symphony is far different from its predecessors. Furthermore, the end of the development section of the first movement is notable within Barber's oeuvre for its lack of tonal center and its stringent, percussive effect.

Several works following the Second Symphony, including *Capricorn Concerto,* the Cello Concerto, and the Piano Sonata, Op. 26, share its propensity for dissonant melodic leaps, asymmetrical rhythms, and changes in meter, and in the Piano Sonata, Barber even experiments with twelve-tone technique. Listeners today cannot say conclusively whether the Air Force played a role in pushing Barber toward a new style—he may very well have explored these musical elements without the impetus of the war—but the evidence is nevertheless suggestive. The pressure from the Air Force for a modernist symphony, coupled with the Air Force's reputation as the most technologically advanced branch of the army, may have spurred Barber to extend his musical language. His experience in the service may have influenced his development as a composer and made possible some of his later compositions. It is also interesting that, in admitting greater harmonic and rhythmic complexity into his music, Barber was taking an opposite path from many American composers at this time. The tendency toward simplicity by American composers such as Copland and Thomson during the Depression has already been noted, and most maintained such a style through the war.

Blitzstein, too, was concerned with reaching a wide audience, and a deliberately pared-down style was one of many he adopted as the situation called for. And while several scholars have noted the role of the war in encouraging Copland to maintain a simplified style, Crist goes even further by writing, "Copland's attitude toward a new degree of accessibility in concert music was undoubtedly influenced by the [admiring] description of Soviet music in the pages of *Modern Music* as well as his involvement in the Communist movement."[62] While Barber's political ideology remains difficult to discern, he certainly was not a communist. Indeed, Benedict Taylor has characterized Barber's political attitude as being "marked by a 'non-ideological' humanitarianism," writing:

> Whereas Barber was perhaps sympathetic to the plight of the less fortunate and downtrodden … he was hardly a paid-up leftist nor even politically engaged. Rather, his aesthetic and (broadly) political views were characterized by a belief in the autonomy of the individual and a somewhat Romantic subjectivity.[63]

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61 Haddock, "Boston Hears Symphony."

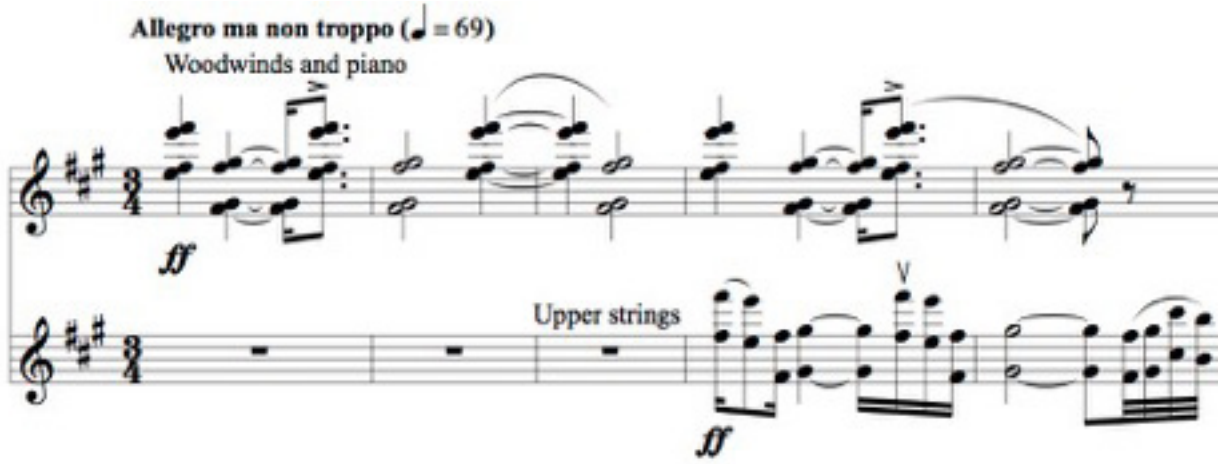
62 Crist, *Common Man,* 178.

63 Benedict Taylor, "Nostalgia and Cultural Memory in Barber's *Knoxville: Summer of 1915," Journal of Musicology* 25, no. 3 (Summer 2008): 226.

Barber is thus unlikely to have the fight abroad in World War II with the fight of the working class at home, as Blitzstein and Copland did.[64] And though Barber almost certainly would not have expressed his thoughts as such, it is intriguing to speculate about whether, like Crist, Barber perceived in his fellow Americans' newfound interest in musical simplicity a political statement, one with which he did not want to be associated.

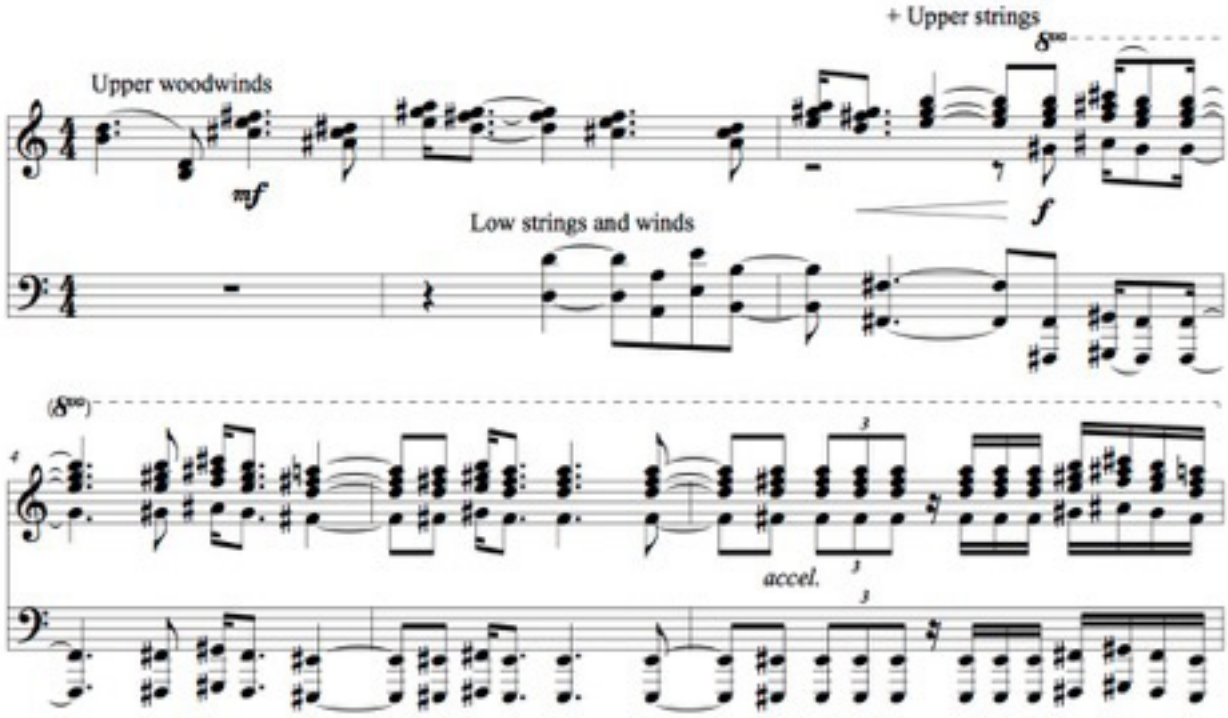
In any case, Barber's approach to modernism has some interesting similarities with Blitzstein's *Airborne*. The opening gesture of Barber's symphony, which is characterized by dotted rhythms and harmonic major seconds, bears a striking resemblance to the "Kitty Hawk" movement of Blitzstein's *Airborne*. Both movements contain passages with shrill seconds in the upper strings and winds and feature dramatic shifts in register (see example 2).

Example 2a. Barber, Symphony No. 2, first movement, mm. 1–5. ©1950 by G. Schirmer Inc.



64 For a discussion of the politics of Copland and several other of Barber's contemporaries, see Howard Pollack, "An Engaged Citizen," chap. 16 in *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Henry Holt and Company, 1999), 270–287.

Example 2b. Blitzstein, *Airborne* Symphony, "Kitty Hawk," mm. 5–10, transcription from photocopy of holograph of draft vocal score manuscript, New York Public Library.



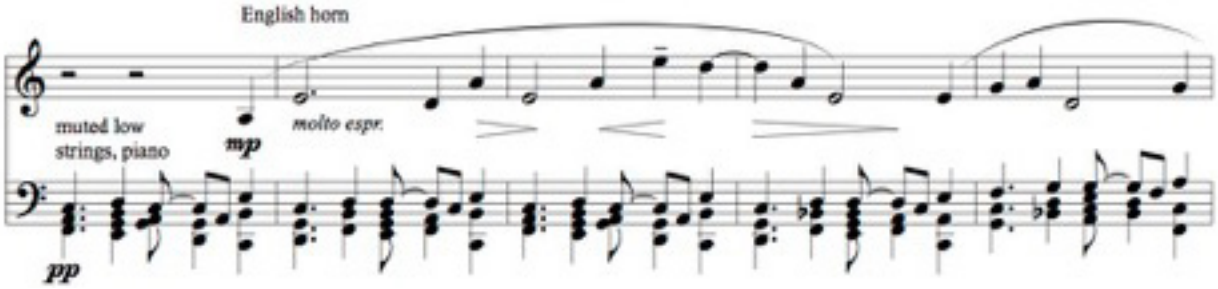
Barber's use of the tone generator also has a counterpart of sorts in Blitzstein's use of a solo ratchet, meant to depict war machinery in the fifth movement of *Airborne,* titled, "The Enemy." These examples show how the two composers, whose previous compositional idioms were tonal and tuneful, reached for recognizably "modern" sounds in their symphonies to depict mechanized warfare, and potentially to depict flight as well. When they wrote their symphonies, commercial air travel was limited, and the airplane would have been a novel, modern craft to many audiences in 1940s America. It is important, however, to distinguish between Barber's modernisms, which define his symphony's character, and Blitzstein's, which are used to set certain scenes. Unlike Barber, Blitzstein embraced a range of musical styles, switching between them whenever necessary. By the time Blitzstein wrote his score for the film *Valley Town: A Study of Machines and Men* in 1940*, "*mechanistic gestures" had already been a part of his musical vocabulary, according to Pollack.[65]

