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The composer Irving Fine died in 1962 at the age of forty-seven cutting short the life of an important figure in twentieth-century American music. Since Fine's life was relatively short, his musical output is proportionally small and often goes unstudied. Fine's contribution to the choral genre is particularly small but offers a unique perspective of composing for choir. Fine's complete oeuvre includes music in many genres that can stylistically be divided into two categories; tonal-neoclassical and atonal-neoclassical. Fine's early instrumental compositions are decidedly tonal-neoclassical and ultimately become serially based, a style that characterizes most of his later works. While Fine's instrumental music developed towards atonality, his works for women's choir did not. The choral music for women's choir remained rooted in the tonal-neoclassical style of his early period.

The purpose of this study is to demonstrate that Irving Fine composed choral music for women's choir in an operative and nuanced style of choral writing that remained effectively tonally based and in the neoclassical style as understood and applied by Fine and his colleagues.

This document places the selected choral works in context through a brief biography and discussion of neoclassicism as the term was understood during Fine's compositional period. The biography "Irving Fine: A Composer in His Time" by Phillip

Ramey and information from the Irving Fine Collection at the Library of Congress are the primary sources of biographical information.

The remainder of this paper is a detailed examination of Fine's treatment of musical form, harmony and character in his compositions for women's choir. Through this examination, Fine's music will be shown to function within criteria of tonal-neoclassicism as understood and practiced by Fine and his colleagues.

THE ELEMENTS OF NEOCLASSICAL STYLE IN THE
WOMEN'S CHOIR COMPOSITIONS OF
IRVING FINE

by
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CHAPTER I

INTRODUCTION

Introduction to the Study

The composer Irving Fine died in 1962 at the age of forty-seven, cutting short the life of an important figure in twentieth-century American music. Since Fine's life was relatively short, his musical output is proportionally small, and only a few studies of his music exist. Fine's complete oeuvre includes music in many genres that can be divided stylistically into two categories; tonal-neoclassical and atonal-neoclassical music.¹ Fine's early instrumental compositions are decidedly tonal-neoclassical. Ultimately, Fine's instrumental works become serially based and less influenced by tonal-neoclassical ideals. Although Fine's instrumental compositions exhibit a shift away from tonality, his choral works for women's choir do not. The women's choir music of Irving Fine remains rooted in the tonal-neoclassical style of his early period. The purpose of this study is to demonstrate that Irving Fine composed in an operative and nuanced style of choral writing for women's voices that remained effectively tonally based and in the neoclassical style as understood and applied by Fine and his colleagues.

This document places the selected choral works in context through a brief biography and discussion of neoclassicism as the term was understood during Fine's compositional period. The biography "Irving Fine: A Composer in His Time" by Phillip

¹ While Fine's later instrumental works can be classified as atonal-neoclassical, a handful of instrumental compositions abandon the neoclassical ideals of form and balance altogether.

Ramey, and information from the Irving Fine Collection at the Library of Congress are the primary sources of biographical information.

The remainder of this paper is a detailed examination of Fine's treatment of musical form, harmony and character in his compositions for women's choir. Through this examination, Fine's music will be shown to function within criteria of tonal-neoclassicism as understood and practiced by Fine and his colleagues.

A Brief Biography of Irving Fine

The life of Irving Fine was cut short due to a massive heart attack. After Fine's death in 1962, Aaron Copland stated in an editorial in the *Boston Herald*, "Although he died untimely, Irving Fine created an artist's confirmation of his own immortality. In future years he will be heard."² Ramey's biography "Irving Fine: A Composer in His Time" is appropriately titled because Irving Fine was a household name during the height of his career. Other than his study abroad he resided in Boston his entire life. His confinement to the Boston area and his early death are major contributors to his posthumous lack of recognition.

Born in 1914 and raised in the Boston suburb of Winthrop, Massachusetts, Fine's only musical training as a child was piano lessons from a Mrs. Grover who also taught Randall Thompson and Fine's future wife, Verna Rudnick. Fine went to public schools and intended to go to Harvard to study music. He was not accepted to Harvard when he first applied in 1932, and therefore he attended an extra year of high school at the Boston

² Copland, Aaron. "A First Symphony and an End." *Boston Herald* (August 25, 1962):1.

Latin School where he began a friendship with another future musician, Leonard Bernstein. In 1933, Fine entered Harvard University as one of four freshmen majoring in music. Fine flourished in the university environment and was noticed by its distinguished faculty. Archibald T. Davison, the director of the Harvard Glee Club, chose Fine as the accompanist for his renowned choir. Fine's primary composition teacher was Walter Piston who mentored Fine through his first compositions. Graduating *cum laude* from Harvard in 1937, Fine received his master's degree the next year.

Fine held the choral accompanist position at the Women's College of Radcliffe. In 1938 the famed teacher Nadia Boulanger came to the Radcliffe to give several lectures. Fine quickly grew into a believer of Boulanger's neoclassical views on music. She became impressed with him as a composer and invited him to study with her in France for a year. Fine lived with Boulanger and developed his compositional skills under her tutelage. His study ended prematurely in September of 1939 with the outbreak of war; Fine reluctantly returned to the United States.

Upon his return to the United States in 1939, Fine received the position of Assistant Instructor of Music at Harvard and became the assistant director of the Harvard Glee Club. From 1942 to 1945 Fine was an Instructor of Music at Harvard and found himself holding a fundamental belief about the way music should be taught that was at odds with the principals held by the faculty. He later said, "In the arts, learning is bound

up in doing”, which was contrary to the current principals at Harvard that promoted academic study over performance experience.³

During this time period Fine composed three works. *Alice in Wonderland* (1942) consists of incidental music for a stage production including solo songs and choruses. In addition, Fine composed *The Choral New Yorker*, a set of four choruses for various voicings, and *A Short Alleluia*, a commissioned work for women’s choir, in 1944 and 1945 respectively.

1946 marked the first of nine summers spent at the Berkshire Music Festival in Tanglewood where Fine began study with Serge Koussevitzky (1874-1951), the director of the Boston Symphony. Fine returned to Paris in 1950 on a Guggenheim fellowship to continue study with Nadia Boulanger. The trip ended prematurely because of serious illness in his family back in the United States. Upon Fine’s return he received a position at the newly founded Brandeis University.

Fine established the Brandeis Festival of the Creative Arts in 1953, which promoted visual art, dance, and music. Fine brought close friends Leonard Bernstein and Aaron Copland among many other notable artists to the summer festival to give lectures and concerts. While at Brandeis, Fine became an advocate for the importance of a quality music curriculum at Brandeis, and worked closely with the administration to develop a thorough music curriculum for the school. Between 1950 and 1955 Fine’s choral compositions include *An Old Song* (1953) for SATB choir, his second series of *Alice in Wonderland* (1953) for SSAA choir, and *McCord’s Menagerie* (1957) for TBB choir.

³ Rosenbaum, Victor, comp. “In Memory of Irving Fine.” *The Justice*, supplement issue (October 30, 1962): 6-7.

While at Brandeis, Fine composed mostly instrumental music and produced his earliest serially influenced music. Fine has received the most notoriety from his instrumental work *Symphony (1962)*; this work was composed at Brandeis University and had its premier in 1962; it was repeated at Tanglewood that summer. Fine conducted the Tanglewood performance when conductor, Charles Munch fell ill. The performance went well and it was eleven days later, back at home in Natick, Massachusetts where Fine became ill. He died within twenty-four hours.

