ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND SOCIAL SCIENCES

CHANGING WAYS OF SELF-EXPRESSION: THE LEGACY OF ROMANTICISM IN TWENTIETH-CENTURY AMERICAN ART MUSIC

M.A. THESIS

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ÖZ İFADENİN DEĞİŞEN BİÇİMLERİ: YİRMİNCİ YÜZYIL AMERİKAN SANAT MÜZİĞİNDE ROMANTİZMİN MİRASI

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Erkin Can ÖZER, a M.A. student of ITU Graduate School of Arts and Social Sciences student ID 409161113, successfully defended the thesis entitled "CHANGING WAYS OF SELF-EXPRESSION: THE LEGACY OF ROMANTICISM IN TWENTIETH-CENTURY AMERICAN ART MUSIC", which he prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

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To my family and friends,

FOREWORD

I have to start with saying how lucky I consider myself as I had the chance to be a part of MIAM family. From the very first day to the day I handed in my thesis, I enjoyed every moment I spent here. During this time period, my advisor, Jerfi Aji, provided full assistance and guidance for me. I will always be more than grateful for his constant support throughout this whole process.

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December 2019 Erkin Can Özer

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CHANGING WAYS OF SELF-EXPRESSION: THE LEGACY OF ROMANTICISM IN TWENTIETH-CENTURY AMERICAN ART MUSIC

SUMMARY

Romanticism, from the nineteenth century onwards, dominated the artistic perception, mindset of creativity and even the ways of appreciation towards artworks by the public. It can mean so many things that it does not mean anything to many people, as its definition is considered to be highly problematic. Roughly, Romanticism represents the values of emotional expression, love of nature, individualism, nostalgia and many other aspects of interest. Coming to life in literature and painting, Romanticism passed through music limitlessly manifesting itself.

Romantic Music not only directed the whole musical trend of the nineteenth century, it also played a leading role in the genesis of contemporary approaches like Serialism, Modernism and Minimalism. In this thesis, the elements which identify Romanticism will be examined, and the place that it occupied in the center of twentieth century will be studied with its causes.

After a brief introduction, origins of Romanticism will be interpreted with its place in philosophy and arts. Following that, musical roots and stylistic views of the movement will be remarked regarding the influences of the leading composers of the Baroque and Classic Era, together with the progressive acts introduced in the Romantic Era.

Later on, in the following chapter, two European composers that stood against the new modernist trend, and kept on writing Romantic music will be discoursed with the criticism they received and the ways that they justified themselves: Rachmaninoff and Sibelius. Before the analysis section, the terms of 'New-Classicism', 'Atonality', 'Anti-Romanticism', will be discussed and the concepts of that emerged and developed later in the twentieth century, 'New-Romanticism' and 'American Romanticism' will be explained, prior to the comparative musical analyses of the three leading American musicians' compositions.

John Corigliano, Samuel Barber and George Rochberg are the selected composers in the analysis chapter. They have similar concerns and sets of minds, yet they are unique in their own ways, as they carry the Romantic values along with the contemporary tendencies in their compositions. Apart from the background information, pieces will be fragmentized in terms of harmonic, formal and thematic ideas within them.

With the comparative analysis of these pieces and discourses about the new musical ideas, Romanticism's lasting influence on contemporary musicians will be discussed in terms of changing ways of expressions, definitions, conceptions and motivations of the modern world.

ÖZ İFADENİN DEĞİŞEN BİÇİMLERİ: YİRMİNCİ YÜZYIL AMERİKAN SANAT MÜZİĞİNDE ROMANTİZMİN MİRASI

ÖZET

Romantizm, on dokuzuncu yüzyıldan itibaren günümüze kadar sanatsal algıyı, düşünce yapısını ve hatta halk üzerindeki beğeni anlayışını domine etmiştir. Romantizm o kadar çok anlama gelebilmektedir ki birçoğuna göre aslında hiçbir anlama gelmemektedir, bu da bu akımın tanımlanmasını problematik bir hale getirmektedir. Kabaca Romantizm, duygusal ifade, doğa sevgisi, bireycilik, eskiye özlem ve bunun gibi değer yargılarını temsil etmek etmektedir. Edebiyat ve resim sanatlarında yaşam bulmuş olan Romantizm, buradan müziğe geçerek kendini sınırsızca gösterebilme imkanı bulmuştur.

