

THE CAMBRIDGE
HISTORY OF



TWENTIETH-
CENTURY
MUSIC

EDITED BY
NICHOLAS COOK AND
ANTHONY POPE

THE CAMBRIDGE
HISTORY OF
TWENTIETH-CENTURY
MUSIC

*

EDITED BY
NICHOLAS COOK AND ANTHONY POPLÉ



CAMBRIDGE
UNIVERSITY PRESS

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Cambridge, CB2 2RU, UK
40 West 20th Street, New York, NY 10011-4211, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
Ruiz de Alarcón 13, 28014 Madrid, Spain
Dock House, The Waterfront, Cape Town 8001, South Africa
<http://www.cambridge.org>

© Cambridge University Press 2004

This book is in copyright. Subject to statutory exception
and to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without
the written permission of Cambridge University Press.

First published 2004

Printed in the United Kingdom at the University Press, Cambridge

Typeface Renard 2 9.5/13 pt. *System* L^AT_EX 2_ε [TB]

A catalogue record for this book is available from the British Library

Library of Congress Cataloguing in Publication data

The Cambridge history of twentieth-century music / edited by Nicholas Cook
and Anthony Pople.

p. cm. – (The Cambridge history of music)
Includes bibliographical references and index.

ISBN 0-521-66256-7

1. Music – 20th century – History and criticism. I. Cook, Nicholas, 1950-
II. Pople, Anthony. III. Series.

ML197.C26 2004

780'.9'04 – dc21 2003055131

ISBN 0 521 66256 7 hardback

THE CAMBRIDGE HISTORY OF
TWENTIETH-CENTURY MUSIC

The Cambridge History of Twentieth-Century Music is a first appraisal of the development of music in the twentieth century from the vantage-point of the twenty-first. This wide-ranging and eclectic book traces the progressive fragmentation of the European 'art' tradition, and its relocation as one tradition among many at the century's end. While the focus is on Western traditions, both 'art' and popular, these are situated within the context of world music, including a case study of the interaction of 'art' and traditional musics in post-colonial Africa. An international authorship brings a wide variety of approaches to music history, but the aim throughout is to set musical developments in the context of social, ideological, and technological change, and to understand reception and consumption as integral to the history of music.

NICHOLAS COOK is Professor of Music at Royal Holloway, University of London, and Director of the AHRB Research Centre for the History and Analysis of Recorded Music. His books include *A Guide to Musical Analysis* (1987), *Music, Imagination, and Culture* (1990), the Cambridge Music Handbook – *Beethoven: Symphony no. 9* (1993), *Analysing Musical Multimedia* and *Music: A Very Short Introduction* (both 1998).

ANTHONY POPE was Professor of Music at the University of Nottingham until his death in 2003. His publications include two Cambridge Music Handbooks – *Berg: Violin Concerto* (1991) and *Messiaen: Quatuor pour la fin du temps* (1998); he edited *Theory, Analysis and Meaning in Music* (1994) as well as the *Cambridge Companion to Berg* (1997).

THE CAMBRIDGE HISTORY OF
MUSIC

The Cambridge History of Music comprises a group of reference works concerned with significant strands of musical scholarship. The individual volumes are self-contained and include histories of music examined by century as well as the history of opera, music theory and American music. Each volume is written by a team of experts under a specialist editor and represents the latest musicological research.

The Cambridge History of American Music
Edited by David Nicholls

The Cambridge History of Western Music Theory
Edited by Thomas Christensen

The Cambridge History of Nineteenth-Century Music
Edited by Jim Samson

The Cambridge History of Twentieth-Century Music
Edited by Nicholas Cook and Anthony Pople

Notes on the contributors

JOSEPH AUNER is Professor of Music at SUNY Stony Brook. His main areas of research are the Second Viennese School, music in the Weimar Republic, and music and technology. He is Editor-in-Chief of the *Journal of the American Musicological Society*, and the recipient of awards from the Alexander von Humboldt-Stiftung and The Getty Center for the History of Art and the Humanities.

STEPHEN BANFIELD is Stanley Hugh Badock Professor of Music at the University of Bristol, and the author of *Sensibility and English Song* (1985), the award-winning *Sondheim's Broadway Musicals* (1993), and *Gerald Finzi* (1997). He edited *Music in Britain: The Twentieth Century* for the Blackwell series and has worked further on the American musical.

ANDREW BLAKE is Professor of Cultural Studies at King Alfred's College, Winchester. He taught cultural studies at the University of East London during the 1990s, and played wind instruments for various post-minimalist and world-music bands during the 1980s. He is the author or editor of *The Music Business* (Batsford, 1992), *The Land Without Music: Music, Culture and Society in Twentieth-Century Britain* (Manchester University Press, 1997), and *Living Through Pop* (Routledge, 1999).