The outpouring of emotion through articles and correspondences to Fine's widow shows the true impression he had on a musical community who today are the foundation of twentieth-century American music. Musicians such as Leonard Bernstein and Aaron Copland, Igor Stravinsky and Randall Thompson, Leon Kirchner and Nicolas Slonimsky submitted eulogies and memorials in various media tributes. "Irving Fine's name will linger on not only through his music, but also by virtue of the gratitude his many students owe him for wise and painstaking instruction, and the love his friends and colleagues bear him for his rare generosity and warmth."⁴ Letters came to Verna Fine from Darius Milhaud, Charles Munch, Nadia Boulanger, Marc Blitzstein and even Senator Edward Kennedy. This outpouring demonstrates the adoration of a composer who had a great influence on the musical world of his day but seems to have fallen into the background of historical perspective. "The future will decide as to their (Fine's

⁴ Berger, Authur. "In Memoriam: Irving Fine (1914-1962)" *Perspectives of New Music* (Fall 1962): 6.

compositions) originality and their staying power. But for us, his friends and colleagues, they have imbedded in them one of the most cherishable musical natures of our time.”⁵

Defining the Term Neoclassicism

A discussion of Irving Fine’s compositions must begin with a firm understanding of the terms used to label the compositional styles most prevalently associated with Fine. Fine lived in an era and a geographical region that produced predominantly neoclassical music. Aaron Copland placed Fine in an unofficial group that was labeled the “American Stravinsky School.”⁶ This group included Harold Shapero (b. 1920), Arthur Berger (1912-2003), and Alexei Haieff (1914-1994). These composers also studied with Nadia Boulanger who admired the music of Stravinsky because it exhibits the essence of neoclassical ideals. Boulanger quotes French composer Albert Roussel (1869-1937) who defines contemporary music in 1925:

The tendencies of contemporary music indicates a return to clearer, sharper lines, more precise rhythms, a style more horizontal (contrapuntal?) than vertical; to a certain brutality at times in the means of expression – in contrast with the subtle elegance and vaporous atmosphere of the preceding period; to a more attentive and sympathetic attitude toward the robust frankness of Bach or a Handel; in short, a return, in spite of appearances and with a freer though still somewhat hesitating language, to the traditions of the classics.

-Albert Roussel via Nadia Boulanger⁷

⁵ Copland, Aaron. “A Composers Praise.” *The Justice*, supplement issue (October 30, 1962): 6-7.

⁶ The four members of the “American Stravinsky School” were viewed as pure neoclassicists, subscribing to the concepts of form, balance, and order while employing an extended tonal vocabulary as first demonstrated by Stravinsky.

⁷ The origin of Roussel’s quote is unknown. Boulanger first quotes Roussel in a pamphlet for Rice University in April 1926. Fine obtains this quotation from Boulanger’s

Fine was aware of Roussel's definition of neoclassical music as it has been found in the lecture discussed below. Fine composed knowingly, in the neoclassical style and was a champion of this methodology in both his compositional and educational careers.⁸ As a lecturer at the Berkshire Music Festival at Tanglewood, Fine gave a lecture on neoclassicism in 1957. In the following quote he gives a brief background on the origin of neoclassical music.

Musical neo-classicism grows out of a search for order, which it attempts to establish by means of a restoration of contacts with pre-romantic musical traditions. While it is a final stage in the young century's revolt against 19th century German romanticism and against the inverted romanticism of Debussy, it is also a reactionary movement. Neo-Classicists react against romanticism, but also against the earlier stages of the anti-romantic revolt, the primitivism of the *Sacre*, futurism, expressionism, etc. Yet it still remains, at least in its early phases, essentially anti-romantic. It capitalizes upon the cleaning satire of Satie and the *Six*. It rejects the personal subjectivity of romantic music in favor of a cool objectivity or a bustling impersonality. Stravinsky and Bartok had earlier restored physicality to rhythm. In neo-classical music, rhythm retains its regained vigor and much of its newly won complexity. On the other hand, the harmony of neo-classical music tends to become more normally functional or tonal, if not necessarily less dissonant. Highly elaborated orchestration is avoided in favor of something more ascetic. There is a renewed interest in chamber music, particularly music for chamber ensembles and chamber orchestras featuring winds.⁹

pamphlet and uses it in a lecture on "Neo-Classicism" at the Berkshire Music Festival at Tanglewood in 1957.

⁸ This statement is supported through Fine's allegiance to the neoclassical style in the majority of his compositions, his ability to speak authoritatively on the subject at the Berkshire Music Festival at Tanglewood and as passed down to Fine's composition student at Brandeis University.

⁹ Fine, Irving. "Neo-Classicism" (lecture given at the Berkshire Music Festival at Tanglewood as part of a course in "Contemporary Music", Tanglewood, MA, July 1957) p.3. This lecture in its entirety can be found in Appendix B.

A distinction is often drawn between neoclassical music and twelve-tone music ignoring the fact that many of the twelve-tone works from this period follow very precisely the forms and textures of the classical period. In Fine's lecture he states the objective of neoclassical composition. "It aims for an art thoroughly poised, detached, disciplined and serene – at times even a little precious – but in which there is an ideal balance between form and emotion. This is an aristocratic art. It is also, in the words of one of my colleagues an art in which 'form is emotion.'"¹⁰ For the tonal- neoclassicists a common melodic and harmonic technique utilized was pandiatonicism. Pandiatonicism can be defined as "the free use of several diatonic degrees in a single chord...pandiatonicism differs from polytonality in avoiding the superposition of different keys."¹¹ This technique implies non-functional harmonies that may or may not suggest different keys or modes. The dissonances that occur in this style cannot be explained in the classical sense of preparation and resolution. The resulting freedom in pitch selection allows the composer more liberty in melodic composition and voice leading. In pandiatonic composition the ideas of consonance and dissonance in traditional harmony are expanded to include chords with added notes.

Fine rarely subscribes to any single compositional style, often using a combination of techniques in a single piece. His compositional style is admonished by a Brandeis colleague and close friend of Fine's, Martin Boykan who wrote, "Fine was not the first American to write serial music, but within the group around Stravinsky, he was

¹⁰ Ibid., 1.

¹¹ Whittall, Arnold. "Neo-classicism." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19723> (accessed January 3, 2011).

the first to grasp the change in sensibility. And yet, despite the radical shift in idiom and technique, his serial music was not simply the product of a new fashion; it maintained connections with his earlier neo-classic phase.”¹² In his lecture at the Berkshire Music Festival at Tanglewood, Fine outlines his concepts of neoclassicism. These neoclassical compositional characteristics include, “clearer, sharper lines, more precise rhythms, [and] a style more horizontal than vertical.”¹³ All of these characterizes appear in the compositions for women’s choir. While Fine composes in a variety of musical styles in different genres, his compositions for women's choir remain rooted in the tonal-neoclassical style. Neoclassical was not a posthumous label. Fine knowingly incorporated these compositional characteristics into his works for women’s choir creating works that are in an operative and nuanced tonal-neoclassical style.

¹² Cocker, Stephen Ray. “The Choral Music of Irving Fine.” D.M.A. diss., University of Southern California, 1986. 25

¹³ Fine, Irving. “Neo-Classicism” p.3.

CHAPTER II

ANALYSIS OF COMPOSITIONS FOR WOMEN'S CHOIR

Form

Of the compositional characteristics found in Fine's works for women's choir, his use of classical formal structures are manipulated in a typical neoclassical manner. Analysis of the large formal schemes and the smaller phrase constructs will demonstrate Fine's ability to employ modern compositional practices within the boundaries of classical structure.