Both pieces also share depictions of pilots during night flights. While the dramatic situations are not identical—Barber's pilot is actually in the air while Blitzstein's is writing a letter during a blackout in England—they share musical similarities. Both movements open with solo woodwind melodies above lush string chords. The timbral disparity between the woodwinds and strings, coupled with the isolated woodwind

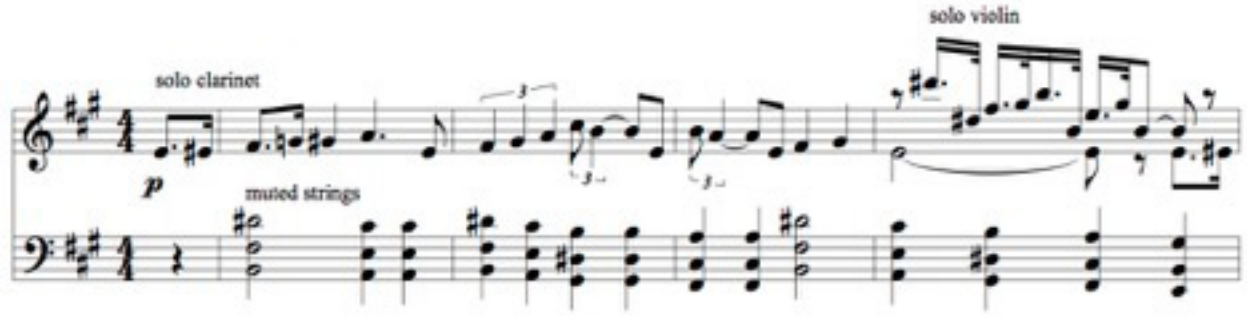
65 Pollack, *Blitzstein*, 246.

parts above the densely populated string section, creates a strong sense of solitude, suggesting a lonely flyer above the clouds (see example 3). Again, it is interesting that both composers use similar imagery and compositional technique to create contrasts in mood within their symphonies. In both cases, the focus on a solo instrument is dramatically effective because it evokes a subject matter far more personal and relatable to listeners. In drawing these comparisons, the author does not wish to suggest that either composer was aware of what the other was writing—only that the similarities between the two symphonies demonstrate how, for all their differences as composers, Barber and Blitzstein occasionally share musical and dramatic impulses.

Example 3a. Barber, Symphony No. 2, second movement, mm. 8–12. ©1950 by G. Schirmer Inc



Example 3b. Blitzstein, *Airborne Symphony,* "Night Music: Ballad of the Bombardier," mm. 1–4. Transcription from photocopy of holograph of draft vocal score manuscript, New York Public Library.



Because both symphonies were products of idiosyncratic circumstances rather than some sort of organized commissioning program, they were never performed together by the Air Force; few listeners of the 1940s would have had the opportunity to compare the two works. At their premieres, both works were enthusiastically received, and their connections to the Air Force were celebrated by audiences and critics alike. Serge Koussevitzky led the Boston Symphony Orchestra in the first performance of Barber's Second Symphony on March 3, 1944, and in New York a week later. Early reviews were generally positive, heralding the symphony as "close-knit and concise,"

"clear and strong," and "ambitious."[66] Copland thought the piece "showed [Barber] to be getting less stuffy," and for Vincent Persichetti, it "mark[ed] Barber's first venture into truly creative composition."[67] Writing in *Modern Music,* Moses Smith articulated a connection between Barber's change in style and the war: "In this work, dedicated to the Army Air Forces, Barber strikes out boldly and admirably on a new path…. It is of our time, and that means time of war."[68] Blitzstein's *Airborne* Symphony also garnered positive reviews upon its premiere. Owing to Blitzstein's work for the OWI and the increased pace of the war in Europe in 1944 and 1945, the symphony was not performed until April 1946, when Leonard Bernstein led the New York City Symphony in a performance featuring Orson Welles as speaker. In a review for *The New York Times*, Downes praised the symphony, calling it "a significant score" and "first-class theater," and reported that the audience received the work well.[69] According to Pollack, the occasion was "one of the great popular successes of Blitzstein's career."[70]

Yet despite their initial triumphs, both symphonies have fallen into obscurity since the war. In the case of the Barber, this is due partly to its unavailability for twenty years. After revising the symphony in 1947, Barber gradually grew dissatisfied with it, eventually withdrawing it from his catalog in 1964 and destroying the parts. Copies of the score survived in libraries, but the lack of parts discouraged performance. Several years after Barber's death in 1981, a set of parts were found in a London warehouse, and the symphony is once again available to orchestras.[71] But the work has also suffered because of its association with the war. Hans Heinsheimer, Barber's publisher at G. Schirmer, believed that Barber withdrew the work "because he wrote it under duress."[72] Yet Barber never implied being unhappy while writing the symphony, and in fact thought it his best work when he finished it.[73] Even so, writing fifty years apart, Thomson and Pollack agree that, "Barber was not temperamentally suited for the strong

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66 Downes, "New Barber Work" and Sloper, "Barber's Second Symphony."

67 Copland to Minna Lederman, Tepoztlan, Mexico, October 6, 1944, in *The Selected Correspondence of Aaron Copland,* ed. Elizabeth B. Crist and Wayne Shirley (New Haven: Yale University Press, 2006), 169–170; Vincent Persichetti, "Current Chronicle: Philadelphia," *The Music Quarterly* 35, no. 2 (April 1949): 296.

68 Moses Smith, "Americans and Shostakovitch in Boston," *Modern Music* 21, no. 4 (May-June 1944): 252.

69 Downes, "Audience Cheers Blitzstein Work," *The New York Times,* April 2, 1946.

70 Pollack, *Blitzstein,* 290.

71 The set of parts was for the revised 1947 version of the symphony. G. Schirmer reissued the full score in 1989.

72 Hans Hensheimer, interview by Peter Dickinson, New York City, May 13, 1981, in *Samuel Barber Remembered: A Centenary Tribute,* ed. Peter Dickinson (Rochester, NY: University of Rochester Press, 2010), 159–160.

73 Wright, "Enlisted Composer," 69.

public statement that the times called for."[74] The composer himself justified withdrawing the work on the grounds that "times of cataclysm are rarely conducive to the creation of good music, especially when the composer tries to say too much."[75] And though the symphony enjoys somewhat more esteem today, having received three commercial recordings since its resurrection in the 1980s, there remains a nagging sense that it is, as one critic recently put it, "middle-drawer Barber."[76] Blitzstein's *Airborne* Symphony did enjoy some popularity in the decade after the war, but has since been dubbed "dated," "hokum," a "period piece," and more poetically, "a faded bouquet of corn flowers."[77] Writing in 1976—only a year after America's ignominious exit from Vietnam—*New York Times* critic Donal Henahan was quite frank when he mentioned that the Air Force having commissioned the symphony was "a strike against it immediately."[78]

In 1995, Leon Botstein thoughtfully questioned, "Fifty years after [the end of the WWII], why do some works written in those years still speak to us and others not, despite a shared and attractive noble purpose?"[79] Barber and Blitzstein's symphonies capture Botstein's dilemma well, but provide no clear answers. Modern listeners are familiar with the evils of state-controlled music in the Soviet Union and other totalitarian regimes of the twentieth century and are consequently suspicious of music written under the auspices of government; and, after Vietnam and subsequent wars, some Americans now distrust the military as well. How todays' audiences perceive music is inevitably colored by their beliefs and experiences—they cannot hear or judge these symphonies exactly as audiences of the 1940s did. Yet whatever the symphonies' musical or political merits, listeners should remember two things. Firstly, both symphonies were written in earnest. Even those critics who mock the *Airborne* Symphony should acknowledge that, as Downes observed after its premiere, Blitzstein "puts something over the footlights that he strongly believes in, and he drives this home with all the musical and dramatic power he can summon."[80] Secondly, and perhaps more importantly, both symphonies

74 Howard Pollack, review of Samuel Barber, *Second Symphony*, Op. 19, New York: G. Schirmer (Hal Leonard), 1950 (reissued 1990), *Notes* 47, no. 3 (March 1991): 959. Thomson's perspective is similar: "I am inclined to think that the commission to write a work glorifying the Army Air Forces has led [Barber] to try his hand at a publicitary task for which he has little taste and less preparation" ("Music: More Barber," *New York Herald Tribune*, March 10, 1944).

75 Heyman, *Composer*, 230.

76 Allan Kozinn, "Populism and High Art in Concordia Bill," *The New York Times,* October 27, 1991.

77 Allan Kozinn, "A Program Served with a Side of Wings," *The New York Times,* April 28, 2010; Bernard Holland, "3 Works from 3 Countries at War's End," *The New York Times,* May 2, 1995; K. Robert Schwarz, "Grandiose Patriotic Fervor"; Donal Henahan, "Music View: A 'Ruptured Duck' That Just Will Not Fly," *New York Times,* August 15, 1976.

78 Donal Henahan, "Ruptured Duck," *The New York Times,* August 15, 1976.

79 Leon Botstein, "After Fifty Years: Thoughts on Music and the End of World War II," *Musical Quarterly* 79, no. 2 (Summer 1995), 230.

80 Downes, "Audience Cheers."

are reminders of an era in which classical music was valued by a broad swath of the population, from military generals and newspaper critics to army privates and laymen. Contrary to Donal Henahan, who, with his post-Vietnam perspective, thought America's World War II-era music "a national embarrassment," I find that this music reflects an idealistic society, one that believed classical music could be a small but vital part of the war effort.[81] That America's senior military officials had enough faith in music's power to effect change that they commissioned symphonies from two leading composers is notable; that they initiated the many other musical projects described above is equally laudable and impressive. Even those who would cast a skeptical eye toward the wartime symphonies of Barber and Blitzstein, then, should not discount their generation's belief in the potent, transformative power of music.