LEON BOTSTEIN is President and Leon Levy Professor in the Arts and Humanities at Bard College, NY. He is music director of the American Symphony Orchestra, and has made many recordings both with them and with overseas orchestras. He is Editor of the *Musical Quarterly*, and his books include *Judentum und Modernität: Essays zur Rolle der Juden in der Deutschen und Österreichischen Kultur 1848-1938* (1991, English translation forthcoming), *Jefferson's Children: Education and the Promise of American Culture* (1997), and the edited volume *The Compleat Brahms* (1999).

CHRISTOPHER BUTLER is Professor of English Language and Literature and Student of Christ Church, Oxford. His books include *Early Modernism:*

Literature, Painting, and Music in Europe 1900–1916 (Oxford University Press, 1994) and *Postmodernism: A Very Short Introduction* (Oxford University Press, 2002).

JAMES LINCOLN COLLIER is the author of many books on jazz, including *The Making of Jazz* (a finalist for the National Book Award). His fiction for children has won many awards, and he is also the author of books on American history widely used in American schools. He has been a Fellow of the National Endowment for the Humanities, and a Research Fellow of the Institute for Studies in American music. He plays jazz regularly in New York City and elsewhere.

NICHOLAS COOK is Professor of Music at Royal Holloway, University of London, and Director of the AHRB Research Centre for the History and Analysis of Recorded Music. His books include *A Guide to Musical Analysis* (1987), *Music, Imagination, and Culture* (1990), *Beethoven: Symphony no. 9* (1993), *Analysis through Composition* (1996), *Analysing Musical Multimedia* (1998), and *Music: A Very Short Introduction* (1998). Current projects include a contextual study of Schenker and a book on the analysis of performance. He was Editor of the *Journal of the Royal Musical Association* from 1999 to 2004, and was elected a Fellow of the British Academy in 2001.

SUSAN C. COOK is Professor of Music at the University of Wisconsin-Madison, where she also teaches in the Women's Studies programme. Her teaching and research focus on twentieth-century, contemporary, and American musics of all kinds and demonstrate her abiding interest in feminist methodologies and cultural criticism. She is currently completing a book on the gendered and racialized meanings of ragtime social dance, entitled *Watching Your Step: Ragtime Dance and American Culture*.

MERVYN COOKE is Professor of Music at the University of Nottingham. He is the author of *Jazz* and *The Chronicle of Jazz*, and co-editor of *The Cambridge Companion to Jazz*. His other books include studies of Britten's *Billy Budd* and *War Requiem*, a monograph *Britten and the Far East*, and *The Cambridge Companion to Benjamin Britten*. He is currently editing *The Cambridge Companion to Twentieth-Century Opera* and writing a history of film music, also for Cambridge.

HERMANN DANUSER is Professor of Historical Musicology at the Humboldt University, Berlin; he also directs research at the Paul Sacher Foundation in Basel. He holds higher degrees from the University of Zurich and the Technical

University of Berlin. He has taught in Hanover, Freiburg, and (as a visiting professor) at Cornell and Stanford. His research interests include the history of modern music, theory, and the study of musical interpretation. He is author of *Die Musik des 20. Jahrhunderts* (Laaber, 1984).

PETER ELSDON studied composition at Queen's University, Belfast, before completing a doctorate on the pianist Keith Jarrett at the University of Southampton. He now lectures in Creative Music Technology at the University of Hull, and researches the techniques and aesthetics of free improvisation in jazz.

ROBERT FINK is Associate Professor of Musicology at the University of California, Los Angeles. He focuses on music and society after 1965, with a special interest in minimalism, postmodernism, and the intersection of cultural and music-analytical theory. *Repeating Ourselves*, a study of American minimal music as a cultural practice, is currently in press at the University of California. Other interests include historical recordings and performance practice in the twentieth century, the music of Stravinsky, and electronic dance music from funk to trance. His next major project looks like an optimistic book on the death (and transfiguration) of classical music.

PETER FRANKLIN is Reader in Music, and currently Head of Department, at the University of Oxford, where he is also a Fellow of St Catherine's College. His published work includes *Mahler: Symphony no. 3* (1991) and *The Life of Mahler* (1997). He also writes on early-twentieth-century opera and classical Hollywood film music.

DAI GRIFFITHS is Principal Lecturer in Music at Oxford Brookes University. He has published papers on songwriters including John Cale, Michelle Shocked, and Anton Webern, on cover versions, words in songs, and 'the high analysis of low music'.