The large formal structures in these pieces are classical in the literal sense. Seven of the works are rounded binary (ABA¹), one work is through-composed, and one work is a hybrid (AA¹BA²coda). Figure 1 provides the title of each work, the large formal structures, and the variety of phrase constructs that will be discussed later in this document.¹⁴ Fine's utilization of the rounded binary form pervades most of his compositions for women's voices. As a reaction to the expansive and often fluid forms of late romanticism, neoclassicism was a "return to clearer, sharper lines."¹⁵ This return becomes apparent through the use of rounded binary form which clearly distinguishes different formal sections. The compositions listed in Figure 1 that are not rounded binary still exhibit sectional delineation. Fine combines these classical formal structures in a modern way through durational imbalance between the sections.

¹⁴ All figures are in Appendix A.

¹⁵ Fine, Irving. "Neo-Classicism" p.1.

In the classical era, large formal structures were typically of relatively equal duration within a work as demonstrated by Fine in his composition, “Hymn” from *In Grato Jubilo*. The formal structures in “Hymn” are relatively equal in duration as seen in Figure 2. While this practice of balance within each section is typical of the classical era, neoclassical composers are often less strict concerning formal balance within a composition. As seen in Figure 3, “The White Knight’s Song” has an A section that is 16 measures long compared to the B and A¹ sections of only 7 measures. “A Short Alleluia” has a B section of 19 measures compared to the A section of 4 measures and the A¹ section of 5 measures as shown in Figure 4. Finally, “Lullaby of the Duchess,” as seen in Figure 5, has an A section of 40 measures compared to the 10 measures of section B and 12 measures of section A¹. Fine alters the formal balance within a work to establish emphasis on a particular formal structure and to add interest to the conservative formal outlines of the classical period.

Fine transitions from each formal section to the next using a variety of compositional techniques. The primary device used is the cadence. A typical transition from one formal section to the next can be seen in Figure 6 of “The White Knight’s Song.” Fine brings the voices to a unison E_b while writing a V-I harmonic progression in the accompaniment. The B section begins in measure 21 with a direct shift to C minor. Fine’s delineation of large formal structures throughout his choral works for women’s voices are typically composed in this style.

Fine also establishes sectional delineation through the manipulation of other musical elements such as rhythmic drive, texture, and accompaniment character; these

elements can be used independently or in combination and often include the cadence. A clear example of Fine's sectional delineation is found in "Hymn" from *In Grato Jubilo*. Figure 2 is a conductor's formal analysis that outlines the large structures in "Hymn". The through-composed form of this piece is apparent in both the variety of material presented and also in the variety of transitional techniques utilized by Fine. In measure 14, repose is established through a decrease in rhythmic drive as well as a cadence on the tonic.¹⁶ The transition at measure 21 is indicated by an increase in note values, a cadence, and a decrease in the dynamic of the choir. Each of the large structures are connected by a variety of compositional techniques that often rely on the typical cadential figure outlined above in "The White Knight's Song."

Within the large formal structures, Fine's smaller phrase structures exhibit classical attributes primarily that of a presentation idea and a continuation idea generating a sentence structure phrase as seen in Figure 7. Fine weds this classical attribute of phrasal structure with more modern practices of irregular duration of phrase lengths. Typically, in Fine's compositions for women's choir, the presentation idea is not of equal duration to the continuation idea. Figure 8 from section A of "The Lobster Quadrille" illustrates Fine's presentation-continuation phrasal construction in which the continuation (7 measures) is of shorter duration than the presentation (8 measures). Although this phrase is imbalanced, the pattern is consistent throughout the composition as is the case in most of Fine's compositions for women's choir. This standard of imbalance is typical of the neoclassical style.

¹⁶ A transcribed full score of "Hymn" is found in Appendix D.

As outlined in Figure 1, Fine utilizes consistent phrase lengths in all but two of his compositions for women's choir. The works with irregular phrase lengths are exceptions to Fine's otherwise consistent style of phrasal construction. "Caroline Million" is a rhythmically and melodically driven composition that derives its energy from the lack of regular recurring phrase lengths. Likewise, "A Short Alleluia" is based on the repetition of the text throughout irregular meters.

Of the compositional characteristics found in Fine's works for women's choir, his adherence to a limited variety of large formal structures and phrase structures is most obviously neoclassical. The large formal structures and phrasal structures in these pieces are classical in the literal sense. Fine employs predominantly rounded binary forms on the large structure scale and sentence structure on the smaller phrase structure scale. Imbalance in the formal structures is a characteristic prevalent in much of Fine's compositions for women's voices. Imbalance is found in the formal structures as well as the phrase construction of the compositions. The alteration of balance within the classical confines of formal structure and phrase construction are the essence of form in neoclassical composition.

Harmony

Tonal-neoclassical elements concerning harmony that are found in Fine's compositions for women's choir are: modern mediant relationships, blurred tonalities and tertian harmonies with added notes. On a large scale, Fine's tonal outlines for his compositions for women's choir mirror the formal structures. Fine's utilization of

pandiatonicism in his works for women's choir provides the compositional means to create these large formal structures with both related and unrelated tonal centers.

As seen in Figures 3 and 4, mediant relationships exist between large sections. Mediant relationships can include relative major or minor keys as demonstrated in Figure 3. Fine also uses dominant relationships between sections as seen in Figure 5.

As shown in Figure 3, "The White Knight's Song" begins in E \flat major. At the B section, Fine emphasizes the relative minor key of C minor. A return to an emphasis on E \flat major occurs at the return of the original material at A¹. This major, relative-minor relationship is typical of the classical era as well as the relationship of tonic and dominant as seen in "Lullaby of the Duchess." Figure 5 shows the tonic/dominant relationship Fine uses between G minor and its dominant, D major, a tonal scheme that came to fruition in the classical era. Fine's preference for a modern compositional style based on the formal outlines established in the classical era is typical of neoclassical composition.

Many characteristics of the classical era can be found in "A Short Alleluia." The form and the points of tonal shifts occur as a traditional classical composition might. Fine's tonal relationships, however, are not characteristic of the classical era. The composition begins in E \flat major. The B section of the piece is in G \flat major. While G \flat is a mediant relationship, this lowered third of E \flat to G \flat is a more contemporary mediant relationship. The B section concludes with a B \flat minor triad. The pitch B \flat is sustained and used as a common tone as the A¹ section returns with the opening material in E \flat major. Fine uses a classical form and tonal plan and utilizes a more modern tonal relationship.

One of Fine's most modern tonal plans is evident in "The Knave's Letter." Figure 9 outlines the ABA¹ formal structure of the composition. The piece has a primary tonal center in D major and a secondary tonal center in B minor that speaks sporadically and simultaneously throughout the piece. The A and A¹ sections tonicize both D major and B minor and end emphasizing D major in the choir and B minor in the accompaniment. The B section of the piece, generally the developmental section, is firmly rooted in D major in both the choir and the accompaniment. Although the two tonal centers exhibit a mediant relationship, the simultaneous use of two tonal centers is a modern compositional characteristic.

An exception to Fine's rather predictable and conservative tonal outline occurs in "Beautiful Soup". This composition is written in the tonality of D although Fine avoids this tonicization until the end of the fourth bar of the piano introduction. As seen in Figure 10, the A section of this piece ultimately can be defined as resting in D major within a pandiatonic base. The use of fully diminished chords and phrases beginning on non-chord tones weaken the strength of D. The B section of this piece is in the contemporary mediant keys of both F major and B \flat major although the final cadence of this section is on a D diminished triad. At the reprise of the A section, the obscured D tonality returns followed by a coda in a variety of tonalities. The piece concludes on a D dominant-seventh chord. This composition exemplifies mediant relationships between sections within a pandiatonic harmonic base.

