ABSTRACT

Title of Dissertation:	LISTENING TO REVOLUTION: A SURVEY OF CULTURAL AND MUSICAL REVOLUTIONS THROUGH THE STUDY OF SELECTED VIOLIN REPERTOIRE
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The written portion of this performance dissertation examines cultural and musical revolutions in relation to the study of selected violin repertoire. The document is divided into two chapters, each of which contain program notes highlighting a specific element relating to revolutions. Chapter one of the document will explore revolutionary composers who charted new compositional pathways by employing novel creative techniques in their writing. Chapter two will survey how cultural and social revolutions—both past and present—have affected the evolution of music throughout history by means of their direct impact on the arts. This document will consider how the selected repertoire reflects revolution and will ultimately provide a tangible way for artists and audience members to connect with repertoire across all genres, from Biber's Passacaglia to Corigliano's *STOMP*.

LISTENING TO REVOLUTION:
A LOOK AT CULTURAL AND MUSICAL REVOLUTIONS THROUGH THE STUDY OF SELECTED VIOLIN REPERTOIRE

by

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Dedication

To all the moms who keep pushing through the darkness.

We have become our own revolutions.

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Lastly, thank you to my sons, Grayson and Sawyer. You have given me a strength I never knew I could possess. It's all for you.

Introduction

The evolution of music is akin to the evolution of culture—one era following another in gradual change with limited knowledge of exactly when and how the variations occurred. Yet every so often, a revolution happens—one that cannot be ignored—and massive implications follow. In music, composers such as J.S. Bach, Ludwig van Beethoven, and Claude Debussy stirred up revolutions through creative innovations, breaking free from constraining compositional models and exploring new pathways. Cultural changes such as the Enlightenment and the Industrial Revolution were reflected in the arts as composers adopted fresh compositional techniques to reflect developing trends. Current social uproars such as the Black Lives Matter and Women's Rights movements are supported by the arts as composers and performers use time on stage to protest for change. The arts and culture have always been inextricably linked, and they have evolved together by revolutions of all kinds. The paragraphs that follow will provide a glimpse of these revolutions, tracing the creativity, the innovations, the rallies, and the fights that have traveled alongside Western music throughout history.

Chapter One: Revolutionary Composers

Heinrich Ignaz Franz Biber (1644–1704)
Passacaglia in G Minor for Solo Violin, "The Guardian Angel"

A Peg-Turning Revolution

The passacaglia as a form originated in early seventeenth century Spain as the *pasacalle,* literally defined as 'walking the street.' It contains a set of variations over a repeating ground bass and is usually of a serious character and in three-quarter time. In his monumental Passacaglia in G Minor, Heinrich Biber utilizes an unvarying descending tetrachord—G, F, E-flat, and D—as his 'walking' bass line. Sixty-five variations follow, ranging in style from virtuosic passagework to series of double-stops and chords, reflective of Biber's reputation as both a composer and a virtuoso violinist.

Biber was born in Bohemia in 1644 but spent his life in Austria working for the Archbishop of Salzburg. While he composed in many genres including masses, motets, operas, and instrumental chamber music, Biber is primarily remembered for his works for solo violin. The most famous of these are his *Mystery Sonatas* (also known as the *Rosary Sonatas)*, a set of sixteen violin sonatas meant to accompany the practice of praying the Catholic rosary. The Passacaglia in G minor is the final movement of this epic series.

Biber completed the *Mystery Sonatas* around 1676, and they were likely performed as postludes to services in October, the month devoted to the Rosary Mysteries at the Salzburg Cathedral. Before the closing Passacaglia, the sonatas

correspond with the Joyful, Sorrowful, and Glorious Mysteries of the rosary which follow the major events in the life of Jesus and the Virgin Mary such as The Nativity, The Resurrection, and Pentecost.[1] Fourteen of these sonatas require scordatura, a technique in which the strings of the violin are tuned outside of their conventional perfect-fifth ratio.

Violinists acquired the idea of scordatura from the lute and viol, six-string instruments which often adjusted the intervals between their middle strings to correspond with specific keys. The first published use of scordatura for the violin was in a sonata from 1629 by Biagio Marini, and it became one of the most prominent features of German violin playing in the seventeenth century.[2] Yet no German composer of the time could match the inventiveness of Heinrich Biber. His writing in the *Mystery Sonatas* was revolutionary, displaying the most comprehensive and innovative use of scordatura in the history of music. Scordatura allowed him to alter the tone of the violin to align with the specific mood expressed in each mystery, and it expanded the polyphonic possibilities of the violin by creating tone colors, double-stops, and chords not normally accessible on the instrument.

The most radical tuning occurs in Sonata XI, 'The Resurrection,' in which the two middle strings are crossed over each other, both in the peg box and behind the bridge, forming a literal cross across the instrument.[3] Scordatura, especially in extreme cases such as this, creates monumental challenges for a violinist as they must adapt both to the change in pitch and the feel of the strings on the instrument.

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[1] Cross, Eric. "The Austro-German Baroque." *Early Music* 35, no. 4 (2007): 656.
[2] Russell, Theodore. "The Violin 'Scordatura.'" *The Musical Quarterly* 24, no. 1 (1938): 84–96.
[3] Cross, Eric.

Instincts and muscle memory built on years of practice must be adjusted as the player adapts to new soundscapes and physical boundaries.

In the surviving manuscript of the *Mystery Sonatas*, each sonata is prefixed by an engraving depicting the specific mystery it is associated with. The Passacaglia opens with an image of an angel holding the hand of a young child, guiding them on a path, thus earning it the title "The Guardian Angel." Some sources speculate that the constantly repeating bass line in the Passacaglia symbolizes the constant presence of the guardian angel, always there to protect against attack, to lead through trials, to usher into safety.

While the first fifteen sonatas in the set are scored for violin and continuo, the soaring Passacaglia is meant for violin alone. It maintains the standard tuning of the instrument, but the repetitive bass line brings a hypnotic effect while the virtuosic variations offer moments of intensity and urgency. Sometimes, the bass line appears on its own, bringing the listener to stillness and reflection. The piece ends unexpectedly on a pure G major chord, bringing the listener's journey to a peaceful end. It is a monumental work of polyphonic mastery and stands as a permanent staple in the violin repertoire. It is the only work of its kind in the German violin solo tradition to precede Bach's epic Chaconne in D minor composed fifty years later.[4]

Scordatura gradually declined in popularity after the Baroque era and was practically obsolete by the nineteenth century.[5] Today, however, there is a rising interest in historical performance, bringing greater attention to works that use scordatura. Many violinists have recently produced recordings of the complete

[4] Silbiger, Alexander. "Bach and the Chaconne." *The Journal of Musicology* 17, no. 3 (1999): 375.
[5] Russell, Theodore. "The Violin 'Scordatura.'" *The Musical Quarterly* 24, no. 1 (1938): 94.

Mystery Sonatas, including Alan Choo, concertmaster of the Baroque orchestra Apollo's Fire, and Baroque specialist Amandine Beyer. Biber's revolutionary writing continues to inspire composers to challenge the status quo, including American composer John Corigliano, whose 2010 work for scordatura solo violin, *STOMP,* will be studied at the close of this dissertation.

Johann Sebastian Bach (1685–1750)
Violin Partita No. 3 in E Major, BWV 1006

A Musical Revolutionary
"Study Bach. There you will find everything." -Johannes Brahms

A household name around the world, J.S. Bach rose from humble beginnings to become one of the most pivotal figures in the history of Western music. He mastered nearly every form of his day, then pushed their boundaries to create new standards for composition. Albert Schweitzer wrote in his biography of Bach that "all the artistic endeavors, desires, creations, aspirations and errors of his own and of previous generations are concentrated and worked out to their conclusion in him."[6]

Born in Germany in 1685, Bach lost both of his parents before the age of ten and was taken in by his elder brother. He had grown up listening to his father play the violin and played from a young age, but was mostly self-taught as a composer, learning through copying scores by hand and studying works from the organ bench. His time spent practicing the organ, inextricably tied to the art of improvisation in his day, laid the foundation for his future compositions. Bach made great efforts to stay well-informed of the musical tastes of his day, often traveling miles on foot to meet other composers and hear famous organists. A surprisingly self-confident artist for his time, Bach frequently changed his employment to suit his creative endeavors and to support his family, though his primary vocation was as a church organist in various posts around Germany.[7]

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[6] Schweitzer, Albert. *J.S. Bach*. Translated by Ernest Newman. New York: Dover Publications, 1966: 1.
[7] Keck, Ray. "Bach's Legacy: A Musical Offering." *American Music Teacher* 45, no. 3 (1995): 17.

Bach's earliest compositions appear around the age of fifteen and reflect technical mastery, observance of musical models, and "everywhere the sense of an endeavor to break away from musical conventions and find independent answers."[8] In his book *Musical Revolutions: How the Sounds of the Western World Changed,* Stuart Isacoff writes that Bach is an unlikely candidate for the list of revolutionary composers. He says,

> His path was one of rigorous distillation rather than of a single breakthrough, extracting the essential elements from the wide array of extant musical styles in his day—adopting the rhythmic jauntiness of the French, the rigor of the Germans, the lyricism of the Italians, the intricacy of the Netherlanders—and engaging with each in a thoroughly original way.[9]

Bach's distinctive genius was in the way he merged his personal musical language—characterized by boundless creativity, keen inventiveness, supreme musicianship, and technical mastery—with the forms of his day. He reached new depths in every style he turned to, in form, musicality, and technical demands, creating a revolution in composition.