About the author

American composer Ross S. Griffey is the recipient of several national and regional awards, including an ASCAP Morton Gould Young Composer Award, first prize in the Voices of Change/ Dallas Symphony Orchestra Texas Young Composers Project, and winner of the New York Composers Circle Competition. Recent and notable performances of his work include the premiere of Essay, for orchestra, by the Juilliard Orchestra and Jeffrey Milarsky; a staged version of Three Whitman Songs, for mezzo-soprano and chamber ensemble, by the Secret Opera; and a performance of A Catalogue of Agonies as part of an installation piece by the California-based artist and musician Julie Zhu. As a composer, Mr. Griffey has participated in festivals including June in Buffalo, in New York, and the Conservatoire Américain, in Fontainebleau, France. As a writer he attended the Rubin Institute for Music Criticism in San Francisco in 2016.

A native of Houston, Texas, Mr. Griffey studied first at Rice University, with composers Pierre Jalbert and Shih-Hui Chen, and later at the Juilliard School, with composers Samuel Adler and Robert Beaser. Mr. Griffey recently earned his doctorate from Juilliard, authoring an award-winning dissertation on support for composers by the National Endowment for the Arts. Mr. Griffey is currently an Albi Rosenthal Visiting Fellow in Music at the Bodleian Libraries, where he is researching nineteenth-century arctic exploration in order to write a new song cycle for the Oxford Lieder Festival; and his other active projects include a new work for chamber orchestra that will be premiered in New York by Joel Sachs and the New Juilliard Ensemble in April 2019.

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81 Henahan, "Ruptured Duck."

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MAHLER'S PROGRAMMATIC CADENCES: IDENTIFYING CADENTIAL FORMULAS TO REINFORCE NARRATIVE

Neal Warner

Abstract

Extant physical evidence of Gustav Mahler's programmatic nature suggests a possible observation of certain musical elements to ascertain narrative meaning. Prior analysis has focused on musical elements such as tonal structure (Agawu,1986), form (Monahan, 2011), thematic development, excessive, unique, and spatial instrumentation (Peattie, 2011), and many others in order to uncover or decipher Mahler's narrative. One important compositional element that remains noticeably absent from these analyses is Mahler's cadential formulas. While Mahler has been criticized for utilizing "straightforward" tonal cadences, a study observing the orchestration at cadential moments notes a more nuanced manner (Sheinbaum, 2005). I contend that Mahler's choice of cadence parallels the importance of other musical elements in relation to program. I consider cadences to be a pre-meditated element of Mahler's compositional style explicitly selected to highlight his programmatic concepts. This approach offers further possible insight for correlating subtle compositional elements and underlying narrative.

This research complements the well-documented programmatic nature of Mahler's compositions. Through Mahler's small collection of written programs, private writings, correlations between events in his personal and professional life and the compositions created around those events, and even abstract ideas from scholars, many narrative programs have been argued. By analyzing specific cadential moments in both Mahler's symphonic and vocal writing, I offer additional evidence to reinforce some of the previously suggested narratives of his works.

Keywords

Gustav Mahler – Musical Narrative – Cadence – William Caplin – Program Music

§§§

The programmatic nature of Gustav Mahler's music has long inspired a search for meaning within each composition by musicologists and champions of the composer's works.[1] While written programs and text adaptations by Mahler himself accompany

1 A number of prominent figures have suggested narratives associated with Mahler's music. These include those who knew the composer personally, such as Bruno Walter, Natalie Bauer-Lechner, and Alma Mahler; musicologists of the mid-20th century, such as Theodor Adorno and Donald Mitchell; and modern musicologists like V. Kofi Agawu, Ryan Kangas, and Barbara Berry. A number of these narratives are included in this article for consideration while analyzing narrative meaning in relation to cadences.

some works, most contain little defined meaning, therefore, their programmatic nature is often open for interpretation. A number of proposed programs have surfaced for works that exist with no direct narrative provided by the composer. These narratives are inspired by personal events in Mahler's life, which include career advancements, personal illness, death, Viennese politics, and many other abstract ideas. Scholars have turned to a wide range of musical elements to support these narratives.[2]

There is a noticeably limited amount of research involving Mahler's cadential selections and their correlation to the respective narratives. A 2005 article by John Sheinbaum inspects the orchestration at cadential moments in Mahler's symphonies, however, while the article maintains the potential to be related to narrative, it only briefly aligns cadences with abstract concepts like disintegration and the *fin-de-siecle* society often associated with Mahler.[3] A closer, more thorough look at narrative is found in Barbara Barry's article, "In Search of an Ending: Reframing Mahler's Context of Closure," though Barry chooses to observe the broader structural interpolation of movement endings, rather than specific cadences.[4] In doing so, Barry attempts to identify and analyze Mahler's avoidance of closure – a gesture of finality that Mahler stylistically composes as conclusions in many of his symphonic movements and lieder.

So what, if anything, do the cadences tell us about narrative in Mahler's compositions? This article focuses on the function of cadences within Mahler's lieder and symphonic movements as a comment on possible underlying narrative associated with those works. For this analysis, I draw from William Caplin's conception of cadences to select moments within Mahler's compositions where the cadential formula (or in some cases, lack thereof) may reinforce a previously suggested narrative. Caplin clarifies his definition of the classical cadence by creating a list of elements fundamental to his approach. These include the ideas that a cadence effects formal closure at a limited number of levels within the musical structure; the harmonic content of the cadence is highly constrained; and lastly, that cadential arrival represents a formal *end*, not a rhythmic *stop*.[5] The examples employed in this research adhere to Caplin's approach to cadence, specifically as it pertains to formal placement and structure.

In order to fully conceptualize cadences as contributing to narrative, we must view both *cadential arrivals* and *cadential function*, as outlined by Caplin. For Caplin, a

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2 Examples of analysis concerning musical elements in relation to Mahler's narrative include Kofi Agawu's study of the tonal strategies of Mahler's song cycles; Thomas Peattie's analysis on the use of spatial orchestration in the First Symphony; and the extensive inspection of sonata form successes and failures in Mahler's music by Seth Monahan.

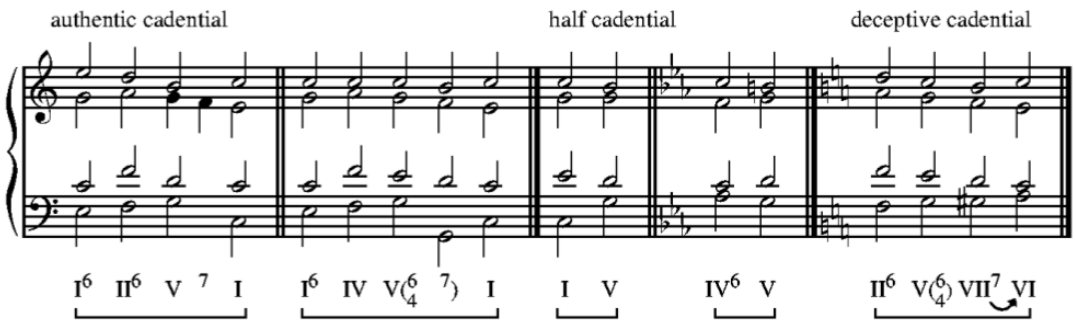
3 John J. Sheinbaum, "The Artifice of the "Natural": Mahler's Orchestration at Cadences," *Journal of Musicological Research* 24, no. 2 (2005): 91-121.

4 Barbara Barry, "In Search of an Ending: Reframing Mahler's Contexts of Closure," *Journal of Musicological Research*, 26, no. 1 (January, 2007): 55-68. Barry employs the word interpolation to describe subversions, delays, and prolongations as they pertain to moments in Mahler's second and eighth symphonies.

5 William E. Caplin, "The Classical Cadence: Conceptions and Misconceptions," *Journal of the American Musicological Society* 57, no. 1 (Spring, 2004): 56.

cadential arrival is defined by the first appearance of the final harmony of a cadential progression, though several delayed arrivals may occur throughout the progression. Example 1 illustrates some standard cadential progressions.The brackets indicate the boundaries of the cadential progression, while the ending harmony defines the type of cadential arrival as authentic, half, or deceptive.

Example 1. William Caplin, "The Classical Cadence," p. 72.



Caplin continues to explain the motion preceding the cadential arrival as cadential function:

> But the phenomenon of cadence as closure consists of more than just the moment of cadential arrival, for there must be some musical material immediately preceding that arrival whose formal purpose is to announce "a cadence is forthcoming." This time-span, which also includes the arrival of the cadence itself, expresses *cadential function* because it sets up, and then usually fulfills, the requisite conditions for thematic closure through specific harmonic, melodic, rhythmic, and textural devices. Even if the implied cadential arrival fails to materialize – owing to deception, evasion, or abandonment – we can still identify a passage of music whose formal function is cadential.[6]

Caplin makes two extremely important statements in this passage: firstly, that thematic closure occurs not just through the defined harmonic function, but also through melodic, rhythmic, and textural means. He also states that cadential function still exists even when a strong cadential arrival is avoided. The first comment suggests that while searching for narrative with regard to cadences, all aspects of cadential function must be observed, including textural and orchestrational qualities – similar to the case study by John Sheinbaum. The second comment reinforces that strong cadential arrival is not required to establish narrative connection. An avoided cadential arrival can also support specific narratives when considering the situational placement of the cadential function

6 Caplin, "The Classical Cadence," 77.

as it relates to the suggested narrative, an idea that Barry touches on while regarding Mahler cadences as "gestures of finality."[7]

This research is situated within the domain of musical semiotics. This is a well-explored field, and a number of authors have included Mahler in their efforts to find symbolic meaning in music.[8] In his text, *Music as Discourse: Semiotic Adventures in Romantic Music*, Kofi Agawu analyzes the first movement of Mahler's 9th Symphony. In his introduction of the analysis, he writes "Narration is often (though by no means always) melody-led and imbued with tendencies of beginning, continuing, or ending." Although melody is of great importance in determining narrative, a number of compositional units carry an intrinsic narrative disposition. For Agawu, it is Mahler's intricate textures that create narrative "building blocks" within the movement, separating sections through their similarities or contrasts and continuities or discontinuities.[9]

The theoretical analysis enclosed will observe all of these possibilities as they pertain to a narrow selection of Mahler's cadences and attempt to utilize those cadential situations to reinforce pre-existing narrative suggestions. While prior interpretations have undoubtedly observed cadence as an important component of overall composition, closer analysis of these specific cadential moments will serve to strengthen the previously accepted programs. This formulaic approach towards cadences can easily be applied to many instances in programmatic music and is not solely limited to the examples herein. This study draws upon already existing narratives while the analytical model employed creates further possibilities for future programmatic considerations.