A closer look at the harmonies used by Fine shows a preference for tertian harmonies with added notes. In tonal-neoclassical music, "Isolated chords have a lesser

relative importance to their context. In some respects, the spectrum of consonance is widened and that of dissonance is reduced.”¹⁷ Fine uses traditionally dissonant intervals (seconds, sevenths, augmented and diminished intervals) to function as added notes in vertical harmonies or as a voice leading tool in the horizontal lines.

Fine’s use of tonally complex vertical structures is less important than the freedom Fine gains with a wider pitch selection available in pandiatonic music. As seen in Figure 11, “Beautiful Soup” contains complex vertical structures. These structures are not the primary focus; they serve to support a more disjunct melodic style, made possible through pandiatonicism. The vertical nature of this music is of less importance during the neoclassical period as composers focused on a return to “a style more horizontal (contrapuntal?) than vertical.”¹⁸ This focus on the horizontal aspect of the musical line draws attention away from the striking vertical harmonies in tonal-neoclassical music.

Fine uses modern mediant relationships, blurred tonalities and tertian harmonies with added notes to achieve complex tonal compositions with the classical guidelines of the formal structures. The use of tonal plans that often mirror the formal schemes discussed above, indicates a return to pre-romantic practices combined with an expanded tonal vocabulary which is characteristic of the tonal-neoclassical compositional style as described by Roussel and Fine.

¹⁷ Cocker, *The Choral Music of Irving Fine*, 30.

¹⁸ Fine, Irving. “Neo-Classicism” p.1.

Character

Melodic shapes, rhythmic drive and poetic treatment are additional elements of Fine's tonal-neoclassical style. Fine treats these remaining elements in a characteristically tonal-neoclassical manner. In Fine's compositions for women's choir these elements are less nuanced than his use of form and harmony.

Some of Fine's melodies are more conjunct and are not always found in the upper voice but often remain in a consistent tessitura. This is possible through voice exchange as seen in figure 12. In the example the melodic material has been bracketed to demonstrate the voice exchange. When Fine shifts the melodic material away from the upper voice it typically appears in this manner.

Fine's melodic composition is also at times disjunct yet supported given the harmonic context. Unlike the conjunct nature of the melody seen in Figure 12, octave displacement is another common tool utilized by Fine to increase melodic interest. As seen in Figure 11, Fine's melodic material in "Beautiful Soup" could fit within the interval of an augmented fourth. Fine chooses to displace the pitches E, E#, and F# down an octave. This displacement creates more melodic interest.

Of equal interest in Fine's compositions for women's voices is the precision and propulsion created through rhythm. As quoted above by Roussel, neoclassical composition demonstrates "more precise rhythms...to a certain brutality at times."¹⁹ Much of Fine's rhythmic drive is found in the accompaniment. As an accomplished pianist, Fine's ability to push the limits of the pianist to achieve his desired effect is

¹⁹ Fine, Irving. "Neo-Classicism" p.1.

evident. The accompaniment for “The Knave’s Letter” demonstrates the effect of Fine’s rhythmic drive. As stated above, “The Knave’s Letter” has conservative A and A¹ sections. The accompaniment reflects this with a chordal underlay and supportive cadential figures. The B section, while more tonally stable, utilizes an accompaniment with a consistent running sixteenth-note line in the right hand that substantially excites the texture.

“Caroline Million” is perhaps Fine’s most rhythmically driven composition for women’s choir. The rhythmic propulsion is derived from syncopation and constantly changing meter. As seen in Figure 13, the piano utilizes syncopation within a changing meter. Fine brings rhythm to life through very detailed articulation directions. Figure 13 includes a typical amount of articulation for the piano which is also representative of the amount found in the choir. The precision allows for a clean and sharp texture to emerge. Precise articulations combined with rhythmically complex writing are important neoclassical concepts.

Rhythmic energy is also a consideration concerning text setting. Fine sets texts that often describe unusual events or embody colorful characters; this lends the compositions to a more rhythmically energized compositional style as found in “Caroline Million.” The rhythmic energy resides in Fine’s use of changing irregular meters and short rhythmic motives. Fine captures the character of the poetry in his compositions for women’s choir, and typically sets the poetry without alteration of the original text. Fine primarily sets poetry in a syllabic style. For these reasons poetic treatment is not an analytical factor in the tonal-neoclassical style of Fine’s work for women’s choir.

These character elements can all be found in “Hymn.” Fine composed “Hymn” in an effort to show to his mentor, Koussevitzky, his influences and mastery of the tonal-neoclassical style. As shown in Figure 2, “Hymn” can be broken into seven distinct formal sections. The wind ensemble carries the primary interest and demonstrates influences from Fine’s colleagues and mentors: Copland, Boulanger and Stravinsky. Although Fine does not designate each section as having a specific influence, the analogous styles are obvious. The open sonorities, stepwise melodic composition, and slow harmonic rhythm of measures 1-14 are similar to a Copland pastorella. A reflection of Fine’s compositional studies with Boulanger is most evident in measures 22-30 which are set as a French-Baroque dance. The intense syncopated rhythms and tall chordal voicing found in measures 38-46 are typical of Stravinsky’s compositional style in the ballets. The homorhythmic chorale settings doubled by the winds are representative of the grandeur of a Classical mass with the accented syncopation typical of Hindemith, summarizing the influences most prevalent in neoclassical composition. The chorus is a harmonic foundation that ushers the listener from one instrumental section to another. The primary compositional interest lies in the wind ensemble.

The character of Fine’s compositions for women’s choir is what is immediately apparent to the listener. This character is evident through contemporary melodic composition and great propulsion and variety in rhythm and meter.

CHAPTER III

CONCLUSION

We cannot guess what type of music would have come from Irving Fine if he had lived beyond the age of forty-seven. Although Irving Fine's instrumental works demonstrate a shift away from tonality, his choral compositions for women's choir do not. Fine's choral compositions for women's choir remain rooted in the tonal-neoclassical style. Through this study it has been demonstrated that Fine composed music for women's voices in an operative and nuanced style of choral writing that remained effectively tonally based and in the neoclassical style as understood by Fine.

Fine's compositions for women's voices epitomize his philosophical allegiance to tonal-neoclassical composition. The elements that distinguish neoclassical music are a "return to clearer, sharper lines, more precise rhythms, a style more horizontal (contrapuntal?) than vertical; to a certain brutality at times in the means of expression – in contrast with the subtle elegance and vaporous atmosphere of the preceding period."²⁰ The large formal structures although limited in variety, are clearly delineated through his manipulation of tonal centers, texture, rhythmic and melodic content, either individually or in combination.

Fine's harmonic practices in these works are tertian with added notes of color, tonally centered, but not necessarily in the classical functional sense. Fine's use of

²⁰ Fine, Irving. "Neo-Classicism" p.1.

vertical harmonic structures allow for both conjunct and disjunct melodic constructions. Melodic material and supporting vocal lines frequently move in unusual ways that are not characteristic of pre-romantic voice leading.

The rhythmic element in Fine's composition for women's voices is often limited in character as well. Even though there may be contrast in rhythmic character between large sections, most often the rhythmic device does not change character throughout most of a work. His manipulation of meter and articulation provide the needed sense of variety throughout his works. Vocally, Fine sets his works for women's choir syllabically.