Much of Bach's creative output was determined by his place of employment, and his set of six sonatas and partitas for solo violin (BWV 1001–1006) were composed while working as the conductor and director of chamber music for Prince Leopold of Anhalt-Cöthen. They are considered the zenith of his writing for the violin and perhaps even the top achievement in the entire literature for unaccompanied violin. The sonatas and partitas reflect Bach's intimate knowledge of the instrument through imaginative lines, unending virtuosity, and rich polyphonic textures. The violinist, though alone, creates an illusion of multiple parts through the frequent use

[8] Wolff, Christoph, and Walter Emery. "Bach, Johann Sebastian." *Grove Music Online.* 2001.
[9] Isacoff, Stuart. *Musical Revolutions: How the Sounds of the Western World Changed.* Knopf NY, 2023: 64.

of double-stops and chords. The violin, however, is primarily a melodic instrument, and can only sound two or more notes at once under defined limitations. This is what inspired German composer J.F. Reichardt to famously remark that these pieces represent "perhaps the greatest example in any art of a master's ability to move with freedom and assurance, even in chains."[10]

The three sonatas follow the four-movement structure of the Baroque sonata da chiesa ("church sonata"), while the three partitas reflect the looser format of the sonata da camara ("chamber sonata") with various numbers of movements derived from dance types. In the Partita No. 3 in E Major (BWV 1006), Bach showcases six movements varied in style and character. The work bursts open with a sparkling and exhilarating Preludio that features streaming sixteenth notes amid constant energy. The Loure that follows is a majestic and elegant French court dance, after which a rustic Gavotte takes over. A pair of contrasting Menuet's follow, the second of which conveys a folksy character. The Bourrée is light and beaming, and a romping Giga dances the partita to an end.

The sonatas and partitas were completed in 1720 but weren't published until more than fifty years after Bach's death. Even then, they were largely ignored. In the early nineteenth century, they were considered unconventional and largely unplayable. Composers such as Schumann attempted to "fix" them by writing piano accompaniments, testing to see if they could stand as valid concert pieces and not merely technical exercises. By the time of Bach's death in 1750, the prevalent musical tastes deemed most of Bach's writings "outmoded relics of a past age"[11] as

[10] *Jenaische Allgemeine Literaturzeitung,* No. 28. Nov. 1805.
[11] Keck, Ray. "Bach's Legacy: A Musical Offering." *American Music Teacher* 45, no. 3 (1995): 74.

tastes had changed to prefer classical simplicity over Baroque complexity. J.A. Schiebe, a German music critic of the eighteenth century, described Bach's music as an "excess of art," written in a "turgid and confused style." He wrote, "since [Bach] judges according to his own fingers, his pieces are extremely difficult to play; for he demands that singers and instrumentalists should be able to do with their throats and instruments whatever he can play on the keyboard. But this is impossible."[12]

Bach's sonatas and partitas for the violin, along with most of his works, were neglected by the public until the early nineteenth century when the Romantic movement encouraged a second look. In 1829, prominent composer Felix Mendelssohn conducted a performance of Bach's epic *St. Matthew Passion,* which became a decisive turning point in the revival of Bach's works.[13] For the solo violin pieces, internationally acclaimed violinist Joseph Joachim began programming them on his recitals, and interest in them quickly followed. Today, Bach's works have risen to a Biblical status among musicians and listeners, leading Bach to claim the title as one of the most revolutionary composers who ever lived.

[12] *Bach-Dokumente* II, No. 400. *New Bach Reader*, p. 338.
[13] Temperley, Nicholas, and Peter Wollny. "Bach Revival." *Grove Music Online.* 2001.

Ludwig van Beethoven (1770–1827)
Violin Sonata No. 4 in A Minor, Op. 23

A Revolutionary Man
"Who would be able to do anything after Beethoven?" -Franz Schubert

No one comes to mind more quickly when considering revolutionary composers than Ludwig van Beethoven. Remembered for pushing the boundaries of the Viennese Classical tradition set by Haydn and Mozart, Beethoven developed his own unique voice and aided in ushering the course of music history into a new era. He triumphed through personal struggles, mastered then surpassed forms, and forged new creative pathways. He is remembered as the dominant musical figure of the nineteenth century and the composer from whom none can escape influence.

Beethoven was prodigious from a young age not only as a composer but as a pianist and violinist. He saw his first substantial work published at the age of thirteen, and he was established as a composer and soloist by his early twenties. Amidst all his success, Beethoven was always pushing through adversity. He was shy as a young boy, often isolating himself in the middle of difficult personal relationships. In his early thirties his hearing deteriorated due to otosclerosis, the degeneration of the auditory nerve. This brought on a severe depression resulting in a decreased creative output. In 1802, he penned a private letter—known today as the Heiligenstadt Testament—to his brothers confessing his hopelessness and admitting his desire to end his own life. He resisted, persevering because of his commitment to his craft. He wrote in his testament, "It was only my art that held me back. Oh, it seemed impossible to leave this world before I produced all that I felt capable of

producing."[14] By 1818, at the age of only forty-eight, Beethoven was completely deaf;[15] but he continued to compose, and his revolutionary writing created a paradigm shift in Western music.

Beethoven produced a massive output of compositions including nine epic symphonies and sixteen string quartets, in addition to operas, ballets, solo works, and copious amounts of chamber music. His writing "broke the mold for composition,"[16] particularly evidenced in the closing movement of his revolutionary ninth symphony in which he included a full chorus and vocal soloists. His third symphony, titled "Eroica" (heroic), so stunned audience members at its premiere that they were "oppressed" by the "violent transitions…and continuous tumult" that they left the auditorium with "an unpleasant feeling of exhaustion."[17]

Beethoven wrote ten sonatas for the violin, and No. 4 in A Minor, Op. 23 was written in 1800. Along with his fifth violin sonata, this work marks Beethoven's progress from his mastery of Classical traditions towards the development of his mature style. We hear Beethoven's expertise in Classical writing through the balance between the two instruments, the formal structure of each movement, and the thematic continuity and variety of material. Yet we also hear evidence of his revolutionary writing through the persistent energy, the abrupt stops and starts, the constant alternating between major and minor, and the driving force of the harmonic motion. The three movements showcase extreme shifts of mood, at times light and

[14]Wallace, Lady.*Beethoven's Letters 1790-1826*. Lives and Times of Distinguished Artists. New York: SNOVA, 2020: 25.

[15] Kerman, Joseph, Alan Tyson, Scott G. Burnham, Douglas Johnson, and William Drabkin. "Beethoven, Ludwig van." *Grove Music Online.* 2001; Accessed 28 Dec. 2023.

[16] Isacoff, Stuart. *Musical Revolutions: How the Sounds of the Western World Changed.* Knopf NY, 2023: 77.

[17] Jones, Rhys. "Beethoven and the Sound of Revolution in Vienna, 1792–1814." *The Historical Journal* 57, no. 4 (2014): 967.

playful then quickly turning to urgency and solemnity. It is a work full of energy, movement, and relentless activity.

In his book *Beethoven: The Relentless Revolutionary,* author John Clubbe writes that the time between 1790 and 1810 when this sonata was composed marked "the beginning of a new stage in the history of mankind."[18] This era was stamped by multiple significant revolutions in Europe and the United States, including the American Revolution, the French Revolution, and, most notably, the Enlightenment. These revolutions reverberated in the culture as there was a blossoming of creativity that produced massive advances in science, technology, literature, art, and music. For Beethoven, this meant splintering from the conventions of the Classical era as the musical and expressive content of his works took precedence over form and structure. Beethoven was effectively leaving the rules behind, and the result was a musical revolution that ushered in Romanticism, an era where expression was the chief end of art. Of this, author E.T.A. Hoffman wrote that Beethoven's music "sets in motion the machinery of awe, of fear, of terror, of pain, and awakens that infinite yearning which is the essence of Romanticism."[19]

Beethoven's impact on the course of music cannot be overstated. His influence is still powerfully felt today as composers across genres are inspired not only by his compositional advances but also by his revolutionary spirit, his bold creativity, and his perseverance through adversity. Scholars agree that it is difficult to imagine a time when Beethoven's commanding influence will lose its potency. John Clubbe summarizes Beethoven's impact well when he writes, "[W]hatever we

[18] Clubbe, John. *Beethoven: The Relentless Revolutionary*. W. W. Norton & Company, 2019: 51.
[19] Isacoff, Stuart. *Musical Revolutions: How the Sounds of the Western World Changed.* Knopf NY, 2023: 77.

experience, we find Beethoven has been there before us, and is meeting and returning home with us."[20]

[20] Clubbe, John. *Beethoven: The Relentless Revolutionary*. W. W. Norton & Company, 2019: 420.

Claude Debussy (1862–1918)
Sonata for Violin and Piano in G Minor

A Revolution in Sound

Described as a "painter in sound,"[21] French composer Claude Debussy's innovations in harmony revolutionized composition and influenced generations of composers to follow. His music falls under the realm of French Impressionism, where composition moved away from the form and structure of the Classical period and the emotional excess of the Romantic era, and turned towards color, mood, and atmosphere.[22] In his book *Musical Revolutions: How the Sounds of the Western World Changed*, Stuart Isacoff writes of this revolution,

> In painting, colors seemed to swirl and dance; in music, harmonies no longer followed inexorable paths leading from one point to another but instead became glistening, independent bodies of sound—like constituents of an audible sculpture garden.[23]

In 1889, Debussy attended the Paris Exhibition, a world fair that marked the one hundredth anniversary of the start of the French Revolution. It featured over sixty-thousand artists from countries all around the world including Japan, Persia, Mexico, Argentina, Greece, among others. Thomas Edison's new phonograph was on display along with Marie Antoinette's piano, and music was everywhere. Here, Debussy encountered the music of East Asia when he observed a Javanese gamelan ensemble, where the bell-like sounds of the gongs, indistinct pitches and heavy overtones resulted in "a musical fog [that] was in some ways akin to the blur of

[21] Walsh, Stephen. *Debussy: A Painter in Sound.* Knopf NY, 2018: 1.
[22] Lesure, François, and Roy Howat. "Debussy, (Achille-)Claude." *Grove Music Online.* 2001.
[23] Isacoff, Stuart. *Musical Revolutions: How the Sounds of the Western World Changed."* Knopf NY, 2023: 103.

impressionist painting."[24] Debussy was particularly struck by the Javanese gamelan's use of scales that were outside of the standard convention of Western music. Western music at the time relied heavily on the harmony between the fifth degree of the scale (the dominant) leading towards the first degree of the scale (the tonic). The gamelan, however, was not bound by this convention and had freedom of harmony to evoke sound worlds so outside of what the Western world had experienced.[25] Debussy wrote to a friend in 1895, "Do you not remember the Javanese music…where tonic and dominant become naught but vain ghosts for the use of unruly children?"[26] This experience at the exhibition drastically influenced Debussy's compositional style as he incorporated elements of gamelan into many of his works from that time forward. The result was a sort of gamelan of his own making, one that Western performers could recreate, and Western listeners could enjoy.[27] It was a revolution in sound.