BJÖRN HEILE is Lecturer in Music at the University of Sussex. He has published on a variety of topics in twentieth-century music, and is currently writing a book on the music of Mauricio Kagel.

PETER JONES recently completed his Ph.D. in Modern History at the University of Southampton, and works at the Hampshire Record Office.

DAVID NICHOLLS is Professor of Music at the University of Southampton. He is author of *American Experimental Music, 1890–1940* (CUP, 1990) and a forthcoming musical biography of John Cage (UIP, 2004); contributing editor of *The Whole World of Music: A Henry Cowell Symposium* (Harwood, 1997), *The Cambridge History of American Music* (CUP, 1998), and the *Cambridge Companion to John Cage* (CUP, 2002); and editor of the journal *American Music*.

DAVID OSMOND-SMITH is Professor of Music at the University of Sussex. He has written extensively on the music of Luciano Berio, but has also prepared entries on a wide range of post-war Italian composers for the *New Grove Dictionary of Music*, the *New Grove Opera Dictionary*, and the *New Penguin Opera Guide*. He has chaired the British Section of the ISCM and acted as Music Commissioner for the Venice Biennale. He lectures regularly for Glyndebourne Festival Opera, and also in France, Scandinavia, and Italy.

ANTHONY POPLE was Professor of Music at the University of Nottingham, having previously held chairs at Lancaster and Southampton. A former editor of *Music Analysis*, he specialized in the theory and analysis of twentieth-century music. His edited or authored books include *Berg: Violin Concerto* (1991), *Theory, Analysis and Meaning in Music* (1994), *The Cambridge Companion to Berg* (1998), and *Messiaen: Quatuor pour la fin du temps* (1998). His 'Tonality' software (designed primarily for the analysis of twentieth-century pitch structures) attracted wide attention. He died in 2003.

MARTIN SCHERZINGER teaches at Eastman School of Music. His research spans the fields of music theory, historical musicology, ethnomusicology, cultural studies, and philosophy as they intersect with European and African music in the nineteenth and twentieth centuries. Recent awards include the Emerging Scholar Award (2002–3) from the Society for Music Theory, and the Mellon Fellowship for Junior Faculty from the American Council of Learned Societies, 2002–3.

DEREK B. SCOTT is Chair of Music at the University of Salford. He has published numerous articles concerning music and ideology, and is author of *The Singing Bourgeois* (Ashgate, 2nd edn 2001) and editor of *Music, Culture, and Society* (Oxford, 2000). His latest book is *From the Erotic to the Demonic: On Critical Musicology* (Oxford, 2003). He is also a composer whose works include two symphonies for brass band.

ROBYNN STILWELL is Assistant Professor at Georgetown University, Washington. Her research interests primarily centre on the meaning of music

as cultural work, whether it is the way that 'abstract' musical forms articulate identities and narratives, or the iconic workings of artists, pieces, and styles. Her publications have ranged from film and television music, Beethoven and masculinity, rock music and femininity, and French/American musical and dance culture interactions, to classical ballet, science fiction, and figure skating.

JONATHAN STOCK is Reader in Music at the University of Sheffield, where he founded the ethnomusicology programme. Current co-editor of *The World of Music* journal, he is a recent recipient of the Westrup Prize for his 2002 article on place and music in 1930s Shanghai (*Music and Letters* 83). His third book, *Huju: Traditional Opera in Modern Shanghai*, was published by Oxford University Press earlier this year.

RICHARD TOOP was born in England in 1945. He studied at Hull University, where his teachers included Denis Arnold. In 1973 he became Karlheinz Stockhausen's teaching assistant at the Staatliche Hochschule für Musik in Cologne; in 1975 he moved to Sydney, Australia, and is currently Reader in Musicology at the Sydney Conservatorium (University of Sydney). Publications include a monograph on Ligeti, and the *New Grove* entries on Stockhausen and Ferneyhough.

MICHAEL WALTER is Professor of Musicology at the University of Graz, and his work focuses on social and cultural history. Particular areas of specialism include the intellectual history of medieval music, opera, and the music of the Weimar Republic and Third Reich. His most recent book is *Richard Strauss und seine Zeit* (2000).

ARNOLD WHITTALL is Professor Emeritus of Music Theory and Analysis at King's College London, and the author of two comprehensive studies of music since 1900: *Musical Composition in the Twentieth Century* (Oxford, 1999) and *Exploring Twentieth-Century Music* (Cambridge, 2003), the latter based on lectures delivered when he was Distinguished Visiting Lecturer at Royal Holloway, University of London, in 2000–1. He has also written many detailed technical studies of twentieth-century composers, from Debussy and Britten to Birtwistle and Adès.