These compositions for women's choir by Irving Fine are a summa of Fine's philosophical understanding of tonal-neoclassical composition. Fine was not labeled a neoclassical composer posthumously; he actively participated in the promotion of the neoclassical ideals he believed in, as both a composer, and educator.

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APPENDIX A

FIGURES

Figure 1. Formal Structure in Fine's Compositions for Women's Choir

Title of Work	Title of Movement	Form	Phrase Construction
Three Choruses from "Alice in Wonderland" (1942)	The Lobster Quadrille	ABA ¹	15 measure phrases
Three Choruses from "Alice in Wonderland" (1942)	Lullaby of the Duchess	ABA ¹ :	13 measure phrases
Three Choruses from "Alice in Wonderland" (1942)	Father William	ABA ¹	7 measure phrases
The Choral New Yorker (1944)	Caroline Million	AA ¹ BA ² coda	Varying
A Short Alleluia (1945)		ABA ¹	Varying
In Grato Jubilo (1949)	Hymn	Through Composed	14 measure phrases
Three Choruses from "Alice in Wonderland" (1953)	The Knave's Letter	ABA ¹	8 measure phrases
Three Choruses from "Alice in Wonderland" (1953)	The White Knight's Song	ABA ¹ :	8 measure phrases
Three Choruses from "Alice in Wonderland" (1953)	Beautiful Soup	ABA ¹	12 measure phrases

Figure 2. "Hymn" form

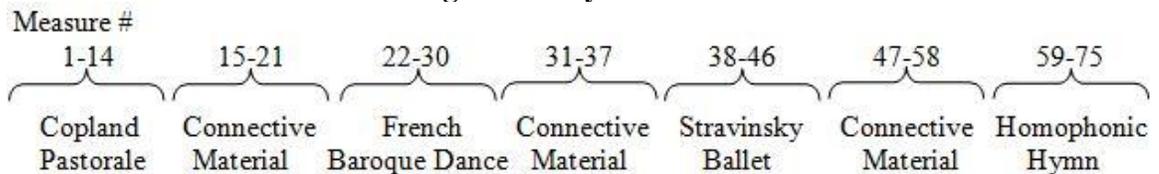


Figure 3. "The White Knight's Song" form

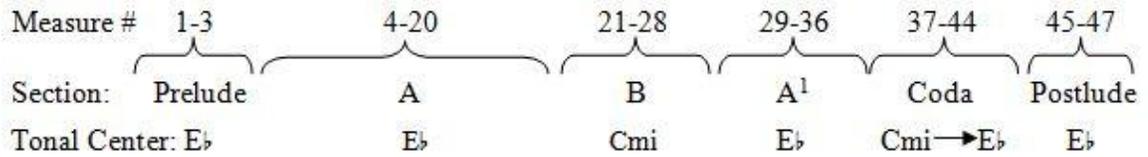


Figure 4. "A Short Alleluia" form

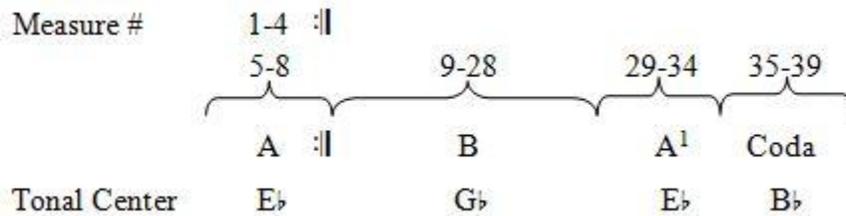


Figure 5. "Lullaby of the Duchess" form

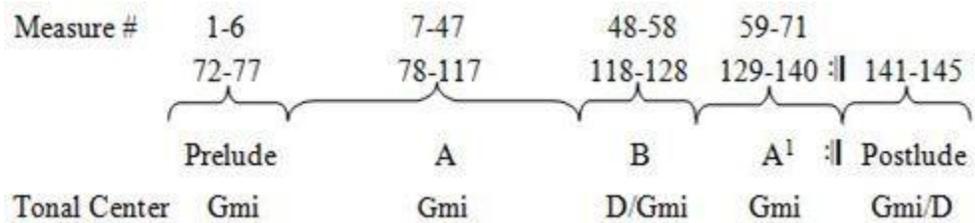


Figure 6. Cadential figure at measures 20-21 of “The White Knight’s Song”

Soprano

Alto

Piano

V I i
Eb Cmi

The White Knight’s Song by Irving Fine
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Figure 7. Classical Sentence Structure

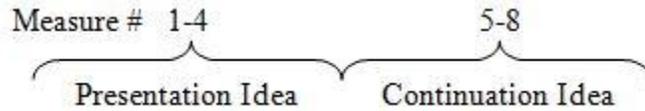


Figure 8. "The Lobster Quadrille" phrase structure

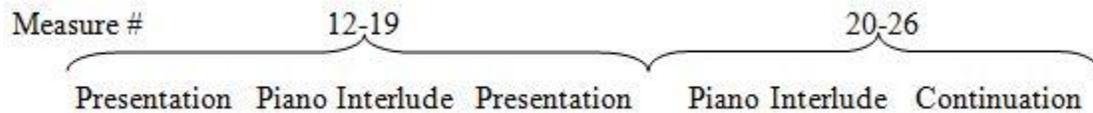


Figure 12. mm. 20-23 of "The Lobster Quadrille"

See how eag-er-ly the lob-sters all ad-vance. - They are wait-ing will you come and join the dance?
See how eag-er-ly the lob-sters, and the tur-tles ad-vance. They are wait-ing on the shingles, will you come and join the dance?
See how eag-er-ly the lob-sters ad-vance. They are wait-ing on the shin-gle, join the dance?

Lobster Quadrille by Irving Fine
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Figure 13. mm. 58-60 of "Caroline Million"

Piano

Caroline Million by Irving Fine
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APPENDIX B

SPEECH ON NEO-CLASSICISM

This speech was given at the Tanglewood Music Festival in 1957 as a lecture for a class titled, "Contemporary Music" that was co-taught by Irving Fine and Aaron Copland. Irving Fine wrote out his class lectures as a guide for himself. This lecture is not published and was transcribed from original manuscripts found in the Irving Fine collection at the Library of Congress and is permissible here thanks to Library of Congress and the Irving Fine Estate. All text and formatting has been preserved.

July 1957
Tanglewood, Mass

Neo Classicism

At the end of this hour, we shall hear excerpts from three compositions written in the 20's or early 30's:

1. The Gigue and Dythyrambe from Stravinsky's "Duo Concertante"
2. Three or four numbers from the first version of Hindemith's setting of Rilke's "Das Marienleben"
3. The 1st and 2nd movements of Manuel De Falla "Concerto for harpsichord, flute, oboe, clarinet, violin and cello.

These are all in one way or another representative of the neo-classical aesthetic that dominated so much of the international musical scene during most of the period between the two wars. Moreover, Stravinsky and Hindemith are commonly considered to have been the leading exponents of that aesthetic. It would be stretching matters,

however, to consider De Falla to have been consistently neo-classical composer during any substantial part of his career.

At this date, it is difficult to bring anything fresh to a discussion of a movement which has been seemingly moribund or on the wane for a number of years. Moreover, I'm sure you all know what musical neo-classicism is – you've either read about it in countless books on music appreciation; or have heard it described in innumerable lectures. It seems to me that we have never had a summer at Tanglewood in which there wasn't a lecture on neo-classicism or on some neo-classical composers.