Debussy wrote his Sonata for Violin and Piano in G Minor in 1917, and it serves as an example of the influence of gamelan on his writing. At the time, Europe was in the trenches of World War I, facing shortages of coal and food amidst drastic economic difficulties. Debussy's health loomed fragile as he suffered from nervous exhaustion, daily hemorrhages, and the pains of rectal cancer.[28] He struggled to put the sonata on paper, and produced multiple versions of the final movement before he was pleased with the result. He said of the sonata, "By a very human contradiction,

[24] Isacoff, Stuart. *Musical Revolutions: How the Sounds of the Western World Changed."* Knopf NY, 2023: 108.
[25] Parker, Sylvia. "Claude Debussy's Gamelan." *College Music Symposium* 52 (2012): 5.
[26] Isacoff, Stuart: 108.
[27] Parker, Sylvia: 12.
[28] Walsh, Stephen. *Debussy: A Painter in Sound.* Knopf NY, 2018: 237.

it's full of joyous tumult. In future don't trust works that seem to soar in the open sky; they have often lain rotting in the darkness of a morose brain."[29]

Set in three movements, the sonata exemplifies Debussy's many cultural influences. The moods shift quickly between lightheartedness and intensity as the violin and piano work together to navigate numerous tempo changes. The many fast trills, tempestuous runs, quick glissandos, harmonics, and narrow dissonances give hints of Spanish, Indonesian, Italian, and even gypsy violin influence. The first movement begins with two simple chords in the piano that quickly evolve into a lively theme, then moving back and forth between energy and stability like waves on the shore. The second movement, marked *Fantasque et léger* (whimsical and light), is capricious and technically demanding, featuring quick movement up and down the instrument and intense interaction between the violin and piano. The final movement brings the opening theme from the first movement back again, this time softer and slower, before breaking through with intense energy. It ends vibrantly and triumphantly in G major.

Debussy premiered the sonata with violinist Gaston Poulet in September of 1917, his last public performance before his death in 1918. Critic Alex Ross describes the circumstances of Debussy's passing:

> On March 23, 1918, the day before Palm Sunday, the Germans opened a two-pronged campaign of terror against Paris…[The city was] awash in noise—shells booming in the air every fifteen or twenty minutes; policemen beating warning signals on drums; church bells ringing and trumpets pealing as the plans approached; recruits dancing in the streets, schoolchildren singing "La Marseillaise," people defiantly shouting "Vive la France!" from

[29] Walsh, Stephen. *Debussy: A Painter in Sound.* Knopf NY, 2018: 275.

> windows. The death of Claude Debussy, on the following Monday, was hardly noticed.[30]

Despite Debussy's immense health struggles and the weight of world war, the violin sonata is filled with lightheartedness, joy, sensuality, and ultimately a joyful ending. His death may not have been noticed by many, but his music influenced many composers—including renowned composer and musicologist Béla Bartók—to explore sound worlds outside of their own, bravely abandoning convention to reach new heights of creativity.

[30] Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century*. Farrar, Straus and Giroux, 2007: 105.

Arvo Pärt (b. 1935)
Spiegel im Spiegel

Modernism and Minimalism
"One person prefers a flower in his vase, another one a thistle. You have to admit: This is beautiful too." -A. Pärt

Jaded by the noise of twentieth-century classical techniques, Estonian composer Arvo Pärt realized his personal need to search for a new musical language. He entered a period of compositional silence and turned his attention to the music of the past, studying Renaissance polyphony, Gregorian chant, and the Notre Dame school. Several years later, he came out of his silence with a new, clearly defined musical technique called tintinnabuli, defined as 'like the ringing of bells.' Pärt's tintinnabuli consists of only two lines, a melodic line that moves mostly by step and a tintinnabulation line that uses only the pitches of the tonic triad. Together, the two lines are heard as one blended line. It presents "the beauty of simplicity and the simplicity of beauty,"[31] as it exemplifies characteristics of the minimalist movement prevalent in the twentieth century.

Minimalism in music is characterized by an intentionally paired down rhythmic, harmonic, and melodic language, and it was codified in the 1960's and 70's by iconic minimalist composers such as Philip Glass, Terry Riley, and Steve Reich. Minimalism was seen as a sort of solution to modernism, offering tonality, rhythmic regularity, and simplicity of structure and texture. A direct antithesis to the works of modernist composers such as John Cage and Karheinz Stockhausen, minimalism was influenced primarily by non-Western music, jazz, and rock.[32]

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[31] Hillier, Paul. "Arvo Pärt: Magister Ludi." *The Musical Times* 130, no. 1753 (1989): 134-135.
[32] Potter, Keith. "Minimalism (USA)." *Grove Music Online.* 31 Jan. 2014.

In his book *The Rest is Noise: Listening to the Twentieth Century*, critic Alex Ross writes that minimalism was "a purely American art, free of modernist anxiety and inflected with pop optimism." The emphasis was on landscape and space, creating "new ways of seeing and hearing that relate to the technology of speed." Ross continues, writing that minimalism "evoke[s] the experience of driving in a car across empty desert, the layered repetitions in the music mirroring the changes that the eye perceives—road signs flashing by, a mountain range shifting on the horizon, a pedal point of asphalt underneath."[33] Pärt's use of minimalism has been nicknamed "holy" or "spiritual" minimalism, and it has proved widely influential to composers and artists across all genres, including Radiohead, Sigur Ros, and Björk.

Pärt wrote "Spiegel im Spiegel" (Mirror in the Mirror) in 1978, and it serves as an example of both the minimalist movement and Pärt's tintinnabuli technique. Inspired by the simplicity of early vocal music, the texture of the piece is plain throughout as it features long tones in the violin against repeating triads in the piano. The harmonic and melodic structure of the piece is minimalist and clean as it remains in F major throughout and the slow-moving melody consistently returns to the central pitch of A. Initially, the melodic line begins with only two notes, but an additional note is added with each subsequent phrase, creating a sense of an unending sequence. Pärt applies tintinnabuli notes in the piano as bell tones that ring alternately above and below the melodic line. His creative title for the piece, "Mirror in the Mirror," is reflected in the music as each ascending line is mirrored by a descending phrase.[34]

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[33] Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century*. Farrar, Straus and Giroux, 2007: 517.
[34] Arvo Pärt. "Works: Spiegel im Spiegel."

Though repetitive and unadorned, the piece is beautiful and hypnotic, prompting historian Paul Hillier to write, "The music does not develop (in the usual sense of this word). It expands and contracts—in short, it breathes."[35] Though originally composed for violin and piano, "Spiegel im Spiegel" has been transcribed for multiple instruments including alto flute and baritone saxophone. It has appeared frequently in film and television, and it stands as one of Pärt's most famous works. On performing this work, he commented that, "Everything redundant must be left aside. Just like the composer has to reduce his ego when writing the music, the musician too must set his ego aside when performing the piece."[36]

When asked if tintinnabuli is the future of classical music, Pärt replied, "To choose a musical language or a particular compositional technique is rather a personal decision fed by an inner conviction. Style is a mathematical abstraction—an all-embracing, unifying figure. Each style has its own driving paradigm and its own weapons…The student must remain true to himself."[37] Pärt's invention of tintinnabuli was his own way of staying true to himself as he responded to the clamor of modernism—a sort of revolution of his own. Today, his Grammy Award-winning works continue to inspire composers to find their own voice amid a noisy world.

[35] Hillier, Paul. "Arvo Pärt: Magister Ludi." *The Musical Times* 130, no. 1753 (1989): 134.
[36] Arvo Pärt. "Works: Spiegel im Spiegel."
[37] Smith, Geoff. "An Interview with Arvo Pärt: Sources of Invention." *The Musical Times* 140, no. 1868 (1999): 22.

Chapter Two: Cultural and Social Revolutions

Giuseppe Tartini (1692–1770)
Violin Sonata in G Minor, "The Devil's Trill"

Reason, Industry, and the Devil

One night in the year 1713, violinist and composer Giuseppe Tartini had a vivid dream of an encounter with the devil. After making a contract for Tartini's soul, the devil took Tartini's violin and played a virtuosic tune, one unlike anything he had ever heard. Tartini wrote, "How great was my astonishment to hear him play, with such consummate art and intelligence, a sonata more exquisitely beautiful than anything I had conceived in my boldest flights of fantasy. I felt enraptured, transported, spellbound. My breath failed me, and I awoke."[38] Immediately upon waking, he attempted to transcribe what he heard, and the result was the famous (and fiendish) Violin Sonata in G Minor, "The Devil's Trill."

The sonata features three movements, each of which contain virtuosic elements meant to depict the devil's skill. The first movement is lyrical and expressive, highlighting Tartini's skill at creating a cantabile (singing) line. Energy bursts forth in the second movement with rapid trills over running sixteenth notes. Here, the violinist must navigate a bow stroke that moves back and forth freely from legato to spiccato. The third movement intersperses slow and serious Grave sections with virtuosic passages in Allegro. The violinist is required to maintain a steady trill

[38] This statement was attributed to Tartini by writer Joseph Jérôme Lefrançois de Lalande.

on one string while simultaneously playing a cantabile line on another. The version of this sonata most frequently performed was arranged for violin and piano by Austrian-born American violinist Fritz Kreisler (1875–1962). In addition to extensive bowing and articulation markings, Kreisler's most significant contribution to this arrangement is a virtuosic cadenza. Here, the violinist trills almost incessantly while navigating difficult double-stops and chords, before closing boldly and decisively in Adagio.