Romantik müzik sadece on dokuzuncu yüzyıl müziğine yön veren ana akım olmakla kalmayıp, Serializm, Modernizm, Minimalizm gibi güncel yaklaşımların özünde de önemli rol oynamaktadır. Tezimde Romantizmi tanımlayan elementler incelenerek, 20. yüzyıl müziğinin merkezinde tuttuğu önemli yer nedenleri ile beraber araştırılacak.

Giriş bölümünden sonra Romantizmin kökenleri, felsefe, edebiyat ve resim içinde tuttuğu yerler ile beraber yorumlanacak. Bunun devamında akımın müzikal kökleri ve stilistik bakış açısı, Barok ve Klasik dönemin önde gelen bestecilerinin etkileri ile beraber sunulacak, Romantik müziğin getirdiği yenilikçi fikirler aktarılacak.

20. yüzyıla gelindiğinde, Rachmaninoff ve Sibelius gibi besteciler dönemin modernist akımını reddederek müziklerini tonal anlayış içinde sürdürmeye çalışmışlardır. Müzik tarihindeki belki de en sert eleştirilere maruz bırakılmış bu iki besteci bir sonraki bölümde tartışılacak, aldıkları eleştiriler ve kendilerini savunma şekilleri yorumlanacak. Analiz bölümüne geçmeden önce de 'Neo-Klasisizm', 'Atonalite', 'Anti-Romantizm' gibi kavramlar tartışılacak ve yirminci yüzyılın devamında ortaya çıkan ve gelişen 'Neo-Romantizm' ve 'Amerikan Romantizmi' kavramları açıklanarak üç Amerikalı bestecinin karşılaştırmalı parça analizlerine geçilecek.

Tezin sonuç öncesi son bölümü olan analiz kısmı için Amerika'dan bu yeni akımın lideri sayılabilecek üç sanatçı ve her birinin hayatında önemli bir dönüm noktası olarak kabul edilebilen birer besteleri seçilmiştir: John Corigliano, Samuel Barber ve George Rochberg. Bu bestecilerin ortak ve ayrışan yönleri, Romantik değerleri güncel bestelerinde nasıl taşıdıkları ile beraber incelenecek, parçaların tarihsel bilgileri ve barındırdıkları harmonik, formal ve tematik fikirlerin analizleri yapılacak.

Parçaların karşılaştırmalı analizleri ile beraber, Romantik öğelerin 20. yüzyılın müziğinin modern anlayışı içerisinde nasıl varolduğu ve neden olması gerektiği konusu; öz ifadenin, tanımlamaların, konseptlerin ve motivasyonların değişen güncel yapıları ışığında tartışılacak.

1. INTRODUCTION

Defining Romanticism is a very difficult, almost an impossible task since individualism, which is a major feature of the Romantic Movement, has formed as many varieties as the number of romantic works created by a various number of artists and composers. It is challenging to define because Romanticism is signified on the thought that the artist is a unique and special individual, and therefore bundling all these special individuals into a type of conformation will not help us understand the concept.

Romanticism's outward appearance could be described with its attributes of interest in nature, emotional expression, mysticism, remoteness, and many others used for decades. This concept, derived from literature and passed on for generations, might be called the "traditional definition." In signifying so many different things, the term romanticism came to have no central meaning.

Within this vague limitation of defining the Romantic Movement of the nineteenth century, the same creation process can be experienced in the works of contemporary artists in a radically transformed manner. When we talk specifically about music, some composers still use the same tools of language to express their musical ideas by applying innovative methods on harmony, form, and instrumentation. But if by its nature Romantic music is path-breaking, expressionist, and escapist can we label the musicians who are trying to create their new individualistic music as 'Romantics'? Can we still point out the innovative elements that Romanticism had brought to us years ago as 'Romantic' novelties? Finally, if somehow these aspects of Romanticism in music can broadly be found in contemporary music in a pure or transformed shape, how could they survive to this dramatically changing world today?