Musical neo-classicism had its counterparts in other areas of culture, notably in literature, neo-scholastic thought and politics. (To a markedly less degree in the plastic arts – Picasso.) A few days ago when I was concerned about what I might say in today's lecture, I was amused to run across the following passage in a review (in the *Christian Science Monitor*) of a book about Wyndham Lewis by Geoffrey Wagner. (The reviewer is Melvin Maddocks.)

“Although anxious to play the gadfly alone, he (Lewis) belonged, ideologically at least, to a swarm. Mr. Wagner cautiously groups him with Ezra Pound, T.S. Eliot in England and with Julien Benda and Charles Maurras in France. The general ideas these men shared he calls ‘neo-classicism’.

“This philosophy – fundamentally grounded in aesthetic tastes – they applied by a kind of analogy to their criticism of a society they considered moribund. With varying emphases, they asked for an order which would ensure a firm vertical structure to society at the top of which would rest intellectual elite.

“‘Instead of the vast organization to exploit the weaknesses of the Many, should we not possess one for the exploitation of the intelligence of the Few?’ Lewis asked. The Neo-Classicists were tempted to consider their question being answered when Mussolini and Hitler appeared though only Pound took fascism earnestly for long.”

I do not wish to suggest by this quotation that musical neo-classicism had these political overtones. But French neo-classicism in particular concentrates on elegance and taste as well as craftsmanship. It aims for an art thoroughly poised, detached, disciplined and serene – at times even a little precious – but in which there is an ideal balance between form and emotion. This is an aristocratic art. It is also, in the words of one or my colleagues an art in which “form is emotion.”

Musical neo-classicism grows out of a search for order, which it attempts to establish by means of a restoration on contacts with pre-romantic musical traditions. While it is a final stage in the young century’s revolt against 19th century German romanticism and against the inverted romanticism of Debussy, it is also a reactionary movement. Neo-Classicists react against romanticism, but also against the earlier stages of the anti-romantic revolt, the primitivism of the *Sacre*, futurism, expressionism, etc. Yet it still remains, at least in its early phases, essentially anti-romantic. It capitalizes upon the cleaning satire of Satie and the Six. It rejects the personal subjectivity of romantic music in favor of a cool objectivity or a bustling impersonality. Stravinsky and Bartok had earlier restored physicality to rhythm. In neo-classical music, rhythm retains its regained vigor and much of its newly won complexity. On the other hand, the harmony of neo-classical music tends to become more normally functional or tonal, if not necessarily less dissonant. Highly elaborated orchestration is avoided in favor of something more

ascetic. There is a renewed interest in chamber music, particularly music for chamber ensembles and chamber orchestras featuring winds.

Definitions

The text books and dictionaries are full of definitions and descriptions of Neo-Classicism.

1. The American College Dictionary defines neo-classic as follows: “belonging, or pertaining to a revival of classic style as in art or literature.”

If we mean by “Classical” the classical period of the 18th century, this applies at least in part to musical neo-classicism. And if we refer to classical antiquity, then I suppose this might apply to the spirit that informs much of Stravinsky and especially Aollon, Persephone, Oedipus, the Duo and Orpheus.

2. Nicholas Slonimsky in Music Since 1900: “Neo-Classicism is essentially a return to 18th century simplicity as a reaction against pregnant programaticism of the 19th century. In melody it differs from the classics in that Neo-classicism makes *use of larger melodies in a larger melodic compass*; (italics inserted by Fine) in harmony it makes use of pan-diatonic extensions of tonality - preserves 18th century rhythmic simplicity but favors asymmetrical bar periods. In orchestration it cultivates the harsher instruments of orchestral palette in opposition to pictorial instrumentation.”

Comment: melodic compass...intervals...Stravinsky and Hindemith, Harmony – Hindemith, Piston, Lopatikoff, Martinu not pandiatonic.

3. I like best the passage from the Harvard Dictionary of Music article on the *New Music*: “A Third period of new music began around 1925, when, after so many interesting experiments, so many futile efforts, a new name appeared on the scene. Bach!”

Undoubtedly “Back to Bach” was the big slogan of neo-classicism, and it is evident in Stravinsky’s Octet, much of Hindemith, Roussel, Martinu, Pison, Lopatnikoff and others too numerous to mention. But with Stravinsky one could also say back to Pergolesi, Handel, K(C).P.E. Bach, Bellini, Tschaikowsky, Rossini, Monteverdi, Leonin, and above all at a later period, back to Mozart. And with Hindemith...also back to Isaac, Finck, Binchois.

The date 1925 is also late. Stravinsky’s Octet is 1923 and Pulcinella which anticipates neo-classicism is earlier. Moreover, there was the work of Bussoni (Krenek and others) and his influence as a teacher, which many claim to be the real source of neo-classicism. (From Dents’ biography). “Bussoni sought a neo-classicism in which form and expression find their perfect balance.” Viz “Comedy Overture”, Rondo Aclecchinesco and operas Turandot and Doktor Faustus.

One of the best general statements summarizing the aims of his contemporaries was made by Albert Roussel about 1925”

“The tendencies of contemporary music indicates a return to clearer, sharper lines, more precise rhythms, a style more horizontal (contrapuntal?) than vertical; to a certain brutality at times in the means of expression – in contrast with the subtle elegance and vaporous atmosphere of the preceding period; to a more attentive and

sympathetic attitude toward the robust frankness of Bach or a Handel; in short, a return, in spite of appearances and with a freer though still somewhat hesitating language, to the traditions of the classics.

Quoted by N. Boulanger in Rice Institute Pamphlet, Apr. 1926

The Bach and the Handel to which the Harvard Dictionary and Roussel refer are the composers of the concerti grossi, of the suites and instrumental music, not of the masses, passions, and oratorios or even cantatas. Much neo-classical music is actually neo-baroque – affecting as it does a bustling concerto grosso style. One finds this in the first important neo-classical work: Stravinsky's Octet and his piano concerto. The neo-baroque style carried to the perfection can be found in the Dunbarton Oaks Concerto; much as the neo-classical (neo-Mozart) style can be found at its best in Stravinsky's Symphony in C and in The Rake's Progress.

Hindemith's neo-baroque is best found in his chamber concertos or in Konzertmusik for brass and strings, and in some of the numbers of the Marienlieben. But this is only one aspect of Hindemith's style which embraces numerous other historical sources – particularly medieval(but also 19th century). Among the most consistently neo-baroque of the neo-classicists for a long time were Martinu, Lapatnikoff, Roussel, Pison. RECORD: Martinu.

We have seen Slonimsky's attempt to describe neo-classical technique in a sentence or two. This is obviously an impossibility, since there are wide differences between composers of the school.

In general, however, Stravinsky and his followers tend to be more diatonic and tonal or quasi modal. Their harmony is, if you will, pandiatonic – the result of free and usually dissonant combination of any of the tones in the diatonic scale.

Stravinsky, in particular, uses a number of polychords consistently: I over V⁷ or V⁷ over I (usually V⁷ over I⁶) or VII over III or V over I. The net effect of this when prolonged for a length of time is quite static – a kind of prolongation of I in first inversion.

Stravinsky rarely uses the root. Hence the basses continually oscillate from 3rd to 5th in the scale – e to g in the key of C. This may reflect a certain Phrygian cast in the music. While essentially simple basis prevails most of the time, Stravinsky manages by a kind of process of tonal infiltration to interject passages pungently dissonant and chromatic. Additional chromaticism occasionally appears but usually in the form of rococo ornamentation. Stravinsky's diatonic harmony is often peppered with unresolved neighbor dissonant tones – added 6ths, 4ths, 9ths etc – all of it tastefully set forth through his genius for spacing and texture.