ALASTAIR WILLIAMS is Senior Lecturer in Music at Keele University, UK, and in 2002 was an Alexander von Humboldt Fellow at the Humboldt University, Berlin. He is author of *New Music and the Claims of Modernity*, *Constructing Musicology*, and several book chapters. He has also published articles in *Cambridge Opera Journal*, *Music Analysis*, and *Perspectives of New Music*.

Preface

Sadly, Anthony Pople became ill soon after work on this book had started, and died while it was in press. The book is dedicated to his memory.

I would like to thank Han-earl Park for his indefatigable work in preparing the index, and Jim Samson, Robert Morgan, and Arnold Whittall for their advice at various stages in the project. I would also like to acknowledge the financial assistance of the British Academy and the University of Southampton. Permission to reproduce copyright materials has been granted by the Mills Music Library, University of Wisconsin-Madison, Americana Collection (Figures 6.2 and 6.4).

Nicholas Cook

Contents

Notes on the contributors xiii

Preface xviii

Introduction: trajectories of twentieth-century music 1

NICHOLAS COOK WITH ANTHONY POPLÉ

1 · Peripheries and interfaces: the Western impact on other music 18

JONATHAN STOCK

Introduction 18

Case studies 20

Instrument design in a global context 20

Radios Shanghai and Cairo: disembodied voices, embodied stars 22

New soundscapes 1: diaspora and culture-contact 25

New soundscapes 2: tourist shows and touring musicians 28

New soundscapes 3: conservatories 31

Out of Africa: Tuku beat and world music 33

Change, continuities and conclusions 35

2 · Music of a century: museum culture and the politics of subsidy 40

LEON BOTSTEIN

The predicament: a musical culture at the margins 40

The museum function 49

The political economy of musical traditions 55

3 · Innovation and the avant-garde, 1900–20 69

CHRISTOPHER BUTLER

Music and knowledge 71

A language of modern music? 74

Music and the unconscious 77

Music and social meaning 82

Conclusion: understanding innovation 86

- 4 · Music, text and stage: the tradition of bourgeois tonality to the
Second World War 90
STEPHEN BANFIELD
The old world 90
Arenas and musical types 92
Popular musical theatre and film 94
The Tin Pan Alley system 97
Opera, ballet and operetta 99
Programme music 102
Incidental music for stage and screen 104
Sacred and secular gentility 108
Devaluation 111
Theories and dates of change 114
- 5 · Classic jazz to 1945 123
JAMES LINCOLN COLLIER
Precursors 123
The rise of jazz 127
The hot dance band 132
Jazz piano 136
The Depression 137
Jazz goes abroad 139
The swing era 140
The Dixieland revival 144
Small-band swing 147
- 6 · Flirting with the vernacular: America in Europe, 1900–45 152
SUSAN C. COOK
Transnational popular musics 157
Post-war responses 168
Compositional responses 174
- 7 · Between the wars: traditions, modernisms, and the ‘little people
from the suburbs’ 186
PETER FRANKLIN
Mapping the terrain 188
Post-war continuities and new media 191
Class, race and *Zeitoper* jazz 193
Cultural politics and merchandising in Vienna 195
The symphony and the embattled survival of the ‘Great Composer’ 196
Tauber: a 1920s superstar 198
Humanity eclipsed, or the undoing of ‘music’ 206
- 8 · Brave new worlds: experimentalism between the wars 210
DAVID NICHOLLS
Prologue: Brave New Worlds 210

- Before the crash: 'ending is better than mending' 212
 After the crash: 'the more stitches, the less riches' 220
 Epilogue: Brave New Worlds revisited 223
- 9 · Proclaiming a mainstream: Schoenberg, Berg, and Webern 228
 JOSEPH AUNER
 Institutions and performances 231
 The idea of the Second Viennese School, tradition, and contemporary
 developments 236
 Historical necessity and twelve-tone composition 241
 Twelve-tone composition and defining the mainstream 244
 Serial structure and musical character 248
 The mainstream after 1933 255
- 10 · Rewriting the past: classicisms of the inter-war period 260
 HERMANN DANUSER
 Classicisms old and new 260
 Reclaiming national traditions and the idea of '-ana' works 270
 From neoclassicism to modernist classicism 275
- 11 · Music of seriousness and commitment: the 1930s
 and beyond 286
 MICHAEL WALTER
 Emotions, traditions, nationalisms 288
 Reinventing traditions 290
 Music by the people, music for the people 296
 New systems, new media 300
 The end of an epoch 303
- 12 · Other mainstreams: light music and easy listening, 1920–70 307
 DEREK B. SCOTT
 Problems and definitions 307
 Light classical music 309
 Vaudeville and variety theatre 312
 Dance bands 314
 The Tin Pan Alley song stylists 317
 Operetta and musical theatre 321
 Chanson and cabaret 325
 Popularity charts and song contests 329
 The dispersal of the middle ground 331
- 13 · New beginnings: the international avant-garde, 1945–62 336
 DAVID OSMOND-SMITH
 The engines of the avant-garde 336
 A tale of two cities: Paris and New York 342
 Aesthetics and technique: Boulez vs. Cage 346