Around the time of this sonata's composition in the mid 1700's, Europe was swept up in the changing tastes of the Enlightenment, an eighteenth-century intellectual movement that emphasized the power of reason, nature, and humanity over the dominance of the church. This "Age of Reason" had a profound impact on the arts and music, as composers steered away from extravagance and towards realism, simplicity, and reflection of human experience. An article in *The Musical Times* commented, "Music thus liberated from the spiritual domain of the Church was able to soar to the heights of unrestrained imagination."[39] Churches continued to support musicians financially, but increasingly musicians began to depend on the public for support by means of paid public concerts. As music reached more people, the number of amateur musicians increased, providing professionals with increased opportunities to supplement their income by teaching. An increased enthusiasm for music followed as more and more people desired to listen to, learn, and read about music. Music became a tool for the common man, not just for royalty or clergy.

[39] Henry Joachim. "Three Milestones in the History of Violin Playing. II. Tartini (Continued)." *The Musical Times* 73, no. 1077 (1932): 989.

Concurrently, the scientific and technological developments of the Industrial Revolution led to radical changes in construction of instruments. Over the course of the eighteenth and nineteenth centuries, the violin and bow were gradually altered to become today's modern violin. The bow was lengthened to assist in creating long, cantabile lines, and the wood was curved inward to allow greater control. On the violin, the chin rest was added making it easier to hold, and the neck and fingerboard were lengthened and tilted to facilitate higher notes. These changes and many more allowed for a larger tone, greater control, and overall increased virtuosity on the instrument.

The Enlightenment also produced great achievements in the scientific study of music. Tartini himself is connected with the codification of combination tones, a natural acoustical phenomenon in which additional tones are perceived when two real tones are sounded simultaneously. Joseph Sauveur (1653–1716) pioneered the overtone system and pushed for music to be regarded as a natural science by basing the rules of composition on scientific facts. Additionally, Jean-Philippe Rameau (1683–1764) inaugurated the contemporary system of harmony, and Andreas Werckmeister (1645–1706) instituted well-tempered tuning. As a result of these innovations, acoustics and historiography were established as independent disciplines in the early eighteenth century.[40]

Tartini's Violin Sonata in G Minor provides an example of the musical innovations and cultural ramifications of the Enlightenment, and it serves as an illustration of Tartini's own creativity and virtuosity. His prolific writing for the violin

[40] Lang, Paul Henry. "The Enlightenment and Music." *Eighteenth-Century Studies* 1, no. 1 (1967): 99.

includes over one hundred concertos and two hundred sonatas, and his role as a prominent pedagogue has influenced countless violinists across generations. We may never know what the devil really sounded like in Tartini's dream, but Tartini offers an invitation to imagine.

Joseph Bologne, Chevalier de Saint-Georges (1745–1799)
Violin Sonata No. 1 in B-flat Major

A Revolution for Composers of Color

In response to her growing fame as a twenty-first century composer, Jessie Montgomery commented, "I'm standing on the shoulders of, in particular, all the Black composers…who didn't really get to have the kind of attention that I'm receiving right now."[41] Joseph Bologne was exactly one of those. A virtuoso violinist, renowned composer, champion fencer and passionate soldier, Bologne is finally receiving recognition for both his music and his story.

Bologne was born in Guadeloupe in 1739 to parents from opposite worlds—a wealthy plantation owner named George Bologne and an African slave named Nanon.[42] George took responsibility for both Joseph and Nanon and brought them back to his home in France. There, Joseph received an upbringing like that of any wealthy child in Europe, benefiting from the most elite education across all fields, including music and fencing. Bologne grew to become a champion fencer, a student of the renowned fencing master La Boëssière. As a violinist, he achieved the level of a virtuoso. He performed in various orchestras across Europe and was appointed as music director to Marie Antoinette.[43] Bologne was known as a gentle, kind, and

[41] Huizenga, Tom. "Can Classical Music Really Be Inclusive? Composer Jessie Montgomery Thinks So." *NPR*, April 28, 2022.
[42] Lerma, Dominique-René de. "The Chevalier de Saint-Georges." *The Black Perspective in Music* 4, no. 1 (1976): 3.
[43] Banat, Gabriel. "Le Chevalier de Saint-Georges, Man of Music and Gentleman-at-Arms: The Life and Times of an Eighteenth-Century Prodigy." *Black Music Research Journal* 10, no. 2 (1990): 177–212.

compassionate man who personally identified with the slogan of the Age of Enlightenment: Liberty, Equality, and Fraternity.[44]

Bologne's earliest compositions appear in the early 1770's and over time evolve to demonstrate his own mature voice. His three sonatas for violin and piano were published in 1781 are each set in two movements. The Violin Sonata No. 1 in B-flat Major features a lively Allegro opening movement followed by a lyrical Tempo di Minuetto. Both movements contain virtuosic elements including rapid sixteenth note passages and shifting in the higher positions, while also leaving room for the performer to add ornamentation. The sonatas are elegant and expressive, evidencing some of Bologne's finest writing for the violin. Bologne also wrote fourteen violin concertos that serve as quintessential examples of the classical style. Though harmonically conventional, the concertos are charming and virtuosic. Their substance lies in their role as a bridge connecting the style of violinist-composers of the late-Baroque period (such as Giuseppe Tartini) to the techniques of nineteenth century Romantic composers. [45]

In addition to his writings for the violin, Bologne composed string quartets, symphonies, operas, and chamber works. Although he was lauded in his lifetime for his prolific writing, his supreme musicianship, and his mastery at fencing, the racial prejudice of the day nevertheless presented many hurdles for him. One example occurred in 1776 when Bologne was invited by Marie Antoinette to be music director of the Paris Opéra. This request was protested by four of the female singers who asked the queen to spare them from "degrading their honor and delicate conscience

[44] Banat, Gabriel. "Le Chevalier de Saint-Georges, Man of Music and Gentleman-at-Arms: The Life and Times of an Eighteenth-Century Prodigy." *Black Music Research Journal* 10, no. 2 (1990): 209.
[45] Ibid., 190.

by having them submit to the orders of a mulatto."[46] Bologne responded to this clear evidence of racial discrimination with integrity and professionalism by declining the offer and remaining at his post with the Concert des Amateurs. He continued composing, but his works remained largely ignored after his death in 1799 for more than two hundred years.

A contemporary of both Haydn and Mozart, Bologne is often flippantly referred to today as a "black Mozart" or a "black Haydn," but musicologist Dominique-Rene de Lerma calls this "a great injustice." Bologne's music is entirely French in style, while the works of Haydn and Mozart reflect their Austrian heritage. De Lerma writes, "Aside from the impropriety of describing a musician in racial terms, to call Saint-Georges a "black Mozart" or a "black Haydn" betrays an ignorance both of French music and of Haydn and Mozart." [47] Bologne's music is altogether his own, reflecting his upbringing in French society and, above all, his own unique genius.

Today, musicians are intent on not just playing more of Bologne's music, but on challenging the roots of systemic racism in the arts and promoting a revolution for equity, diversity, and inclusion. Dr. Baruch Whitehead, Professor of Music Education at Ithaca College, calls for "a new era of social change."[48] In response to the issue of systemic racism, he writes, "There needs to be a recognition of past sins and a blueprint for racial justice for those who no longer accept the status quo."[49] For Joseph Bologne and many others, there has been a long history of exclusion in the

[46] Lerma, Dominique-René de. "The Chevalier de Saint-Georges." *The Black Perspective in Music* 4, no. 1 (1976): 6.
[47] Ibid., 17.
[48] Whitehead, Baruch. "Black Music Matters." *College Music Symposium* 61, no. 1 (2021): 86–88.
[49] Ibid., 87.

arts, but at present, a revolution for composers of color is underway, and it resounds with the mantra that Black Lives Matter and Black Music Matters.

Clara Schumann (1819–1896)
Three Romances for Violin and Piano, Op. 22 by Clara Schumann

A Revolution for Mothers
"There is nothing that passes the joy of creation." -Clara Schumann

Clara Josephine Wieck was born in Germany to musical parents who aspired to raise a prodigious daughter in a male-dominated field. From a young age Clara was making public appearances as a soloist and early on developed a wide circle of musical connections across Europe. She met her husband, composer Robert Schumann, when she was only ten years old. Nineteen at the time, Robert had moved into the Wieck home to study piano with Clara's father. Clara's playing inspired Robert to compose many works for the piano, and her subsequent performances of these works brought him fame. They married when she was twenty years old and, over the course of fourteen years, had eight children.

For Robert to continue pursuing composition, Clara took on the primary role of supporting the family financially through performing and teaching. She continued to compose on the side, yet she was at times insecure about her place in the world as a female composer. In the same year she married Robert she wrote in her diary, "A woman must not wish to compose—there never was one able to do it. Am I intended to be the one?"[50] Yet she continued to cultivate her craft, and in 1853, with seven children and the financial responsibility of her household, wrote the Three Romances for Violin and Piano, Op. 22. In three movements, the romances exude the passionate, charming, and at times stormy characteristics prevalent in classical music of the

[50] Reich, Nancy B. *Clara Schumann: The Artist and the Woman*. Rev. ed. New York: Cornell University Press, 2001: 216.

nineteenth century. The violin part features long, lyrical melodies over a flowing, embellished piano part. There are moments of merriment and sentimentality, interjected with darkness and urgent passion. The romances are beautifully expressive and profound in emotion, reflective of Clara's personal musicianship. They were dedicated to violinist Joseph Joachim, a personal colleague and confidant of the Schumann's.