Hindemith's neo-classical technique in the realm of harmony is easy enough to recognize but far more difficult to describe briefly. The melos from which harmony and melody derive are far more chromatic. All 12 tones are used but not systematically. Nor are they equal in function. His music has tonality, if not classical tonality. Pieces – even phrases – begin with common chords and progressively more towards harmonies of greater tension or dissonance and then recede one more to the

perfect cadences approached by step. These are a Hindemith mannerism you will find in the music of most of his disciples.

Hindemith's early manner was rougher and often fresher. This is the manner of the neo-baroque chamber concertos. It prevails still in some of the music on the 30's. A particularly striking example is in the *Konzert Music for Brass and String*. I have mentioned before the 19th century and earlier music influence on Hindemith's style. This medieval quality seems to have been a very attractive one to Hindemith's pupils. In his early music Hindemith was far more uneven; it is hard to think of many completely successful pieces from the 20's, but he was often inspired. My own feeling is that he wrote his best music in the early 30's. While the level of this mature music is very high in technical achievement and while it is nearly always successful, it lacks some of the vitality and fresh lyricism he brought to music when he was a chief exponent of neo-classicism.

Subsequent development in Neo-classicism:

France: Honnegger, Roussel, Martinu, Francaiz, Milhaud

England : Bliss, Walton

Italy : Petrassi

America : Russian expatriates : Lopatnikoff, Berezovsky, Nabov, Haieff

Piston, Sessions at early period

Later group: Berger, Shapero, Foss, Fine, Talma, Smit

Conclude with statement on Neo-Classicism from article on the New Music in Harvard Dictionary of Music:

A third period of New Music began around 1925, when after so many interesting experiments, so many futile efforts, a new name appeared on the scene: Bach. This great name was the magic word which was strong enough to dispel the destructive instincts, to make an end to so many sensational efforts, and to unite practically all the prominent composers in a new spirit of seriousness and constructive cooperation. Much as it might seem regrettable that, after all the radicalism of the previous years, music had to turn back to "history" in order to proceed to a new future, yet there was apparently no other solution. Up to the present day, neo-classicism had gradually gained a foothold in practically every country. Only the followers of Schönberg have remained true to the ideals of a radically new music. In twenty years we shall know who pursued the right path.

Definitions

Machlis, Joseph, "In the Enjoyment of Music", page 503-4

"The first quarter of the 20th century was impelled before all else to throw off the oppressive heritage of the 19th. Composers of the new generation were fighting not only the romantic past but the romanticism within themselves.

The turning away from the 19th century was manifest everywhere. Away from the subjective, grandiose; from pathos and heaven-storming passion; from the romantic

landscape.....from the quest for sensuous beauty of tone – “that accursed euphony,” as Richard Strauss called it the rising generation.....aimed “to root out private feelings from art.””

Anti-romantic reaction is evidenced by

1. Primitivism – interest in African music, Balkan music, et...leads to Sacre, Bartok.
2. Machine music – Futurism, Musique Concrete. –Romantic introspection gave way to 20th century physicality. Emotion replaced by motion; melody yields in primacy to rhythm. Stravinsky’s dictum “rhythm and emotion not the element of feeling are the foundation of musical art.”
3. Satire – Satie, Milhaud, Auric, Poulenc. Return to a music which charms and entertains, is clear, well ordered.
4. Objectivity – Romantic art was based on the “pathetic fallacy” that the world exists in our mind. The romantic artist saw nature as the mirror of his moods. The 20th century rejected this subjectivity. Artists came to believe that objects exist independently of their personalities and feelings. A work of art is not simply a projection of its creator’s fantasy, but it is rather a self contained organism obeying laws and purposes of its own. Artists sets it going – sees it gets to its destination. He remains outside his creation; he respects its nature as pure art. Once this point was reached, the stage was soon set for the neo-classical attitude that then took a dominant position in musical aesthetics.

New Classicism

“Back to Bach” – slogan of the early 20’s – really back to to objective baroque style of the social music of the 18th century: concerti grossi, suites, harpsichord pieces, et. (Later neo-classical works of Foss, Fromm, Martinu show the influence of Bach’s religious music.)

“Neo-Classicism focused attention on craftsmanship, elegance and taste. It concentrated on technique rather than content and elevated the how over the what. It strove for the ideal balance between form and emotion. It went even further, proclaiming that for is emotion. It pointed up the intellectual rather than the emotion elements in art, rejecting the idea of passion in favor of a passion for ideas. Future generations will find it significant that in a period of social, political and artistic upheaval, there should have been affirmed so positively the classical virtues of detachment and serenity and balance.” Page 509

Hindemith

Second period – neo-classicism - intense, impersonal objectivity. Ends with the 2nd String Trio which marks the transition to the last period. This summarized in 3 ways:

1. Complete technical maturity – sense that he has arrived at an artistic outlook that seems one of settled conviction both from technical and aesthetic point of view.
2. Mellow lyricism and warmth; some of the finest melodic inspirations in modern music belong to the music of this period.

3. Logic of tonal organization. These works are frankly tonal, not in the sense of the 19th century, but in the sense of having definite centers of tonal gravity or key; of orderly arrangements of functions and tensions.

Hindemith's system

Bases method entirely upon laws of natural sound. (Some musicians have questioned the indifference shown to psychological factors.) Discards the old system of chords tied to diatonic scale. Rejects system of harmonic relationship (not functions) of Rameau – building chords on thirds – the ideas that inversions should be considered in different positions of the same chord. (N.B. The more related to general bass of Bach and predecessors.) Finds his method on chromatic scale the notes of which he fixes by laws of acoustics.

Notion of tension moving from major common chord to chords of high tension (eventually at apex to chords involving tritons) and back to tritons. No chord is forbidden providing that it can be explained aesthetically, I suppose in terms of this fundamental law of relaxation and tension.

Numerous American composers have been influenced by the external manifestations of Hindemith's neo-classic style – its preference for melodies using 4th; for asymmetric sequences; for harmonies built on 4ths; its Bach-like vigor; its quasi modal cadences with their absence of traditional dominant feeling; its predilection for the devices of counterpoint, imitation, inversion, augmentation; its mastery in synthesizing baroque with classical techniques. The most prominent of these, I suppose is Walter Piston. There is however another element in Hindemith's

style which is less often imitated. Hindemith is steeped in the music of the Middle ages, of Machaut, of such German and Flemish composers of the 15th century as Finck and Isaac. I have always felt a great influence of the 15th century German lied in his music especially the choral music.

Mention in passing Hindemith's annual concert of early music at Yale.