Children of Darmstadt: Nono and Stockhausen	351
Choice vs. chance	357
14 · Individualism and accessibility: the moderate mainstream, 1945–75	364
ARNOLD WHITTALL	
Towards a moderate mainstream	365
Canons of accessibility	367
Some prominent moderates	371
Strauss and Vaughan Williams	371
Poulenc, Hindemith, and Prokofiev	374
Copland and others	378
In a class of their own: Britten and Shostakovich	380
Works of 1945–6	380
Two late quartets	384
Conclusion: centres and extremes	389
15 · After swing: modern jazz and its impact	395
MERVYN COOKE	
The decline of the big bands	395
The bebop ‘revolt’	397
Mainstream and cool jazz in the 1950s	401
Davis, Coltrane, and the birth of free jazz	404
Jazz at the movies	406
Symphonic jazz and the Third Stream	407
Fusions and redefinitions	410
16 · Music of the youth revolution: rock through the 1960s	418
ROBYNN STILWELL	
The prehistory and contexts of rock and roll	419
Musical origins and revolution	423
Economic interlude	428
Life in the ‘dead zone’	432
The British Invasion	435
The American response	438
A perspective on historiography	442
... it’s a man’s world	445
17 · Expanding horizons: the international avant-garde, 1962–75	453
RICHARD TOOP	
Darmstadt after Steinecke	453
New national schools	456
Composing with textures	457
Collage, quotation, and irony	459
The New York School and Fluxus	462

- Electroacoustic music – tape music and live electronics 464
 Minimalism and psychedelia 466
- Death of the author: improvisation and collective composition 468
 Political engagement before and after 1968 472
 A postscript on documentation and dissemination 475
- 18 · To the millennium: music as twentieth-century commodity 478
 ANDREW BLAKE
 Twentieth-century listening and its spaces 478
 Hi-fi and the culture of ‘authenticity’ 484
 Patterns of discrimination: genres, labels, niches 489
 Glocalization: selling the world music 494
 Copyright from sheet music to samples: whose music? 497
 Multimedia: the end of ‘music’? 500
- 19 · Ageing of the new: the museum of musical modernism 506
 ALASTAIR WILLIAMS
 Institutions and performers 506
 Composers 1: Boulez, Carter, Ligeti, Berio, Nono, Stockhausen, Cage 511
 Discourses 521
 Composers 2: Ferneyhough, Birtwistle, Davies, Schnittke, Gubaidulina, Rihm,
 Saariaho, Saunders 526
 Survival 534
- 20 · (Post-)minimalisms 1970–2000: the search for a
 new mainstream 539
 ROBERT FINK
 After the last new style 539
 Minimalism triumphant 541
 Banging on a can: the post-minimalism of resistance 545
 Minimalism institutionalized: the post-minimalism of reaction 549
 (Post-)minimalist music theatre 551
 A new mainstream? 554
- 21 · History and class consciousness: pop music towards 2000 557
 DAI GRIFFITHS
 Punk 557
 History, consciousness, and identity 561
 Technology and authenticity 564
 Sound and words 568
 Rap 571
 Canon and movement, remix and cover 574
 Remix: Massive Attack 574
 Cover: ‘Eleanor Rigby’ 576
 Conclusion: history revisited 578

22 · ‘Art’ music in a cross-cultural context: the case of Africa	584
MARTIN SCHERZINGER	
(Re)constructing African music	584
Unequal fusions: popular and ‘art’ musics of north and west Africa	593
Recontextualizing tradition: popular and ‘art’ musics of south and east Africa	604
<i>Appendix 1 · Personalia</i> 615	
PETER ELSDON WITH BJÖRN HEILE	
<i>Appendix 2 · Chronology</i> 677	
PETER ELSDON AND PETER JONES	
<i>Index</i> 768	