Second Symphony, First Movement "Trauermarsch"

The first movement of Mahler's Second Symphony, "Resurrection," is assigned a narrative inspired by multiple statements by Mahler himself. In a journal entry from January, 1896, Natalie Bauer-Lechner quotes Mahler as stating that, "The first movement depicts the titanic struggles of a mighty being still caught in the toils of the world; grappling with life and with the fate to which he must succumb – his death."[10] Furthermore, in a letter to his sister Justi in December 1901, Mahler writes of the first movement,

> We stand by the coffin of a well-loved man. His life, struggles, passions and aspirations once more, for the last time, pass before our mind's eye. – And now in this moment of gravity and emotion which convulses our deepest being, when

7 Barry, "In Search of an Ending," 55.

8 For further discussion on music and semiotics, see Robert Samuels, *Mahler's Sixth Symphony: A Study in Musical Semiotics*, (Cambridge: Cambridge University Press, 1995) and Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009).

9 Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009), 255.

10 Natalie Bauer-Lechner, *Recollections of Gustav Mahler,* ed. Peter Franklin, trans. Dika Newlin (London: Faber & Faber, 1980), 43.

> we lay aside like a covering everything that from day to day perplexes us and drags us down, our heart is gripped by a dreadfully serious voice which always passes us by in the deafening bustle of daily life: What now?[11]

These letters give an inclination of Mahler's penchant for dramatics and clearly outline a broad narrative for the movement: the death of a heroic individual and discovering a way to cope with an altered perception of life that results from that loss. Mahler develops a cadential function that establishes a musical semblance to this narrative, shown in Example 2. For thirty-six measures, a prolonged pedal on C establishes the tonal center and a sense of continuous normality. At m. 37, a densely homogenous descending line, repeated at a lowered third transposition level in m. 38, finally guides the harmony away from the tonic and to the dominant, G. The dominant holds for another two measures before finally resolving to the tonic. While the use of an authentic cadence is rather typical, Mahler creates a moment of narrative at this cadential arrival by delaying it for such an extensive amount of time and utilizing chromatic inner lines in the orchestration with woodwinds, horns, and upper strings. In this treatment of the standard authentic cadence, the thirty-six-measure prolongation of the tonic parallels the routine pattern of daily life. This pattern is dramatically interrupted by a shift to the dominant, featuring increased dynamics and use of chromatic pitch. The presence of an authentic cadence, a common musical occurrence, signals the cadential arrival and represents death, a common event in life.

Des Knaben Wunderhorn, "Des Antonius von Padua Fischpredigt"

A more subtle example of cadential narrative can be found in "Des Antonius von Padua Fischpredigt," from the *Wunderhorn* collection. The text of the song provides a basic narrative; St. Anthony, finding his church empty, decides to go to the river and preach to the fish and other creatures that congregate there. At the end of the sermon, the creatures leave, each unaffected by the words of St. Anthony's sermon. Mahler's orchestration in this lied is comprised of incessant motion of eighth and sixteenth notes, reinforcing the narrative as the text describes the action of fish swimming to hear St. Anthony's message. Despite the use of rapid harmonic shifts, there are two cadential moments of stability where Mahler utilizes a simple V-i harmonic motion to signify closure. The first instance begins its cadential function at m. 77, where the harmony departs from the tonic toward the eventual cadence. In mm. 77-79, the lowest voice descends from scale degree $\hat{4}$ to $\hat{2}$ before rising to $\hat{5}$ in a scalar motion of the tonicized G, before quickly descending to the tonic C (refer to Example 3). This cadential function and arrival deviates from normative procedure, but within its context, it displays all of the proper devices to be marked as a cadential moment. It subsequently connects to the narrative, as it accompanies the text "die Stockfisch ich meine, zur Predigt erscheinen!" ("It's the cod I refer to, appear for the sermon!") – The codfish appear for the sermon, pausing after having swam up in such a hurry to listen.

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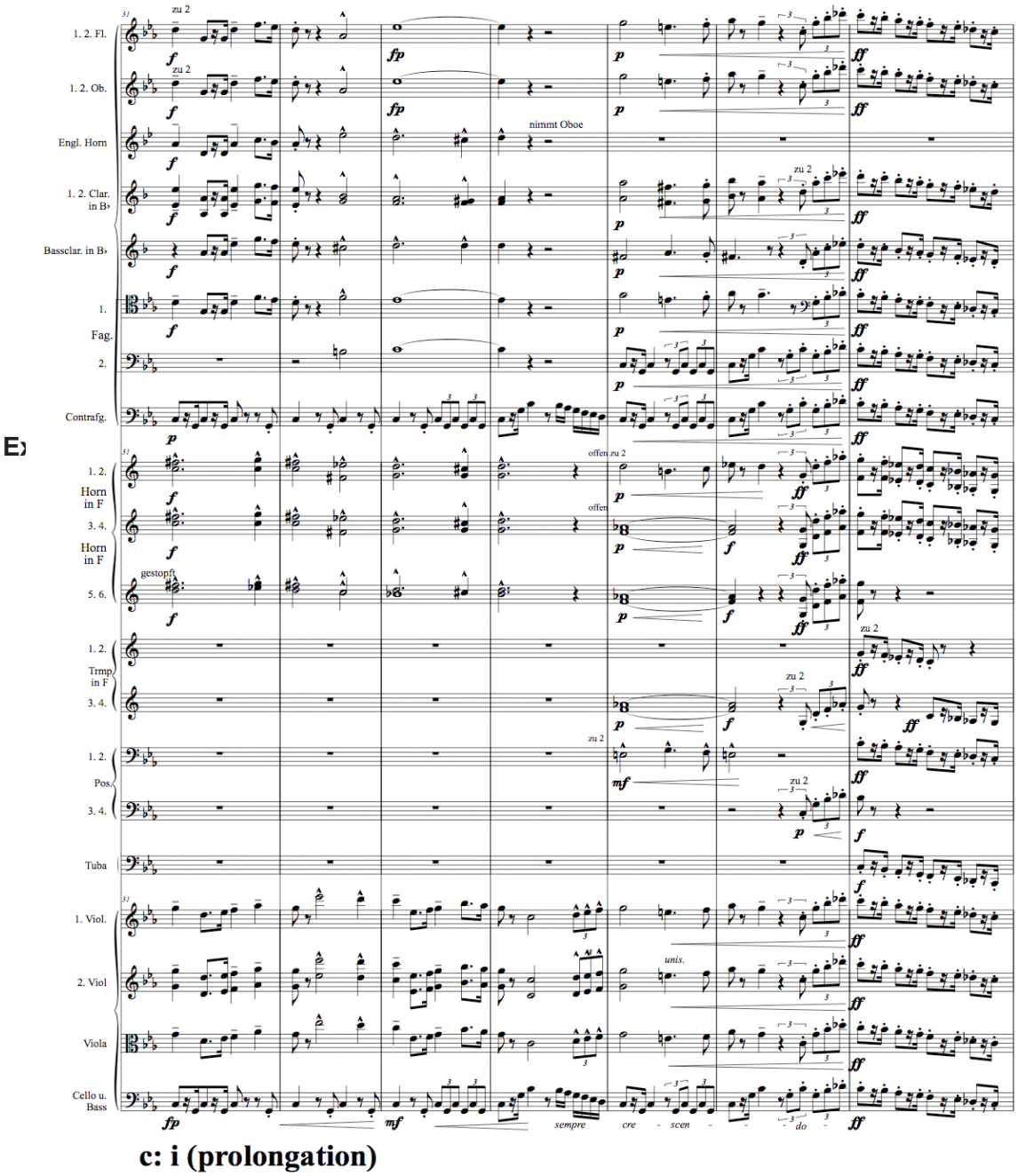
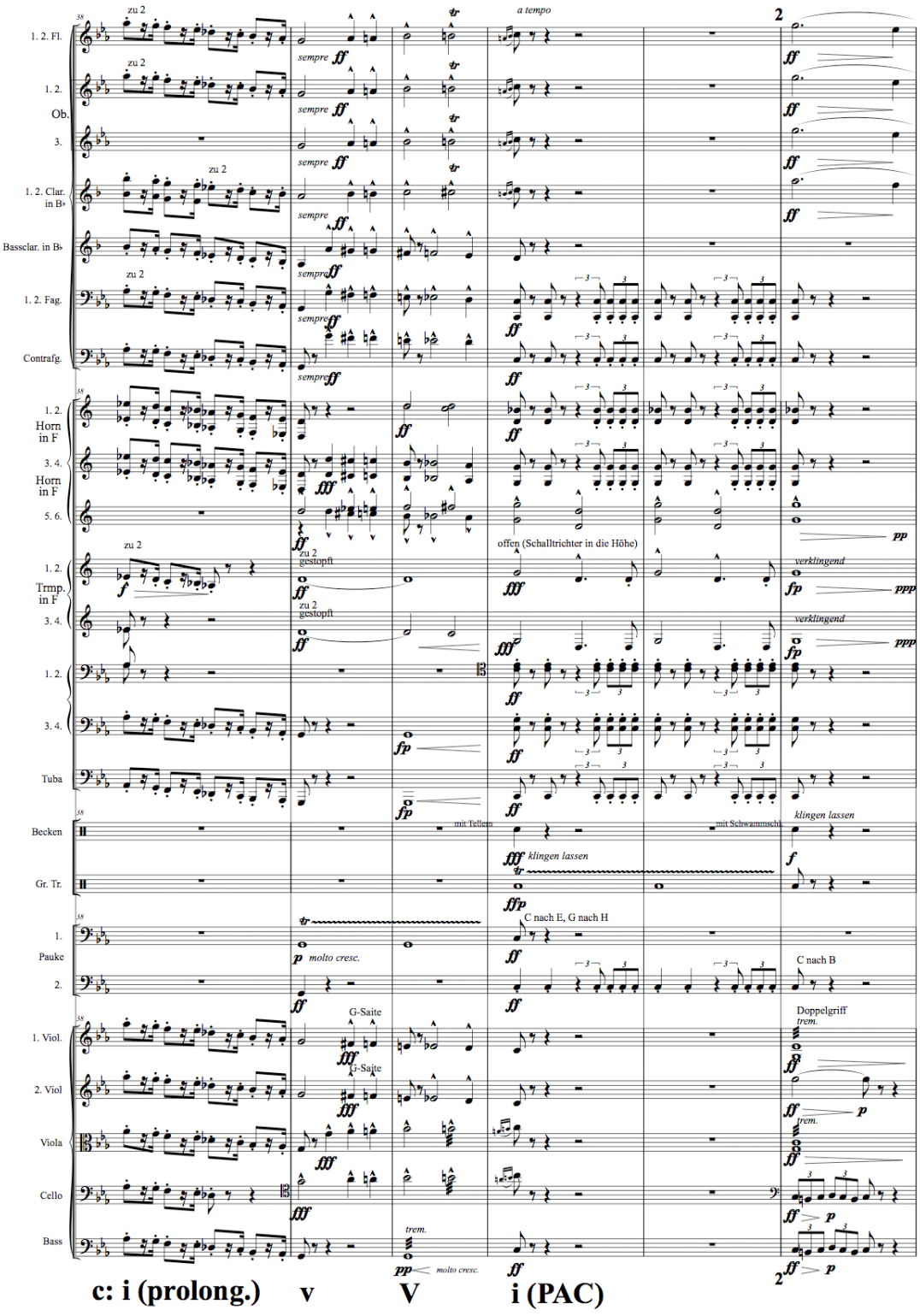
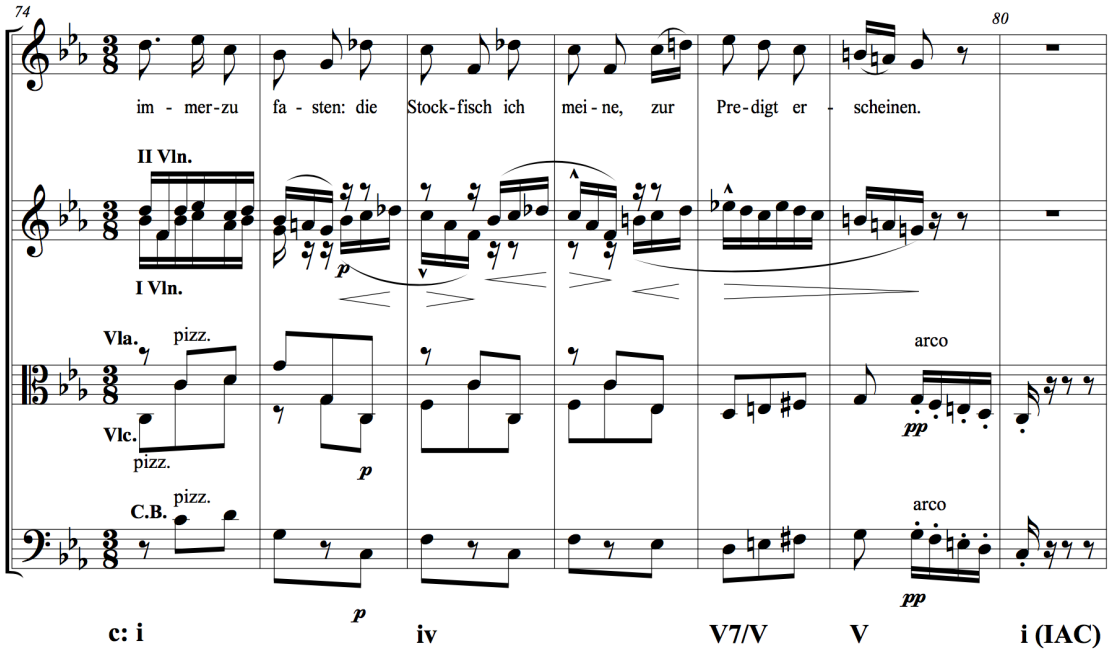
11 Gustav Mahler to Justi Mahler, 13 December 1901, in *The Mahler Family Letters,* ed. and trans. Stephen McClatchie (Oxford: Oxford University Press, 2006), 362.