APPENDIX C

CHRONOLOGICAL LIST OF WORKS BY IRVING FINE

1942 *“Alice in Wonderland”* (Incidental Music) (unpublished)

Three Choruses from “Alice in Wonderland”

1943 *Two Songs from “Doña Rosita”*

1944 *The Choral New Yorker*

Voices of Freedom (unpublished)

1945 *A Short Alleluia*

1946 *Sonata for Violin and Piano*

1947 *Toccata Concertante for Orchestra*

Music for Piano

1948 *Partita for Wind Quintet*

1949 *“Hymn”* from *In Grato Jubilo* (unpublished)

The Hour Glass

“Alice in Wonderland” Suite

1951 *Notturmo for Strings and Harp*

1952 *Old American Songs* (choral transcriptions of Aaron Copland's solo voice
arrangements of six songs)

Mutability

String Quartet

1953 *An Old Song*

Three Choruses from "Alice in Wonderland" second series

1954 *Childhood Fables for Grownups*

1955 *Serious Song*

Childhood Fables for Grownups set 2

1956 *Victory March of the Elephants*

Lullaby for a Baby Panda

Homage à Mozart

1957 *Fantasia for String Trio*

McCord's Menagerie

1959 *Romanza for Wind Quintet*

Blue Towers for Orchestra

One, Two, Buckle My Shoe

(1959 cont.) *Diversions for Piano*

1960 *Diversions for Orchestra*

1962 *Symphony (1962*

APPENDIX D

TRANSCRIBED SCORE OF “HYMN” FROM *IN GRATO JUBILO*

The following composition is not published and was transcribed from original manuscripts found in the Irving Fine collection at the Library of Congress and is permissible here thanks to the Irving Fine Estate.

Full Score

For Serge Koussevitzky: In Grato Jubilo
Hymn

(For Treble Chorus, SSA , Piano and Wind Band & Contrabass)

Flute
Oboe
Clarinet (in A)
Bassoon
Horn in F
3 Trumpets (in C)
2 Trombones
Contrabass
Treble Chorus (SSA)
Piano

Text by
DAVID McCORD

IRVING FINE

For Serge Koussevitzky: In Grato Jubilo

Hymn

For Treble Chorus, SSA, Piano and Wind Band & Contrabass

Text by DAVID McCORD

IRVING FINE

Moderato $\text{♩} = 104$

The musical score is arranged for a Treble Chorus (SSA), Piano, and Wind Band & Contrabass. It features 13 staves. The instruments are: Flute, Oboe, Clarinet (in A), Bassoon, Horn in F, Trumpet 1 (in C), Trumpet 2&3 (in C), Trombone 1&2, Contrabass, Soprano 1, Soprano 2, Alto, and Piano. The score is in 4/4 time with a key signature of two sharps (D major). The tempo is marked 'Moderato' with a quarter note equal to 104 beats per minute. The piano part includes dynamic markings of *fp*, *p dolce*, *fp*, and *p*. The woodwinds and strings also have dynamic markings of *fp* and *p*. The vocal parts (Soprano 1, Soprano 2, Alto) are currently silent.

14

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *f* \triangleright *p*

Hn. 14

Trpt. 1 *fp* *mf*

Trpt. 2&3 *fp* *mf*

Tbn. 1&2

Cb. 14

Sop. 1 *mf*
Sym - bol,

Sop. 2 *mf*
Sym - bol,

Alto *mf*
Sym - bol,

Pno. 14 *f* *mf*

18

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn. 18

Trpt. 1 *fp*

Trpt. 2&3 *fp*

Tbn. 1&2 *fp*

Cb. 18

Sop. 1 *f* Sym-bol, sym-bol! Sym-bol in the sky: *p*

Sop. 2 *f* Sym-bol, sym-bol! Sym-bol in the sky: *p*

Alto *f* Sym-bol, sym-bol! Sym-bol in the sky: *p*

Pno. 18 *fp*

22

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt. 1

Trpt. 2&3

Tbn. 1&2

Cb.

Sop. 1

Sop. 2

Alto

Pno.

mp

mp

p

p

mf

mp legato

mp legato

Sym - bol in the

Sym - bol in the

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt. 1

Trpt. 2&3

Tbn. 1&2

Cb.

Sop. 1

Sop. 2

Alto

Pno.

sky, in the sky! The light of stars, the

sky, in the sky! The light of stars, the

31 *mf*

Fl.

31 *mf dolce*

Ob.

31 *mf dolce*

Cl.

31 *mf dolce*

Bsn.

31 *mf dolce*

Hn.

Trpt. 1

Trpt. 2&3 II *mp dolce* senza sordino

Tbn. 1&2 I *mp* II *mp*

31 *mf* arco

Cb.

31 *sempre legato*

Sop. 1 - bol in the sky: The light of stars, the

31 *sempre legato*

Sop. 2 - bol in the sky: The light of stars, the

31 *sempre legato*

Alto - bol in the sky: The light of stars, the

31

Pno.

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt. 1

Trpt. 2&3

Tbn. 1&2

Cb.

Sop. 1

Sop. 2

Alto

Pno.

poco cresc.

gra - vid sun, the watch - ful - eye.

poco cresc.

gra - vid sun, the watch - ful - eye.

poco cresc.

gra - vid sun, the watch - ful - eye

poco cresc.

42

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Trpt. 1 *f*

Trpt. 2&3 *f*

Tbn. 1&2

42

Cb.

42

Sop. 1

Sop. 2

Alto

42

Pno.

52

Fl. *poco a poco cresc.*

Ob. *poco a poco cresc.*

Cl. *poco a poco cresc.*

Bsn. *poco a poco cresc.*

Hn. *poco a poco cresc.*

Trpt. 1 *poco a poco cresc.*

Trpt. 2&3 *p* *mp*

Tbn. 1&2

52

Cb. *poco a poco cresc.*

Sop. 1 *poco a poco cresc.*
Blow the sound — Blow Sound the trum-pet blow —

Sop. 2 *poco a poco cresc.*
Blow the sound — Blow Sound the trum-pet blow —

Alto *poco a poco cresc.*
Blow the sound — Blow Sound the trum-pet blow —

52

Pno. *poco a poco cresc.*

58

Fl. *ff* *sub meno* *f*

Ob. *sub meno* *f*

Cl. *sub meno* *f*

Bsn. *sub meno* *f*

Hn. *sub meno* *f*

Trpt. 1 *sub meno* *f*

Trpt. 2&3 *sub meno* *f*

Tbn. 1&2 *sub meno* *f*

Cb. *58* *pizz.* *f*

Sop. 1 *58* *ff* *f*
Sound, Sound, Sound! Blow the Trum-pet sound,

Sop. 2 *58* *ff* *f*
Sound, Sound, Sound! Blow the Trum-pet sound,

Alto *58* *ff* *f*
Sound, Sound, Sound! Blow the Trum-pet sound,

Pno. *58* *ff* *meno* *f*

62 *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt. 1

Trpt. 2&3

Tbn. 1&2

Cb. *arco*

Sop. 1

Sop. 2

Alto

Pno.

Sound, Sound! Blow the trum-pet sound, trum-pet Blow

Sound, Sound! Blow the trum-pet sound trum-pet Blow

Sound, Sound! Blow the trum-pet sound trum-pet Blow

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt. 1

Trpt. 2&3

Tbn. 1&2

Cb.

Sop. 1

Sop. 2

Alto

Pno.

Blow the sound as when a time of sing - ing

Blow the sound as when a time of sing - ing

Blow the sound as when a time of sing - ing

71

Fl. *ff* *subito p* *sffz*

Ob. *subito p* *sffz*

Cl. *subito p* *sffz*

Bsn. *subito p* *sffz*

Hn. *subito p* *sffz*

Trpt. 1 *subito p* *sffz*

Trpt. 2&3 *subito p* *sffz*

Tbn. 1&2 *p* *sffz*

Cb. *p* *subito p* *sffz*

Sop. 1 *subito p* *sffz*
willed it so. Sym - bol in the sky

Sop. 2 *subito p* *sffz*
willed it so. Sym - bol in the sky

Alto *subito p* *sffz*
willed it so. Sym - bol in the sky

Pno. *subito p* *sffz*