The Romances were among the last pieces Clara wrote. After Robert's death in 1856 she devoted the rest of her life to performing his works and teaching to support their family. She died in 1896, leaving behind a legacy both on and off stage, as a composer, a teacher, and a devoted wife and mother. While she willingly sacrificed for her family, many have speculated what she could have achieved had she been able to freely compose. Robert Schumann once wrote in his diary,

> Clara has composed a series of small pieces that show a musical and tender invention that she has never attained before. But to have children and a husband who is always living in the realms of imagination do not go together with composing. She cannot work at it regularly, and I am often disturbed to think how many profound ideas are lost because she cannot work them out.[51]

Had Clara Schumann been born in modern-day Germany, she would have benefited from an advanced healthcare system that offers comprehensive maternal healthcare and affordable childcare, freeing her to compose and still support her family. The United States, however, is woefully behind its European counterparts, and today there is an ongoing cultural revolution fighting for proper support and compensation for U.S. mothers. In her 2023 book *Mom Rage: The Everyday Crisis of Modern Motherhood,* author Minna Dubin calls for change. She writes, "I'm talking

[51] Reich, Nancy B.*Clara Schumann: The Artist and the Woman*. Rev. ed. New York: Cornell University Press, 2001: 215.

about seeing the care work of parenting as actual work that benefits society and compensating it as such."[52] The solution, she says, is "a complete overhaul of the healthcare system that results in comprehensive, long-term maternal care."[53] These changes would bring the United States closer to what countries such as Germany, Iceland, and Finland have achieved by implementing a care infrastructure for parents that offers affordable childcare, paid parental leave and universal healthcare. With this level of care and support, mothers such as Clara Schumann can support their families without sacrificing their personal creativity. A revolution is on its way.

[52] Dubin, Minna. *Mom Rage: The Everyday Crisis of Modern Motherhood*. Hachette UK, 2023: 176.
[53] Ibid.

Charles Ives (1874–1954)
Violin Sonata No. 4, "Children's Day at the Camp Meeting"

Creativity and the Second Great Awakening
"Beauty in music is too often confused with something that lets the ears lie back in an easy chair." -C. Ives

A maverick among Western composers, Charles Ives broke free from European musical models to develop his own distinct style. He merged the voice of the American people with the Romanticism of the nineteenth century, creating a musical language both "universal and distinctly American."[54] Much of Charles Ives' success as a composer is credited to the creative influence of his father, George. A bandmaster during the Civil War, George possessed a keen bent towards musical experimentation. At home, George had his sons sing in one key while he accompanied them in an entirely different one, and he is notably remembered for an instance where he had his bands march towards and then past each other while playing different pieces in entirely different keys. This innovative spirit was directly passed on to Charles who would put his own creative prowess to the test.

From a young age, Ives was prodigious as an organist, landing his first salaried position as a church organist at only fourteen. He went on to study composition at Yale College, where his creative innovations challenged the status quo. Ives' private teacher at Yale, Horatio Parker, frequently grew frustrated with Ives' experiments, directing him to abide by the traditional forms of the time. Through Parker's instruction, Ives gained a solid footing in form, instrumentation,

[54] The Library of Congress. "Charles Ives, 1874-1954," n.d.: 1.

and thematic development, but he maintained his unique bent towards innovation, seeking to synthesize European art music with music of the American every day.

Ives' four violin sonatas were written in the 1910's and are ideal examples of his musical style. The Sonata No. 4, titled "Children's Day at the Camp Meeting," is the shortest of the four but, as typical of Ives' music, both musically complex and readily accessible to both performer and listener. Ives says of the piece,

> The subject matter is a kind of reflection, remembrance, expression, etc. of the children's services at the outdoor summer camp meetings held around Danbury and in many of the farm towns in Connecticut, in the 70's, 80's, and 90's. There was usually only one Children's Day in these summer meetings, and the children made the most of it—often the best of it. They would at times get stirred up, excited and even boisterous, but underneath there was usually something serious.[55]

Camp revival meetings were a longstanding effect of the Second Great Awakening, a massive Protestant religious movement during the late eighteenth and early nineteenth centuries. During this time, revival meetings were held across the United States by charismatic evangelists who preached the message of conversion from sin to faith in Jesus Christ. The Second Great Awakening produced multiple ramifications in the culture including widespread growth for churches and the founding of several colleges and seminaries such as Dartmouth College (formerly Moor's Charity School) and Columbia University (formerly King's College). The Awakening also stimulated various moral and philanthropic reforms including temperance, the abolitionist movement, and the crusade for women's rights, among others.[56]

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[55] Charles Ives, Sonata No. 4 for Violin and Piano: "Children's Day at the Camp Meeting." New York: Associated Music Publishers, Inc., 1942, 21.

[56] PBS. "The Second Great Awakening: Jubilee and Social Change." *The Faith Project.*

Each of the three movements of Ives' sonata features melodic material from hymn tunes heard at camp revival meetings. The first movement showcases "Tell Me the Old, Old Story" and "Work for the Night is Coming" alongside fragments from George Ives' Fourth Fugue in B-flat.[57] In his notes on the piece, Ives writes that this movement is meant to suggest moments when the children would boisterously march along with the hymns, becoming so riled up that their marching and singing misaligned with the organ.

The popular hymn "Jesus Loves Me! This I Know" appears in the second movement, highlighting the more pensive moments of the camp services. The hymn is heard in pieces at first, broken up by moments of cacophony in the piano depicting the frequent interruptions from revivalists, but is finally displayed in its pure form at the end of the movement. Ives wrote the piano accompaniment to reflect the outdoor sounds that would have been heard during a summer camp meeting: "the west wind in the pines and oaks, the running brook—sometimes quite loudly—and maybe towards evening the distant voices of the farmers across the hill getting in their cows and sheep."[58] The jazzy final movement highlights Robert Lowry's 1865 hymn "At the River." After the prayerful moments of the service, the children would reignite their marching, and this time, "some of the old men would join in and march as fast (sometimes) as the boys and sing what they felt, regardless."[59]

In addition to the violin sonatas, Ives wrote symphonies, songs, chamber works, and pieces for solo piano. He chose to not make music his career, instead

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[57] Gratovich, Eugene. "The Violin Sonatas." *Music Educators Journal* 61, no. 2 (1974): 59.
[58] Charles Ives, Sonata No. 4 for Violin and Piano: "Children's Day at the Camp Meeting." New York: Associated Music Publishers, Inc., 1942, 21.
[59] Ibid.

entering the insurance business after graduating from Yale. This allowed him to exercise his creativity without relying on his compositions to support his family. After his father's sudden death from a stroke, Ives felt compelled to continue composing in his father's place. His use of polytonality, atonality, polyrhythms, microtones, and tone clusters merged with American vernacular music reflected his father's creative influence and his own genius, and the result was a revolutionary sound—one unique and distinctly American.

Sergei Prokofiev (1891–1953)
Violin Sonata No. 1 in F Minor, Op. 80

A Wartime Revolutionary
"We rise again in the grass. In the flowers. In songs."
-Anthony Doerr, *All the Light We Cannot See*

World War II left scarcely any stone unturned in its devastation, and the arts were no exception. The musical era from the 1930's through the end of the war was marked by rigid censorship and control. Critic Alex Ross describes it as "the onset of the most warped and tragic phase in twentieth century music: the total politicizing of the art by totalitarian means."[60] In the Soviet Union, Joseph Stalin assumed power in 1929 and quickly added the censorship of artists to his dictatorial rule. He monitored every recording made, accepting works as "good" only if they adhered to his personal standard and political platform. Artists were provided with financial support and notoriety, so long as they stayed in step with Stalin's regime. "Adept at playing on the weaknesses of the creative mind, [Stalin] offered the seduction of power with one hand and the fear of destruction with the other. One by one, artists fell in line."[61] Russian composer Sergei Prokofiev would prove to be an outlier.

Prokofiev was prodigious as a composer and a pianist from an early age. He studied at the St. Petersburg Conservatory and spent his young adult life touring the United States and Europe performing his own compositions from the piano. His style was inspired by the more eccentric and innovative composers of the time, most notably Igor Stravinsky. His works startled audiences through his creative use of tone colors, instrumental timbres, and dissonances. In his autobiography, Prokofiev

[60] Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century*. Farrar, Straus and Giroux, 2007: 238.
[61] Ibid., 238.

divided his writing into five main parts: the classical, the modern, the motoric, the lyric, and the grotesque. He is known for his ability to write soaring, lyrical lines juxtaposed with crawling chromaticism, pushing to "the outer edges of the tonal."[62]

After spending years abroad on tour, Prokofiev returned to the Soviet Union in 1938 in hopes that his music would be better accepted in Russia than it had been in the West and that his return to his homeland would expand his reputation as a composer.[63] He was attracted by Stalin's promise of financial support for artists, but soon saw a culture of rigid control. He watched as every Soviet composer underwent "rituals of humiliation"[64] as their works were intensely examined and critiqued by government leaders. Composers were encouraged to solely write propaganda works such as band marches and songs using patriotic texts. Yet in the same year as his return to the Soviet Union, Prokofiev began writing his Violin Sonata No. 1 in F Minor, Op. 80, a dark, brooding piece reflective of the tragedy of World War II. He would not complete it until 1946, a year after the war had ended.

The sonata follows the outline of a Baroque church sonata in a slow-fast-slow-fast pattern. The first movement opens with a slow-moving motive in the lower register of the piano that persists throughout the movement, indicative of a Baroque passacaglia bass line. The entire movement is dark and chilling, in particular the running scales in the violin that Prokofiev described as wind passing through a graveyard. The second movement begins violently with hammer blows from the piano and violin and continues with relentless frenzy. An eerie calm takes over with

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[62] Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century*. Farrar, Straus and Giroux, 2007: 260.

[63] Weickhardt, George G. "Dictatorship and Music: How Russian Music Survived the Soviet Regime." *Russian History* 31, no. 1/2 (2004): 129.

[64] Ross, Alex., 282.

the third movement as Prokofiev utilizes minimalist techniques to take the listener to a quiet, haunting place. A Russian folk dance breaks through in the final movement and continues without rest until the "graveyard" scales from the first movement return. The work closes with an emphatic, breathless melody.