In my thesis, I am going to search for answers to the questions asked above by studying the historical progress of Romanticism. After the introduction part, in the second chapter of the thesis, the general mindset of the movement will be examined, comprising the political and the intellectual background of the idea. While the central

features of Romanticism will be presented in a broad perspective, sources of this movement of thought will also be explained.

The third chapter will be mainly spared to the methods of applying these sets of ideas to music. After examining the influences from the Baroque and the Classical period, harmonic innovations, melodic structures, massive changes in orchestration will be described and investigated.

In the next chapter, 'Romantic Music in an Unromantic Age', twentieth-century ideas and discussions on the progression of music will be addressed. The position that Rachmaninoff and Sibelius took against the modernist ideas of the new century will be interpreted, together with the opposed ideas to Romanticism like Serialism, Anti-Romanticism and, Neo-Classicism. Following these sections, the concept and the definition of 'Neo-Romanticism' from the nineteenth century to today will be discussed and before analyzing some pieces composed by so-called "Neo-Romantic" composers, the definition and the aspects of the American Romanticism will also be examined.

In the analysis part, three representatives of the twentieth century American Romanticism will be briefly studied, together with their important pieces. Along with biographic and background information, musical aspects used in the pieces will be analyzed. The overall outcome, gathered from these analyses will be presented before the final conclusion part.

In the conclusion, the free nature of expression will be argued. The endless influence of the common-practice period, the importance of the composers' free will to choose or to ignore an artistic movement or a style, the superflousness of the expectations from the composers to define their own ages with their music, and the strict labels of genres failing to explain the motivational drive of the composers will be interpreted shortly.

2. SOURCES OF ROMANTICISM

2.1 Political and Intellectual Situation in Europe in the 18th Century

Romanticism as an intellectual, political and artistic phenomenon has influenced the world scene since the late 18th century. As many other ideas and currents of the time, it is another child of the "dual revolution" Hobsbawm defines; the French Revolution and the Industrial Revolution. These two revolutions have set the basis of the modern world. Therefore, Romanticism is also a modern phenomenon. Yet as Löwy et.al. point out there is a contradiction, or an opposition, between two systems of values: It is therefore of crucial importance to understand the conditions that led to these revolutions and the transformations caused by them, in order to understand Romanticism. The origins of modernity go back to the Renaissance and the Reformation, however, these phenomena started to become hegemonic in the West only in the second half of the 18th century. (Löwy et.al., 2001, p. 18)

2.1.1 Rationalist and secular ideas after Renaissance

Reformation and Renaissance are two interlinked events which had great reflections on arts and sciences. With the denial of the religious influences in these areas, humans became the main subject and object. Human beings became individuals. Human mind and reason became the most important merit. The works of the previous ages when religion and church had not dominated all spheres of life, were brought into light. With these works secular and humanitarian values were also highlighted. Overcoming the influence of religion led to a flourishment in sciences which were controlled and banned by the Church till this period. Sciences and scientific thinking began to dominate all spheres of life. This started an era that is called Enlightenment. Enlightenment stated the independence of people. As Tarnas defines "the spirit of the Enlightenment rebelled against the strictures of ignorance and superstition imposed by theological dogma and belief in supernatural, in favor of straightforward empirical and rational knowledge and a liberating embrace of the secular" and hence "religion was

either rejected altogether or maintained only in the form of a rationalist deism or natural law ethics." (Tarnas, p. 402)

On the scientific level Enlightenment believed in universal scientific facts. There were universal because they were acquired by empirical observation through senses and processed through reason. Therefore, there could be no differences. Human beings were rational beings who could reach the universal facts. They were also defining the universal rights and duties of people all around the world. As there were universal laws of nature there were also universal rights of people.

2.1.2 Renaissance, Classicism and Realism in arts

Renaissance was a fruitful era in arts, like painting, sculpture, architecture or literature. During the Middle Ages the only themes in painting were the scenes from the Bible and fragments from the lives of the saints. Painting was not a form of art but the expression of a religious duty. This had turned art into a mere instrument. This was so because religion had occupied all aspects of life. Life outside the realm of religion was not worth immortalizing by being painted. Whatever was already immortal was the subject of art in this period. Ordinary people by no means took place in paintings until Renaissance. Renaissance, on the other hand, did not instrumentalize art. Art was in itself the aim.