Example 2. Mahler, Symphony No. 2 "Resurrection," first movement, mm. 31-43. © 2006 by Universal Edition.




1. 2. Fl.
1. 2. Ob.
3.
1. 2. Clar. in B♭
Bassclar. in B♭
1. 2. Fag.
Contrafg.
1. 2. Horn in F
3. 4. Horn in F
5. 6.
1. 2. Trmp. in F
3. 4.
Tuba
Becken
Gr. Tr.
1. Pauke 2.
1. Viol.
2. Viol
Viola
Cello
Bass
zu 2
sempre ff
a tempo
2
offen (Schalltrichter in die Höhe)
verklingend
pp
ppp
gestopft
mit Tellern
mit Schwammschl.
klingen lassen
C nach E, G nach H
C nach B
molto cresc.
G-Saite
Doppelgriff
trem.
c: i (prolong.)
v
V
i (PAC)

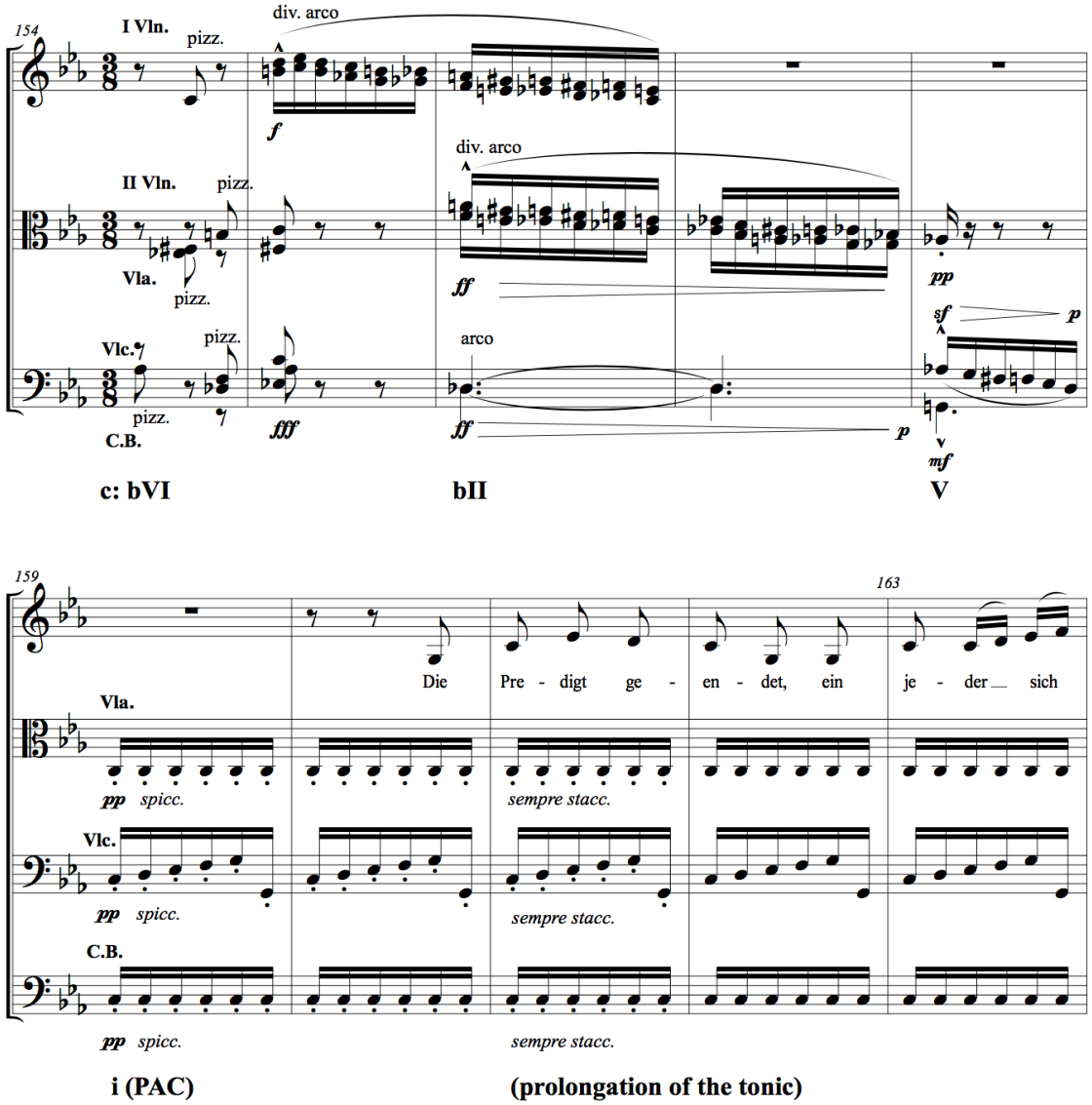
Example 3. Mahler, *Des Knaben Wunderhorn*, “Des Antonius von Padua Fischpredigt,” mm. 74-80. © 2001 by Dover Publications.



The second instance of V-I closure in “Des Antonius” occurs at m. 159. It precedes the final stanzas of the text; the sermon has ended and it is time for the fish to depart. Mahler matches the text with a harmonic closure after a drawn out departure from the tonic. With an emphasis on A♭ beginning in m. 154, Mahler then prolongs the lower voices by a lowered perfect fifth with D♭ in mm. 156-157. These D♭’s transition by a tritone to G in m. 158, which finally resolves to cadential closure with a motion to C, emphasized by a rhythmic texture of continuous sixteenth note pedals, seen in Example 4.