Prokofiev completed the sonata in 1946 and dedicated it to his friend, the virtuoso violinist David Oistrakh, who premiered it that same year. In 1948, Communist officials criticized Prokofiev's writing, complaining that it was "too full of 'formalism'—i.e., it was too tricky for the Soviet public to understand easily—and that he should compose with more 'realism.'"[65] Prokofiev did what he could to survive the regime by contributing occasional propaganda pieces. Yet he continued to write works "pulsing with lyric power"[66] and brimming with chromatic intensity. He was described as a man made of steel, straightforward and truthful in speech and confident in his demeanor. His compositional output includes seven symphonies, eight concertos, works for solo piano, operas, ballets, and film music, among others.

Prokofiev died in Moscow on March 5, 1953, the same day as Joseph Stalin. While some assume that his death passed unnoticed in comparison with the legendary dictator, the many influenced by his writing grieved the loss. A 1953 article from Time Magazine reported, "In a Moscow all but preoccupied with the death of the dictator, thousands filed into Composers Hall, where his body lay in state, to pay a tribute to the Soviet Union's finest composer."[67] In the end, the devastation of Stalin's

[65] "Music: End of a Revolutionary." *Time Magazine.* 16 Mar. 1953.
[66] Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century*. Farrar, Straus and Giroux, 2007: 260.
[67] "Music: End of a Revolutionary." *Time Magazine.* 16 Mar. 1953.

regime and of the war was buried by those whose revolutionary spirits compelled them to stand, to fight, and to rise again.

Jessie Montgomery (b. 1981)
"Peace"

A Revolution for the Marginalized

Clara Schumann could not imagine a woman achieving high status as a composer, but Jessie Montgomery has done it. Born and raised in Manhattan, New York, Montgomery is one of the most widely recognized composers of classical music today. Her parents were artists and activists who frequently brought her to rallies where people gathered to advocate for change. Today, she is advocating for changing the world of classical music, "leveling the field for women and composers of color."[68]

An accomplished violinist and former member of the Catalyst Quartet, Montgomery has written many works for the violin in addition to choral, vocal, and chamber works. Much of her compositional output focuses on marking revolutionary moments across history, particularly in relation to race and social justice. Recently the New York Philharmonic chose her as a featured composer for *Project 19*, their initiative to commission and premiere nineteen new works by nineteen female composers. This project marked the centennial of the ratification of the nineteenth amendment which granted equal voting rights to women in the United States. Montgomery also works directly with the Sphinx Organization, a burgeoning group that focuses on supporting young African American and Latinx string players. She was awarded a 2024 Grammy for Best Contemporary Classical Composition for "Rounds," a work for solo piano and string orchestra.

[68] Huizenga, Tom. "Can Classical Music Really Be Inclusive? Composer Jessie Montgomery Thinks So." *NPR*, April 28, 2022.

Montgomery wrote "Peace" for violin and piano in 2020 while in quarantine during the pandemic. She says of the work,

> Written just a month after the Great Sadness of the first quarantine orders due to COVID-19, facing the shock felt by the whole globe as well as personal crisis, I find myself struggling to define what actually brings me joy. And I'm at a stage of making peace with sadness as it comes and goes like any other emotion. I'm learning to observe sadness for the first time not as a negative emotion, but as a necessary dynamic to the human experience.[69]

"Peace" is simple yet expressive, uniting the violin and the piano in beautiful lyricism. It begins quietly with hymn-like simplicity, gradually gaining energy and intensity, before closing off tranquilly and fading to nothingness. It moves through emotions of deep sadness, questioning, and the uncertainty of loss, but dissolves in resolute peace.

Montgomery is using her works and her popularity to reframe and renew classical music by motivating performers around the globe to program music by women and composers of color, granting them their well-deserved and long-overdue time on stage. In addition, her advocacy efforts have contributed to the ongoing conversations regarding not simply programming music by marginalized composers but also identifying the cause of their neglect. At only forty-two years old, Montgomery is revolutionizing the world of classical music, advocating for change, equity, and diversity—on stage and off.

[69] Jessie Montgomery, "Peace." Jessie Montgomery Music: 2020, 1.

Reena Esmail (b. 1983)
Darshan, III. Charukeshi

A Revolution for Connection
"We have to be educated by the other." -Krista Tippet, *Becoming Wise*

Indian American composer Reena Esmail is committed to using her compositions as a tool to spread a message of unity, that we are all more alike than we are different. Her works merge the worlds of Indian and Western classical music, creating a channel for musicians and listeners to study both sides— "a window both ways."[70] Esmail aspires to create what she calls "equitable music spaces,"[71] opportunities for musicians from different cultures to take small steps towards one another, seeing the value in and learning from each other. She believes in the power of music to revolutionize connection across cultures, breaking down interpersonal barriers and cultivating positive conversations. "Darshan" provides just that opportunity.

'Darshan' in Hindi means 'seeing,' and conveys seeing beyond to the divine, or seeing God. Esmail wrote this work for solo violin in 2018 in collaboration with her husband, violinist Vijay Gupta. The title of this movement, "Charukeshi," comes from the raag on which it is based. In Indian classical music, a raag is the fundamental aesthetic concept and organizing principle of a piece.[72] It specifies a unique set of notes and their permitted arrangements for the purpose of evoking specific moods such as joy, devotion, romance, or, in the case of this work, grief.

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[70] "Composing New Harmonies." Interview with Reena Esmail. *Frame of Mind.* Podcast audio. 27 Apr. 2022.

[71] Reena Esmail, Composer. "Bio." Accessed 28 Dec. 2023.

[72] Neuman, Dard. "Pedagogy, Practice, and Embodied Creativity in Hindustani Music." *Ethnomusicology* 56, no. 3 (2012): 426–49, 3.

Although Esmail's compositional approach is rooted in Hindustani vocal and instrumental techniques, a Western-trained violinist can interpret the required sound from the detailed notations on the score. In "Darshan," there are frequent indications for slides between notes, intended to bring out the microtonal nuances prevalent in Indian classical music. Esmail also utilizes natural harmonics, where an overtone is produced as the finger is placed lightly on the string, thus allowing the string to vibrate on both sides of the finger. In addition, there are instances of ponticello, a technique in which the bow is played very close to the bridge to bring out the higher harmonics, producing a nasally tone.

Esmail writes that this work "weaves together conflicting emotions, from despondence to yearning—to slivers of hope."[73] Ultimately, "Darshan" creates a space for Western performers to interact with and learn from Indian culture. Esmail says that the arts are "not a zero-sum game."[74] Instead, when two different people appreciate the same thing from their own perspectives, they can begin a conversation. Then, their shared respect of something stimulates a genuine relationship.

In today's social media charged world, authentic relationship-building is harder than ever. In her 2022 book *The Six Conversations: Pathways to Connecting in an Age of Isolation and Incivility*, author Heather Holleman discusses methods for revolutionizing conversations to "create cultures of compassion"[75] and to foster interpersonal connection, particularly between opposing groups of people. She writes

[73] Reena Esmail, "Darshan: III. Charukeshi." A Piece of Sky Music (ASCAP), 2023: 2.
[74] "Composing New Harmonies." Interview with Reena Esmail. *Frame of Mind.* Podcast audio. 27 Apr. 2022.
[75] Holleman, Heather. *The Six Conversations: Pathways to Connecting in an Age of Isolation and Incivility*. Moody Publishers, 2022: 54.

that we must approach others "in loving, not divisive, ways"[76] through mutual sharing and positive engagement. The objective is not only personal transformation through interpersonal connection but also the advancement of racial equity and inclusion. Rage, mockery, anger, and shaming will not change people's minds; connection through compassion is the pathway to change. Through her compositions, Esmail is fighting for this same revolution. Her works compel performers and listeners alike to forge pathways of connection towards one another, finding common ground, cultivating respect, and growing together.

[76] Holleman, Heather. *The Six Conversations: Pathways to Connecting in an Age of Isolation and Incivility*. Moody Publishers, 2022: 54.

John Corigliano (b. 1938)
STOMP

The Next Revolutions

New York native John Corigliano has achieved fame as one of the most imaginative and progressive composers of today. After an early period studying the American sound of composers such as Samuel Barber and Aaron Copland, Corigliano abandoned convention and moved towards an "architectural" compositional method, synthesizing abstract designs with modernist methods such as atonality, aleatoric methods, serialism, and extended instrumental techniques. His extensive oeuvre spans multiple genres including symphonies, concertos, and film scores, all of which reveal his unhinged creativity. [77]

Corigliano composed *STOMP,* a work for unaccompanied violin, in 2010 as a commission for the XIV International Tchaikovsky Competition. In his notes on the piece, Corigliano writes that he had "an impulse to wander from the expected" in that he wanted to produce a work that "would test a performer's imagination, intelligence and musicality by offering non-traditional problems to solve."[78] These tests are presented in a variety of ways, most notably the aural hurdle of scordatura (mistuning) of the two outer strings. The E-string is tuned to an E-flat and the G-string to a low E, creating jarring dissonances and the obstacle of playing pitches on different strings and in different positions. In addition, this work is rooted in American fiddle, bluegrass, and jazz music, creating artistic challenges for the Western classical player. Furthermore, Corigliano added a physical element to the piece by requiring the player to stomp their foot along with the music at defined

[77] John Corigliano. "Biography."
[78] John Corigliano, *STOMP.* New York: G. Schirmer, Inc., 2017, 2.

moments. He writes that this element not only tests the players' coordination but expands the physicality of standard violin technique. *STOMP* is a theatrical work that reminds both performer and listener that music is both academic and absolute fun.

Corigliano's works have earned him numerous accolades including Grammy awards, an Academy award, and a Pulitzer Prize, among others. His music merges the avant-garde of the European post-World War II era with the influence of American music to create an unconventional yet widely accessible twenty-first-century art.[79] Reflecting the trends of modern composition, Corigliano's writing begs the question of how classical music will progress into the next century. Critic Alex Ross closes his book "The Rest is Noise: Listening to the Twentieth Century" by addressing this same question. He writes,

> Composers may never match their popular counterparts in instant impact, but in the freedom of their solitude, they can communicate experiences of singular intensity. Unfolding large forms, engaging with complex forces, traversing the spectrum from noise to silence, they show the way to what Debussy once called the "imaginary country, that's to say one that can't be found on the map."[80]

As the culture continues to evolve, the arts will remain a mirror to it, reflecting its trends, its biases, its cries, and its stories. For both, the study of the past will endure as a vital tool for interpreting the present. Thinkers dissatisfied with the status quo will rise to generate change. Innovators frustrated by progress will initiate new methods to transform daily life. Composers constrained by standard forms will break free to

[79] John Corigliano. "Biography."
[80] Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century*. Farrar, Straus and Giroux, 2007: 591.

discover new musical paths never charted. Though none can foresee exactly what lies ahead, one thing is for certain—more revolutions await.

Conclusion

The paragraphs above provide a glimpse of the impact of revolutions on cultural and musical change and of the ways in which music mirrors culture. Chapter One examined the revolutionary ideas of Biber, Bach, Beethoven, Debussy, and Pärt as their innovations challenged the compositional status quo of their times to discover uncharted territory and expand compositional possibilities. Chapter Two presented cultural and social revolutions in correlation with selected violin repertoire, showing both how revolutions including the Enlightenment and the Industrial Revolution produced radical changes in composition, and the ways in which current social revolutions are glimpsed in repertoire across all of history.

Each of the notes on these thirteen varied pieces presents its own unique conclusions connecting to specific revolutions and should be considered accordingly. Yet in all of these revolutions, research reveals connecting trends. The musical revolutionaries from Chapter One each had a personal impulse to break free from constraining methods of composition. They would master the forms of their day, then surpass them. They abandoned convention to find their own unique voices. As artists, they were wildly creative and boldly independent. Their creativity and persistence forged new pathways in composition, thereby ushering Western music forward into new unexplored realms.

Similarly, the scientific, technologic, and social developments discussed in Chapter Two were motivated by this same level of creativity, innovation, and an impulse to break free from constraint. For example, the technological developments

of the Industrial Revolution created new ways of working and living that fundamentally revolutionized society. The Enlightenment saw the seemingly impenetrable structure of the church fall by means of striking blows from humanism, the Protestant Reformation, and the Renaissance, as reason was celebrated as the power by which humans could drive their own progress. The Great Awakening, in addition, was a reaction against the secularization of society and the corporatism of churches in an effort to revive religion.

In both music and culture, a dissatisfaction with the status quo is a proven participant in driving change. This applies also to the ongoing social revolutions referenced in the research in Chapter Two, notably the issues of maternal healthcare in the United States, systemic racism in the arts, and our current disconnected and, at times, diametrically opposed society. Few would honestly look at these issues and admit there was nothing wrong, but research reveals that a true revolution requires a revolutionary spirit. For change to be enacted, it must be passionately demanded and tirelessly worked for. These are the qualities seen in all these revolutions: a dissatisfaction with the ordinary, a desire to see change, a creative spirit that imagines possibilities for change, and the tenacity to tirelessly work towards change.

Ultimately, this study provides benefits for the artist and the audience member by allowing greater understanding of and connection with the repertoire. When the artist seeks to understand the currents of thought and the waves of uprising present at the time of a work's writing, they can more effectively present the repertoire in a dynamic and engaging way by highlighting the revolutionary characteristics of the work and by fostering greater emotional connection with the repertoire. When an

audience member recognizes revolutions in a work, they are encouraged to make connections between their own experiences and the experiences of the composer, thereby fostering a deeper understanding of the relationship between the repertoire and the culture. Listening to revolution in these works and others offers greater understanding of the relationship between culture and the arts, allowing more impactful engagement with repertoire across all of history.

Stuart Isacoff ended his book *Musical Revolutions* with the quote, "The human spirit is, in the end, irrepressible. And the revolution continues."[81] When an artist or audience member listens to revolution in repertoire, they glimpse the human spirit behind the works and are offered a chance to connect their own humanity to them. This level of connection with repertoire has the potential to compel better performances, better teaching, and better listening, from Biber to *STOMP* and beyond—to the next revolutions!

[81] Isacoff, Stuart. *Musical Revolutions: How the Sounds of the Western World Changed."* Knopf NY, 2023: 275.

Recital Programs

Dissertation Recital 1
December 11, 2023, at 5:00pm
Gildenhorn Recital Hall

Emily Konkle, violin
Dr. Jessica McKee, piano

Passacaglia in G minor for Solo Violin, "The Guardian Angel."	H. Biber (1644–1704)
Three Romances for Violin and Piano, Op. 22 I. Andante molto II. Allegretto III. Leidenschaftlich schnell	C. Schumann (1819–1896)
"Peace"	J. Montgomery (b. 1981)
Violin Sonata No. 1 in B flat Major I. Allegro 2. Tempo di Minuetto	J. Bologne (1745–1799)
Sonata for Violin and Piano in G Minor I. Allegro vivo II. Intermède: Fantasque et léger III. Finale: Très animè	C. Debussy (1862–1918)

Dissertation Recital 2
February 10, 2024, at 2:00pm
Gildenhorn Recital Hall

Emily Konkle, violin
Dr. Jessica McKee, piano

"Darshan" — R. Esmail (b. 1983)
III. Charukeshi

Violin Sonata No. 4 in A Minor, Op. 23 — L. Beethoven (1770-1827)
I. Presto
II. Andante scherzoso, più allegretto
III. Allegro molto

Intermission

Violin Sonata No. 1 in F Minor, Op. 80 — S. Prokofiev (1891-1953)
I. Andante assai
II. Allegro brusco
III. Andante
IV. Allegrissimo – Andante assai, come prima

Dissertation Recital 3
April 20, 2024, at 3:30pm
Leah Smith Hall

Emily Konkle, violin
Dr. Jessica McKee, piano

Violin Partita No. 3 in E Major, BWV 1006 — J.S. Bach (1685–1750)

I. Preludio
II. Loure
III. Gavotte en Rondeau
IV. Menuet I, Menuet II
V. Bourrée
VI. Giga

Violin Sonata No. 4, "Children's Day at the Camp Meeting" — C. Ives (1874–1954)

I. Allegro
II. Largo
III. Allegro molto

Intermission

Violin Sonata in G Minor, "The Devil's Trill" — G. Tartini (1692–1770)

I. Larghetto
II. Allegro Energico
III. Grave—Allegro Assai

Spiegel im Spiegel — A. Pärt (b. 1935)

STOMP — J. Corigliano (b. 1938)

Annotated Bibliography

Arvo Pärt. “Works: Spiegel im Spiegel.” Accessed 16 Apr. 2024. https://www.arvopart.ee/en/arvo-part/work/544/.

A part of Arvo Pärt’s personal website, this source provides detailed information about “Spiegel im Speigel.” It includes a direct quote from Pärt about the compositional process of the work that was cited in this dissertation.

Bach-Dokumente II, No. 400. *New Bach Reader*, p. 338.

This is a collection of documents including letters and receipts that were written in Bach’s own hand and provide an intimate glimpse of Bach’s personal life.

Banat, Gabriel. “Le Chevalier de Saint-Georges, Man of Music and Gentleman-at-Arms: The Life and Times of an Eighteenth-Century Prodigy.” *Black Music Research Journal* 10, no. 2 (1990): 177–212.

Banat provides comprehensive biographical information on the life of Joseph Bologne, particularly in relation to Bologne’s experience as a prodigious violinist and master fencer. Banat also offers detailed information regarding Bologne’s compositions, including the sonatas for violin and piano, and the innovations Bologne achieved as a composer.

Charles Ives, Sonata No. 4 for Violin and Piano: "Children's Day at the Camp Meeting.” New York: Associated Music Publishers, Inc., 1942, 21.

Performance score.

Clubbe, John. *Beethoven: The Relentless Revolutionary*. W. W. Norton & Company, 2019.

This 2019 book offers a perspective on Beethoven’s writing in relation to revolutions of his day including the Enlightenment, the French Revolution, and the leadership of Napoleon Bonaparte. Clubbe posits Beethoven as one of the key revolutionary figures of the nineteenth century through his compositional innovations, political stance, and revolutionary spirit. Clubbe also provides detailed biographical information on Beethoven’s life and detailed analyses of some of his works.

“Composing New Harmonies.” Interview with Reena Esmail. *Frame of Mind.* Podcast audio. 27 Apr. 2022.

Frame of Mind is a podcast broadcast by The Metropolitan Opera. This 2022 interview with Reena Esmail provides an intimate glimpse into her life, compositional process, and musical goals.

Cross, Eric. “The Austro-German Baroque.” *Early Music* 35, no. 4 (2007): 655–659.

Early music historian Eric Cross discusses six recordings of pieces from the Austro-German Baroque of the seventeenth century. One recording features Heinrich Biber’s *Mystery Sonatas,* and Cross provides detailed information on the works and their significance. Cross specificially highlights Biber’s use of scordatura.

Dubin, Minna.*Mom Rage: The Everyday Crisis of Modern Motherhood*. Hachette UK, 2023.

In this 2023 book, author Minna Dubin addresses the issue of parental support in the United States. Inspired by her personal experience as a working mother, she uses scholarly research to support her claim for social change, particularly in relation to maternal healthcare, paid parental leave, and affordable childcare.

Gratovich, Eugene. “The Violin Sonatas.” *Music Educators Journal* 61, no. 2 (1974): 58–61.

This article provides a detailed study on the four violin sonatas of Charles Ives to prove the thematic connection between them. Gratovich’s research on the fourth violin sonata offers both biographical information and study of musical material, while also placing the sonata in its unique historical context.

Henry Joachim. “Three Milestones in the History of Violin Playing. II. Tartini (Continued).” *The Musical Times* 73, no. 1077 (1932): 988-989.

This article is the second in a series highlighting landmark violinists including Tartini, Corelli, and Paganini. Here, Joachim discusses the specific aspects of Tartini’s virtuosity in addition to the cultural backdrop of Tartini’s time that made his works stand out. This article was particularly helpful in placing Tartini’s works in context of the Enlightenment and the Industrial Revolution.

Hillier, Paul. “Arvo Pärt: Magister Ludi.” *The Musical Times* 130, no. 1753 (1989): 134–37.