The lied ends in a rather unusual fashion with consideration to cadential arrival. Mahler makes no effort to close with a strong harmonic statement, but rather prolongs the tonic harmony by subtly fading away, perhaps reflecting the narrative that the fish have departed and forgotten all they heard in St. Anthony’s sermon. This avoidance of emphatic harmonic closure recalls Barbara Barry’s conjecture that Mahler often avoids closure as an interpolated compositional gesture of finality. Though it is unlikely that the closing of “Der Antonius von Padua Fischpredigt” exists as a commentary of interpolated finality paralleling death, the argument does fit the endings of two later works: *Das Lied von der Erde* and the Ninth Symphony.

Example 4. Mahler, *Des Knaben Wunderhorn,* "Des Antonius von Padua Fischpredigt," mm. 154-63. © 2001 by Dover Publications.



Das Lied von der Erde, "Der Abschied" and the Ninth Symphony, fourth movement "Adagio"

The conclusions of both the final song in *Das Lied von der Erde* and the fourth movement of the Ninth Symphony exemplify Barry's argument concerning the lack of closure as a gesture of finality. In addition to this similarity, the works have also been interpreted with similar narratives. The final song in *Das Lied von der Erde* is titled "Der Abschied," ("The Farewell") and may be considered Mahler's farewell song to the earth. The composer himself wrote the concluding lines of the text:

I wander to the homeland, to my abode!
I will never more wander afar.
Still is my heart, and awaits its hour!

The beloved earth all over everywhere
Blossoms forth in spring and greens up anew!
Everywhere and ever brightly blue the horizons,
Eternally… ever…[12]

A possible narrative for this final moment in "Der Abschied" may be drawn from the teachings of German philosopher Gustav Fechner, who believed that people create for themselves the conditions of their future lives, and that the soul continues to develop even after death "according to the unalterable law of nature upon earth."[13] Mahler was aware of this belief and may have even supported it, as Fechner was said to be Mahler's favorite philosopher.[14] Other possible narratives may be drawn from various sources, as highlighted in Stephen Hefling's text, *Mahler: Das Lied von der Erde*:

> Richard Specht's review of the premiere associates the close of "Der Abschied" with the ecstatic musical rhetoric of Isolde's Transfiguration at the conclusion of *Tristan*. So, too, does the letter from Britten just quoted in part and drawing upon that source, Donald Mitchell briefly concurs. More recently, Hermann Danuser has suggested, with little elaboration, that the close of "Der Abschied" "brings the symphonic process to its inevitable conclusion, while at the same time lending it a necessary degree of that unending quality inherent in the *Weltanschauung* model of a love/death dialectic."[15]

In *Das Lied von der Erde*, it is the vocal line that creates the unending quality as it repeats a descent from $\hat{3}$ to $\hat{2}$ and never resolves to the tonic. While the harmony is clearly presented, it never forms the rhythmic or textural requirements for a cadential moment. This lack of closure supports the narrative Hefling's illustration of narrative while simultaneously supporting various aspects of finality.

The final movement ("Adagio") of the Ninth Symphony concludes in a manner similar to "Der Abschied." Of the Ninth symphony Vera Micznik writes,

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12 Of the provided excerpt, only the line "I will never more wander afar" is not Mahler's personal addition to Hans Bethge's text.

13 Gustav Fechner, *Life after Death*, pp. 33-35 (German reprinted edition, pp 16-17).

14 Stuart Feder, *Gustav Mahler: A Life in Crisis* (New Haven: Yale University Press, 2004), 150.

15 Stephen E. Hefling, *Mahler: Das Lied von der Erde* (Cambridge: Cambridge University Press, 2000), 117.

> Whether couched in metaphorical or analytical language, one specific interpretation appears consistently in all the extra-musical elaborations: the symphony's expressive content is pervasively viewed as a representation of Mahler's 'farewell to the world and to life.'[16]

The title of Micznik's article, "The Farewell Story of Mahler's Ninth Symphony" aligns with common references to the symphony as Mahler's "farewell" composition. In his Harvard lectures, *The Unanswered Question*, Leonard Bernstein describes his own opinion of the Ninth: "It *is* terrifying, and paralyzing, as the strands of sound disintegrate ... in ceasing, we lose it all. But in letting go, we have gained everything."[17] Furthermore, Bernstein's choice in the word "disintegrate," reflects Theodor Adorno's own thoughts on Mahler's music. For Adorno, Mahler was the master of "disintegration and decay," utilizing the "dismantling of traditional language" to his advantage.[18]

The final measures of the Ninth Symphony are devoid of any strong cadential figures, as the thin orchestration meanders about diatonic harmonies before finally settling on the tonic chord. Here it may be argued that the final viola voice parallels the vocal line in *Das Lied* in its unwillingness to resolve. The only apparent semblance of cadential function is found in the pseudo-plagal cadential figure at mm. 172-73, though its texture and rhythmic form lend itself to the idea of disintegration rather than stability, seen in Example 5.

Kindertotenlieder, "In diesem Wetter"

The closing in the late song cycle *Kindertotenlieder* resembles the disintegration found in both *Das Lied von der Erde* and the final movement of the Ninth Symphony, but differs in its treatment of closure with an authentic cadence in the final measures. After the final modulation has been made to D major, Mahler decays the voices towards a disintegrated closure highlighted by prolongation of the tonic. This prolongation is broken in m. 132, where the cadential function shifts to the dominant before achieving cadential arrival on the tonic in m. 133. This cadential arrival occurs six measures before the ending of the lied, which prolongs the tonic D major from m. 133 onward. In his text *Light in Battle with Darkness: Mahler's* Kindertotenlieder, Peter Russell shares his thoughts on the narrative of this closure:

> When the vocal line comes to an end, there follows an instrumental epilogue filled, as Dika Newlin puts it, "with all the intimate tenderness of a *Hansel and*

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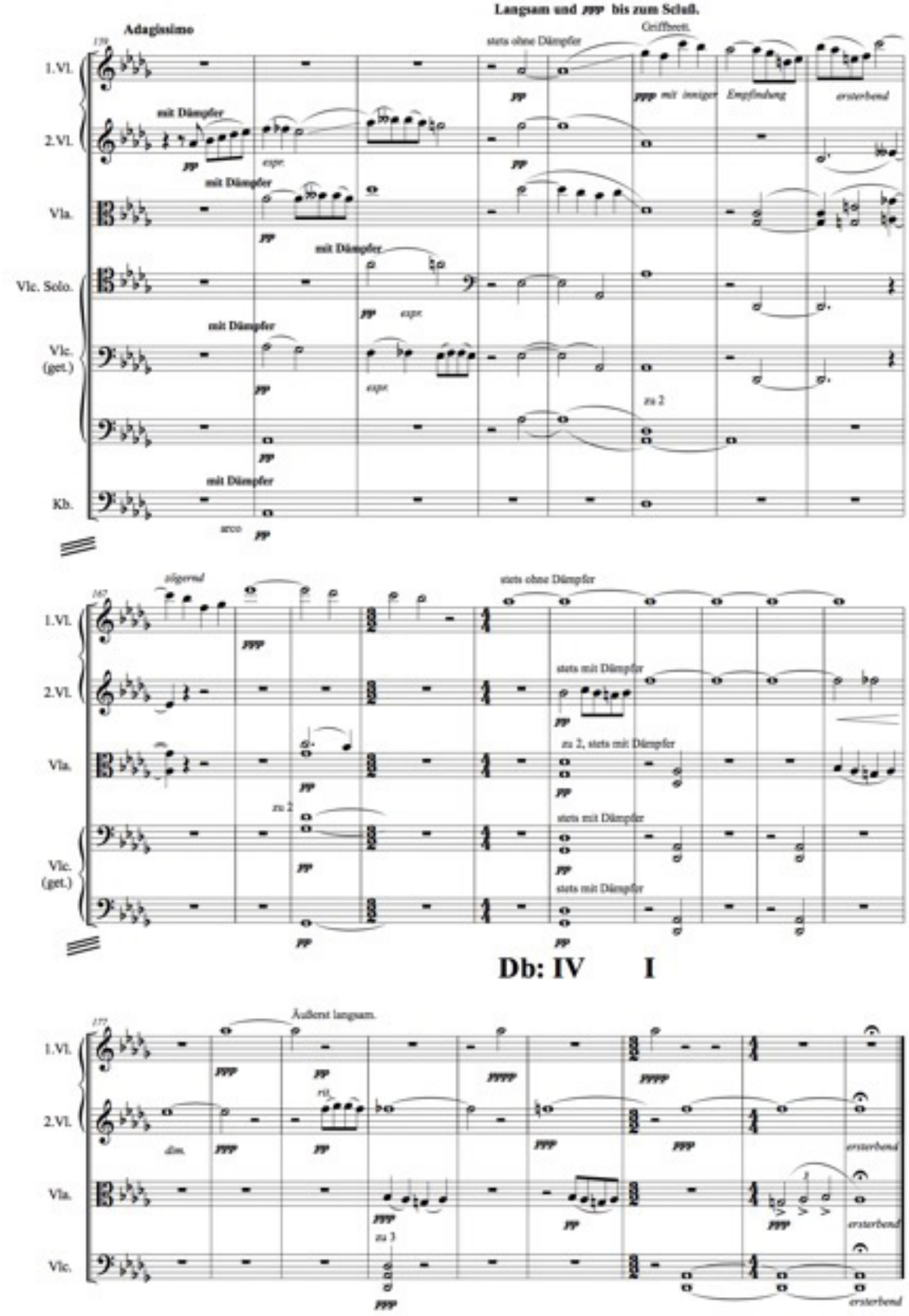
16 Vera Micznik, "The Farewell Story of Mahler's Ninth Symphony," *19th-Century Music* 20, no. 2 (1996): 144.

17 Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard*, Vol. 1973. (Cambridge: Harvard University Press), 1976.

18 Theodor W. Adorno, *Mahler: A Musical Physiognomy* (Chicago: The University of Chicago Press, 1992), 123-24.

Example 5. Mahler, Symphony No. 9, fourth movement, mm. 159-185. © 1993 by Dover Publications.



> whose further singing phrase brings the song to its final D major cadence at bar *Gretel* episode." At bar 128 the continuation of the melody is given to the cellos, 133. The gentle quaver figures of the rocking accompaniment meanwhile falter and finally cease; the end comes with a deep, soft D major chord.[19]

Russell also suggests that this section, with its allusions to a lullaby, gives another "child's view of heaven" – a description Mahler also used of the last movement of his recently completed Fourth Symphony.[20] If this is the case, the cadential narrative may be portrayed as decaying towards finality, but accepting of this "death as a final sleep" as portrayed by the use of a stable, authentic cadence, seen in Example 6.

Fifth Symphony, Fourth Movement "Adagietto"

One final example comes from the fourth movement, "Adagietto" of the Fifth Symphony. This example features a deceptive cadence that uses the arrived lowered VI chord as a pivot towards a new tonal center. Unlike the previous examples, narratives surrounding the Fifth symphony are much more elusive and mysterious. In her article "The Hidden Program in Mahler's Fifth Symphony," Barbara Barry offers a few thoughts on this movement and how it relates to Mahler's *Kindertotenlieder*:

> If Kindertotenlieder is directly quoted in Part I, then it reappears transformed in Part III, in the Adagietto. Just as the end of the song cycle transfigures the grief of death into consolation, so the Adagietto transfigures the earlier reference to death-the external reference to the Kindertotenlieder and the internal reference to the F-minor funeral march-into a transcendent stillness.[21]

She further explains that the fourth movement is the expressive center of the Fifth Symphony, as it serves as the "hinge-point of its metamorphic procedures."[22] Furthermore, this movement contains a privately encoded love message from the composer to his wife, Alma.[23] If this narrative is accurate, what meaning could be garnered from, as Jeremy Barham has labeled it, a modulating deceptive cadence?[24] The tonicized key of B♭ major prepares a cadential arrival in mm. 45-46 with the

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19 Peter Russell. *Light in the Battle with Darkness: Mahler's* Kindertotenlieder. (Berne: European Academic Publishers, 1991), 111.

20 Russell, *Light in the Battle with Darkness*, 111.

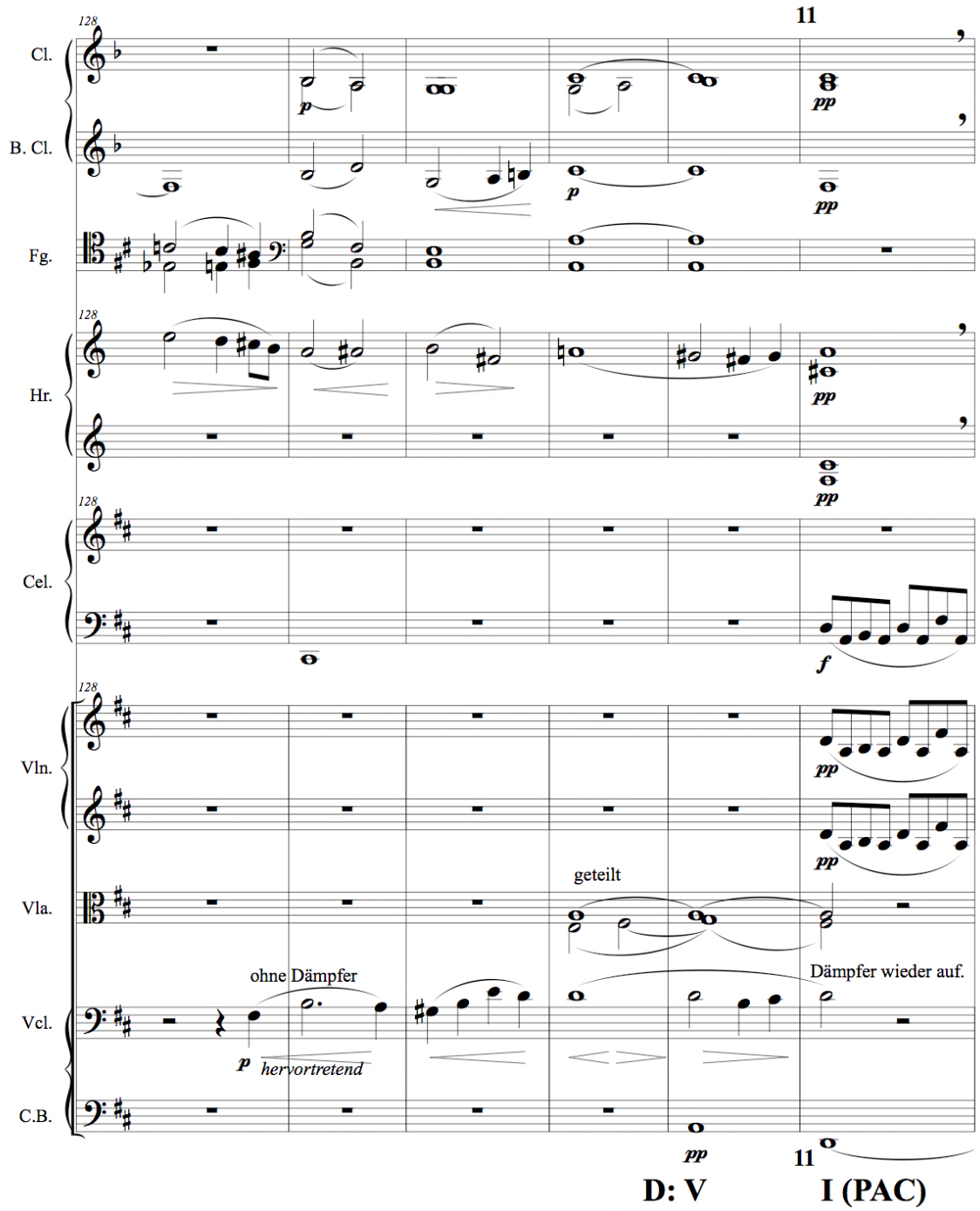
21 Barbara Barry, "The Hidden Program in Mahler's Fifth Symphony." *The Musical Quarterly* 77, no. 1 (1993): 59.

22 Barry, "The Hidden Program," 60-61.

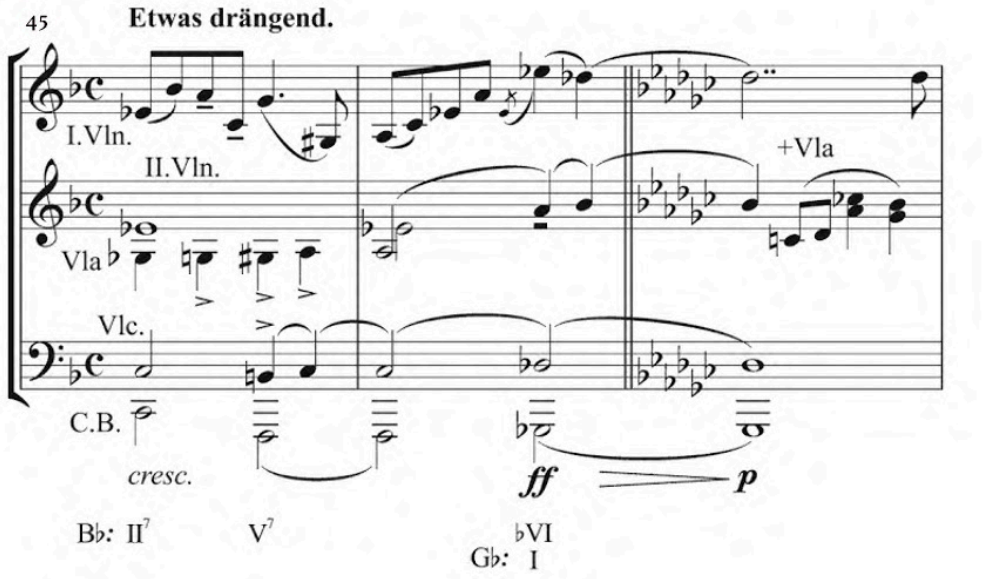
23 T his encoded love message quotes Richard Wagner's *Tristan und Isolde*. The hidden quote is explored in more depth in Donald Mitchell's *Gustav Mahler: Songs and Symphonies of Life and Death: Interpretations and Annotations*.

24 Jeremy Barham, *Rethinking Mahler* (New York: Oxford University Press, 2017), 53-54.

Example 6. Mahler, *Kindertotenlieder*, “In diesem Wetter,” mm. 128-133. ©1990 by Dover Publications.



Example 7. Jeremy Barham *Rethinking Mahler* (New York: Oxford University Press, 2017), 54.



harmonic motion of ii-V, and then creates a deceptive cadence by rising to G♭ (♭VI). This triad continues into the following measure, however, now as the tonic of the new key of Gb major, seen in Example 7.[25] The modulation brings a return of the opening material, a melody that matches Barry's suggestion of a "transcendent stillness" and may be interpreted as the encoded love message. Perhaps this deceptive moment is Mahler's inability to fully detach from the idea of death which occupied so much of his compositional narrative around this time.

The cadential function and cadential arrival of these various moments in Mahler's compositions outline the possibility of musical elements reinforcing narrative. While it is impossible for narrative to be gleaned from cadential formulae alone, it is possible to combine cadential functions and arrivals with additional compositional elements in order to form a commentary that may be transitioned into non-abstract ideas. This analytical approach to compositional elements may undoubtedly be expanded upon by searching further into cadential moments that have yet to be explored as programmatic in nature. Though narrative in music is often driven by melodic features, observing non-melodic components such as cadences one may reinforce pre-existing programmatic narratives. This study invites further analysis into these non-melodic components and strengthens narratives beyond the traditional, melody-motivic approach.

25 The reductive score excerpt is originally printed in Jeremy Barham's text *Rethinking Mahler*, p 54.

About the author

Neal Warner is a Detroit born composer, arranger, producer, and music educator. His chamber works have been presented at the Charlotte New Music Festival, The Oregon Bach Festival at University of Oregon, and the Museum of Fine Arts in Houston. His theatrical compositions have been produced exclusively through the Bonstelle and Hilberry theatres during his tenure as Music Director at Wayne State University in Detroit. Warner holds a Bachelor of Music from Berklee College of Music and a Master of Music in Composition and Theory from Wayne State University. He is currently pursuing a DMA in composition at the University of Arizona.