The title of this article translates to “Arvo Pärt: Master of the Game,” and it focuses on the musical innovations of the composer. Hillier provides details regarding Pärt’s development as a composer and highlights his invention of the tintinnabuli technique. The emphasis is on Pärt’s vocal works, but the information gleaned was useful in this dissertation for forming a complete picture of Pärt as an innovator.

Holleman, Heather. *The Six Conversations: Pathways to Connecting in an Age of Isolation and Incivility*. Moody Publishers, 2022.

Dr. Heather Holleman is an associate teaching professor at Penn State University and the author of multiple books. In this work, she provides solutions to breaking down interpersonal barriers and forming deeper relationships through positive conversation. With reference to multiple scholarly sources, she proposes four mindsets of a loving conversation: be curious, believe the best, express concern, and share your life. Ultimately, she calls for "a conversational revival."

Huizenga, Tom. "Can Classical Music Really Be Inclusive? Composer Jessie Montgomery Thinks So." *NPR*, April 28, 2022. https://www.npr.org/2022/04/28/1094807744/can-classical-music-really-be-inclusive-composer-jessie-montgomery-thinks-so.

This interview with Jessie Montgomery was broadcast in April of 2022. Montgomery answers candidly about her thoughts on the direction classical music is headed, particularly regarding diversity of programming. She references her role as an African American female composer and what she feels her impact on classical music is. Her insights are thoughtful and honest, and they provide a glimpse into her authentic personality.

Isacoff, Stuart. *Musical Revolutions: How the Sounds of the Western World Changed.* Knopf NY, 2023.

Stuart Isacoff is a pianist and the author of multiple books about music. This 2023 work traces a narrative of the defining moments in the history of Western music including both classical and jazz. His writing is presented in a timeline beginning with the first century and closing with music of the present day. It is well-researched and well-supported by scholarly sources, while also presenting a beautiful and poetic vernacular.

Jenaische Allgemeine Literaturzeitung, No. 28. Nov. 1805.

This original German source contains the authentic writing of German composer J.F. Reichardt when he commented that Bach's violin sonatas and partitas are "perhaps the greatest example in any art of a master's ability to move with freedom and assurance, even in chains."

Jessie Montgomery, "Peace." Jessie Montgomery Music: 2020, 1.

Performance score.

John Corigliano. “Biography.” Accessed 18 Apr. 2024. https://www.johncorigliano.com/biography.

This source is a page from Corigliano’s personal website that provides synthesized information on Corigliano’s methods and innovations as a modern composer.

John Corigliano, *STOMP.* New York: G. Schirmer, Inc., 2017, 2.

Performance score.

Jones, Rhys. “Beethoven and the Sound of Revolution in Vienna, 1792–1814.” *The Historical Journal* 57, no. 4 (2014): 947–71.

The aim of this article is to restore the image of Beethoven as a revolutionary figure, which Jones says is declining in the modern day. He discusses Beethoven’s involvement in the politics of his day as well as the historical implications of the French Revolution. He analyzes some of Beethoven’s repertoire in detail including the fifth symphony, the third symphony, and his opera *Fidelio*. He describes Beethoven’s music as having political resonance and a revolutionary impact.

Keck, Ray. “Bach’s Legacy: A Musical Offering.” *American Music Teacher* 45, no. 3 (1995): 14–75.

This source provides detailed biographical information on J.S. Bach, highlighting specifically his family upbringing and his working life as a musician and teacher. Additional details are offered regarding the reception of Bach’s works at the time of his death.

Lang, Paul Henry. “The Enlightenment and Music.” *Eighteenth-Century Studies* 1, no. 1 (1967): 93–108.

Lang’s article offers historical information on the direct effects of the Enlightenment on musical advancement. This article specifically references Tartini’s discovery of combination tones in addition to other scientific and musical developments.

Lerma, Dominique-René de. “The Chevalier de Saint-Georges.” *The Black Perspective in Music* 4, no. 1 (1976): 3–21.

Lerma provides detailed biographical information on the life of Joseph Bologne. She aims to particularly highlight his experience as a black composer in the eighteenth century and discusses the impact that his heritage had on his compositional style.

Lesure, François, and Roy Howat. "Debussy, (Achille-)Claude." *Grove Music Online.* 2001; Accessed 10 Dec. 2023. https://www-oxfordmusiconline-com.proxyum.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007353.

This source offers a concise and well-researched biography on Claude Debussy. It also provides a clear explanation of French Impressionism in music in relation to the Classical and Romantic eras.

"Music: End of a Revolutionary." *Time Magazine.* 16 Mar. 1953. https://content.time.com/time/subscriber/article/0,33009,935840,00.html.

This source links to an article printed in *Time Magazine* just days after Prokofiev's death. While no author is listed, the article reads like a eulogy and offers intimate insight into the impact Prokofiev's work as a composer had on the public.

Neuman, Dard. "Pedagogy, Practice, and Embodied Creativity in Hindustani Music." *Ethnomusicology* 56, no. 3 (2012): 426–49.

The aim of this article is to study the techniques and demands of Hindustani music from a pedagogical perspective. Neuman describes in detail the processes of writing, teaching, and performing Hindustani music. For this dissertation, the information on raag's was particularly helpful in discussing Reena Esmail's work.

PBS. "The Second Great Awakening: Jubilee and Social Change." *The Faith Project.* 2003.

This project by PBS offers information on the cultural ramifications of the Second Great Awakening. While a tertiary source, this information was used as a catalyst for further research on the subject.

Potter, Keith. "Minimalism (USA)." *Grove Music Online.* 31 Jan. 2014; Accessed 16 Apr. 2024. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002257002.

This article provides a detailed definition of minimalism in addition to presenting a clear history of its development. This source was used to place the work of Pärt in context within the minimalist movement.

Reena Esmail, Composer. “Bio.” Accessed 28 Dec. 2023. https://www.reenaesmail.com/bio/.

This source links direct to Reena Esmail’s personal website. The information provided aids in synthesizing Esmail’s methods as a composer and her unique perspective on music composition in the present day.

Reena Esmail, “Darshan: III. Charukeshi.” A Piece of Sky Music (ASCAP), 2023.

Performance Score.

Reich, Nancy B.*Clara Schumann: The Artist and the Woman*. Rev. ed. New York: Cornell University Press, 2001.

This comprehensive biography on Clara Schumann provides an intimate glimpse into Schumann’s life as a pianist, composer, teacher, wife, and mother. The writing is rooted in Schumann’s personal notes and letters to offer detailed accounts of her personality, her relationships, her joys, and her struggles. Reich specifically highlights Schumann’s place as a female composer in the nineteenth century. This source proved invaluable in this dissertation for connecting Schumann’s experiences to maternal healthcare issues in the United States.

Ross, Alex.*The Rest Is Noise: Listening to the Twentieth Century*. Farrar, Straus and Giroux, 2007.

This book provides a detailed and scholarly history of Western music in the twentieth century. Ross specifically highlights musical innovations such as Debussy’s gamelan and Pärt’s minimalism. He also writes in detail on important moments in history and their impact on Western music such as the world wars, and he focuses the conclusion of his book on modernist trends and the future of classical music.

Russell, Theodore. “The Violin ‘Scordatura.’” *The Musical Quarterly* 24, no. 1 (1938): 84–96.

This source provides a definition and detailed history of scordatura, particularly in relation to compositions for the violin. Russell specifically highlights the work of Heinrich Biber in his *Mystery Sonatas*, and he notes the impact of Biber’s use of scordatura.

Silbiger, Alexander. “Bach and the Chaconne.” *The Journal of Musicology* 17, no. 3 (1999): 358–85.

Silbiger’s article discusses Bach’s Chaconne for violin and his Passacaglia for organ as models for the forms from the time of Bach’s writing to the present day. This

article was referenced in this dissertation for the direct connection Silbiger made between Biber's Passacaglia and Bach's Chaconne.

Smith, Geoff. "An Interview with Arvo Pärt: Sources of Invention." *The Musical Times* 140, no. 1868 (1999): 19–25.

This 1999 interview with Pärt provides detailed information on his compositional process and musical ideas, in addition to an intimate glimpse into his personality. Pärt specifically comments on his invention of tintinnabula and what that means for future composers.

Temperley, Nicholas, and Peter Wollny. "Bach Revival." *Grove Music Online.* 2001; Accessed 21 Feb. 2024. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001708.

This article gives well-researched information on the revival of Bach's works after his death. It specifically highlights the role Felix Mendelssohn played in the revival.

The Library of Congress. "Biography: Charles Ives, 1874-1954," n.d. https://loc.gov/item/ihas.200035714#.

For this dissertation, this source was used as a springboard for ideas regarding Ives' life and work as a composer, particularly in regard to the way Ives fused the American sound with European avant-garde. The source provides a clear yet not exhaustive biography of Ives and places his work in context of other composers of his time.

Wallace, Lady. *Beethoven's Letters 1790-1826*. Lives and Times of Distinguished Artists. New York: SNOVA, 2020.

This source provides copies of Beethoven's original letters from 1790 to 1826, providing an intimate glimpse into his personality. The letters include a copy of his Heiligenstadt Testament which was referenced in this dissertation.

Walsh, Stephen. *Debussy: A Painter in Sound.* Knopf NY, 2018.

Walsh is a music critic, historian, and the author of several published books on music including two biographies of Stravinsky. This work on Debussy offers an extensive biography of his life and aims to highlight Debussy's invention of a new musical language through his compositions. Walsh posits Debussy as a rule-breaker and an innovator, and he shows the direct links between Debussy's life and his music.

Weickhardt, George G. "Dictatorship and Music: How Russian Music Survived the Soviet Regime." *Russian History* 31, no. 1/2 (2004): 129.

Weickhardt's article discusses the work of three twentieth-century Russian composers: Prokofiev, Shostakovich, and Schnitke. Weickhardt presents cases for each composer regarding how they survived as composers during the dictatorship. For Prokofiev in particular, Weickhardt provides a perspective on the way Prokofiev adapted in minimal ways to the regime to maintain his position as a composer without sacrificing his personal creativity.