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Music Research Forum

WHERE NEW ROADS LEAD: COLLABORATION AND THE (IN)DEPENDENCE OF FILM MUSIC

Book Review of *The Cambridge Companion to Film Music*, edited by Mervyn Cooke and Fiona Ford.

Sean Gower

"We are not looking for new forms, we are looking for new relationships," said film-maker Jean-Luc Godard in the late 1960s.[1] Much the same can be said of the scholarship found in this volume: its twenty-one chapters cover familiar areas (such as film noir, *Casablanca,* and the Italian western) and some that may be less familiar in North American universities (early British animation, Indian regional films). Scholars, especially graduate students, will benefit from an underlying emphasis on open questions in current scholarship. Some more traditional axioms—such as the stability of conventional genres, the hierarchical relationship between industry and composer, and the subordinate role of music in film—seem to wobble as one moves through the book.

Editors Mervyn Cooke and Fiona Ford have organized the essays into four parts: "Making Film Music," "Approaching Film Music," "Genre and Idiom," and "Music in World Cinemas." Each part contains about five essays. Part one, "Making Film Music," often points to the communal dimensions of film production. Ben Winters examines the working practices of Erich Korngold in an environment where multiple composers, orchestrators, arrangers, and production staff contributed to a musical product. The essay raises fascinating questions about authorship and the intentionality of film music as an artistic product. Stephen Glynn weighs the perceived economic drives and artistic merits of the British pop-music film. Interestingly, the Spice Girls' *Spice World*—a reflexive parody of the genre—was a successful highpoint. Success in this case would seem to represent a somewhat comical consensus between industry and audience, both agreeing on some usual shortcomings of the genre.

James Buhler and Hannah Lewis highlight the precarious shift from silent to sound film and add nuances to the story. David Cooper proceeds with a technical history for sound on film. The section ends with Mervyn Cooke's interview with the composer George Fenton (known for his work on the film, *Planet Earth*). Fenton refers to collaborative thinking in the film music process, but also speaks of a composer's intuition to create formal and structural unity.

Part two, "Approaching Film Music," raises similar questions from an analytical perspective. Kate Daubney details practical information about working in archives and personal stories of working with living composers. Furthermore, Daubney also notes a small, but growing series of Film Score Guides that deal more comprehensively with specific scores (more on score analysis, below). In *Casablanca,* Peter Franklin

1 Godard, Jean-Luc, *Godard par Godard: Des années Mao aux années 80* (Paris: Flammarion, 1991 [1985]): 83, quoted in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (Cambridge: Cambridge University Press, 2016): 304.

considers the relationship between music and subjectivity. During intimate flashback scenes, music creates a "shared subjective consciousness" between viewer and character that retreats from the "outwardly polite conversation of the Café Américain."[2] Guido Heldt notes that film-music theory "is like taking a snapshot of an explosion."[3] Heldt illustrates an increasing spectrum of methodologies in the study of film, a fact that is both stimulating and challenging.

Essays by Miguel Mera and Fiona Ford are two of the most thought-provoking in the volume. Mera examines two recent films by Paul Thomas Anderson, *There Will Be Blood* and *The Master*; films that captivate the viewer physically as much as philosophically. The scores by composer Jonny Greenwood (of the band Radiohead) show how the musical use of material sound encourages an "embodied relationship with the audio-viewer."[4] In a different context, Fiona Ford writes about the actual and stated intentions behind *Happy Feet*. The film's use of popular music turns sexual undertones into "sensory wallpaper" and deracializes black music, Ford argues. While marketed for children, the score belies a target audience of "youth-obsessed middle-aged adults."[5]

In part three, "Genre and Idiom," David Butler, Robynn J. Stilwell, and Caryl Flinn emphasize the stylistic diversity present in three respective genres. Butler suggests that film noir subsumes disparate characteristics and is perhaps more an *ethos* than a style. There was no single approach to its music, which might feature dissonant electronica, neo-romantic scoring, or "jazz" (itself a knotty issue). Butler concludes that the *function* of alienation is more consistent across a number of changing musical and filmic indicators. Stilwell provides a chronological approach to the western. Most interesting is the initiatory role of folksong and cowboy songs, performed by singers such as Roy Rogers in early 'B' westerns. The style was later incorporated by melodist composers such as Dimitri Tiomkin and Victor Young. Song performance "shunt[s] the genre identification towards the musical," Stilwell says.[6] Flinn offers the most deconstructive approach in order to shake past stereotypes about the film musical. Flinn argues against a unified concept of "the" musical and downplays the

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2 Peter Franklin, "Returning to *Casablanca,*" in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (Cambridge: Cambridge University Press, 2016): 134-135.

3 Guido Heldt, "Film-Music Theory," in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (Cambridge: Cambridge University Press, 2016): 113.

4 Miguel Mera, "Materializing Film Music," in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (Cambridge: Cambridge University Press, 2016): 160.

5 Fiona Ford, "Parental Guidance Advised? Mash-Ups and Mating Penguins in Happy Feet," in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (Cambridge: Cambridge University Press, 2016): 155-156.

6 Robynn J. Stilwell, "The Western," in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (Cambridge: Cambridge University Press, 2016): 220.

centrality of Hollywood, instead pointing to multi-directional "global paths" of influence between Australia, the United States, India, England, and the Soviet Union. Ironically, songs have received less scholarly attention, Flinn tells us. While songs differ both within and between traditions, they are "at the heart of the wobbly category we consider to be a 'musical.'"[7]

The panoptic view provided by these three chapters can help us think creatively about genre. In some ways, their deconstructive tendencies reflect a challenging fact: genre becomes a moving target as scholarship accounts for a greater variety of film instances. Are we to dismiss the idea of genres with some stable identity, as shared by many film enthusiasts? Is genre coherence mainly a fiction propagated by marketing forces, as Flinn suggests for "the" Hollywood musical?[8] How might genres be positively defined, as seen and felt among many well-versed fans? Clearly, the above chapters reinforce conclusions that stylistic features are not sufficient to foster genre identity. And as seen in the case of *Spice World,* perhaps consumers are aware of *play* within genres and are not mere sheep to marketing forces. Thus, we might further develop views of genre as a fluid series of *interactions*: between industry, producers, and audiences, but also between ideas, values, styles, forms, functions, and technologies. A film might belong to a genre because it *participates in a conversation*: this allows both diversity and coherence. With a more integrative approach, genre is better visualized as a 3-D plane of relations rather than a 2-D continuum.

Three other chapters in the section underline how *perceptions* matter as much as stylistic traits. Stan Link demonstrates that music can delineate the related genres of science fiction and horror, conveying either a sense of awe and spectacle, or menacing hostility, respectively. Krin Gabbard grants that movies are troves for jazz history and reception, even though "jazz" on film has stylistic and racial shortcomings. Paul Wells indicates that in early British cartoons, music often functions "not as a consequence of the action, but as its catalyst."[9] Musical functions and reception clearly have a hand in genre identities, even when music varies within genres, or connects between them.

Part four of the volume, entitled "Music in World Cinemas," offers case studies of films from non-English contexts. Readers will find closer engagement with music scores in this section and, gratefully, the inclusion of several musical examples. Mekala Padmanabhan examines the centrality of songs in Indian regional films (outside of Mumbai's "Bollywood"). Danae Stefanou describes Godard as a "materialist sound artist" in recent work, but adds that this approach is "quite divorced from any traditional

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7 Caryl Flinn, "The Music of Screen Musicals," in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (Cambridge: Cambridge University Press, 2016): 246.

8 Caryl Flinn, "Screen Musicals," 245.

9 Paul Wells, "Brittania – The Musical: Scores, Songs and Soundtracks in British Animation," in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (Cambridge: Cambridge University Press, 2016): 248.

compositional considerations."[10] The question—is Godard more like a composer or an anti-composer?—remains open.

Timothy Koozin sheds light on the fascinating collaboration between Japanese director Masahiro Shinoda and composer Tōru Takemitsu. Sergio Miceli speaks of large-scale musical trajectories and "pieces" in *The Good, the Bad, and the Ugly*. Ennio Morricone's musical voice, which sometimes contradicted the intentions of director Sergio Leone, was important to the character of the Italian revision of the western. Annette Davison, too, writes of an interesting composer collaboration, where Hans Werne Henze insisted on adding a scene to *The Lost Honour of Katharina Blum* in order to foster large-scale musical coherence. Music, in these cases, is anything but a post-production appendage, but is rather a protagonist in the collective, creative process.

Film Music is recommended to scholars, graduate students, and film enthusiasts for the way its essays grasp a diverse range of scholarship while setting current questions into relief. Overall, the volume suggests multiple directions and roads for film scholars to pursue. One direction is to move towards the collaborative, communal, and intermedial aspects of film production and reception. Heldt alludes to this, writing that "the idea of film musicology as a separate field may have had its day."[11] Genre, in particular, is one topic that can continue to foster this discussion.

However, another path might move in a different direction. Despite the evidence of the many pivotal roles of music, there is a striking lack of in-depth musical analysis and score usage (in this volume and in film scholarship in general). Heldt's admission that "only recently has music theory approached film musicology with more complex instruments,"[12] and Flinn's observation that musical songs have received little attention both underline that film musicology is a discipline with its origins in film studies rather than musicology or theory. Film music, of course, is not autonomous. But the deep-rooted presence of music in film means that there are multiple roads to travel: music is a valued medium for the collective needs of film. Or, perhaps film is a lively medium for communicating music… Mervyn Cooke and Fiona Ford have prepared a wonderful volume to help us watch and listen again.

About the author

Sean Gower is a graduate student in musicology at the College-Conservatory of Music at University of Cincinnati. His current work concerns music and sociology, French Romanticism, and film music of the 1960s. Sean has worked as an editorial assistant for the Journal of the American Liszt Society and is also an active piano performer.

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10 Danae Stefanou, "Music, Noise and Silence in the Late Cinema of Jean-Luc Godard," in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (Cambridge: Cambridge University Press, 2016): 296-97.

11 Guido Heldt, "Film-Music Theory," 98.

12 Ibid., 99.