Realism was also reflected heavily in Renaissance art. This was in accordance with the scientific understanding of the period that was based on observation and experiment. The scientific measures used when painting people and the influence of Antiquity is striking in sculpture. Like the sculpture of Ancient Greece and Rome, details in paintings reflected the true nature of human beings. Nature, for instance, finds reflection in the paintings of this era. In a sense it is possible to define Renaissance a transition period to Romanticism.

The humanism and secular and scientific worldview of Renaissance has shaped art perceptions of the following period and led to the formation of new art movements that leaned to beauty and reality under Classicism and Realism. Classicism brought a simplification in arts. In the Classical perception of art there is simplicity, plainness and harmony. The Classical art, first of all, favors reality, rationality, reason and universality. It is based on the assumption that there are universal realities and beauty is one of them. One of the main sources of Classicism was the Antiquity and its

rediscovery in the previous period and Ancient Greek and Roman art were praised in this period as the examples of real beauty and aesthetics. The technique was considered more important than the thoughts and emotions in the creation of a work of art. It has a more strict and serious artistic style. “Classicism is synonymous with the triumph of naturalism and rationalism; on the one hand, over the fantasy and lack of discipline, on the other hand, over the affectedness and conventionalism of art as practiced hitherto.” (Hauser, p. 2 and 121) This was also coherent with the mindset of Enlightenment. It was considered that if certain techniques were applied, if certain rules were followed a beautiful work of art would be created. This was so since the concept of beauty was also universal like the universal realities that could be seized through scientific techniques.

2.1.3 Industrialization, French Revolution, Age of Ideologies in Europe

The first of the big revolutions that started the chain of transformations which led to the modern world was the Industrial Revolution, which starts during the 18th century. Industrial Revolution is in fact not a single event that can be described as a revolution but a series of events which is accepted to be started by the use of steam power. But the impact of this invention and its outcomes were so huge that it is appropriate to define it as a revolution. It symbolizes an era dominated by science and technological development and consequently reason and rationality. Therefore, it actually is a natural continuation of the secularization and scientific thinking that revived following Reformation and Renaissance and ended up in Enlightenment. Industrial Revolution was first of all about increasing the pace and amount of production, mechanization, efficiency, transportation and accumulation of capital. All these inevitably changed not only the way people live but also the way they think. The society was divided into new classes; bourgeois and working classes which was replacing the old class structures. While the capital holders were looking for ways for more productivity and faster transportation, people were now working for longer hours under worse conditions in factories which centralized the production and also feared that they may lose their jobs because of mechanization. Thus, while there was prosperity and wealth for certain parts of the society the others were in poverty.

The French Revolution was also closely related to the aforementioned processes; Renaissance, Enlightenment and the Industrial Revolution. It was inspired by the ideas

like independence and rights of people. These ideas were leading to the ideals about democracy, that is the sovereignty and right of people to rule. Absolutist monarchies were obstacles that had to be overcome in order to realize these ideas. Besides there were other enemies of the absolutist monarchies; the rising bourgeoisie who was now holding the economic power but did not have any political power. They were the ones paying the taxes without having any say for what these taxes would be used. The monarchies and the aristocracy, on the other hand, had already lost their economic power and were losing their social influence. The masses were carrying all the burden of the society without any rights or liberties. The social injustice could only be solved through a constitutional monarchy. This was creating unrest all over Europe. But it was in France where the Revolution broke out, which was followed by the Declaration of Rights of Man and of the Citizen in line which stated that men are born and remain free and equal in rights.

2.2 Mindset of Romanticism

18th century witnessed the emergence of two different and even opposite but at the same time complementary traditions; enlightenment on the one side and romanticism on the other. Coming from the same roots, the two traditions have many commonalities along with crucial divergences. Tarnas describes these commonalities as; "Both tended to be 'humanist' in their high estimate of man's powers and their concern with man's perspectives on the universe. Both looked to this world and nature as the setting of the human drama and the focus for human endeavor. They were attentive to the phenomenon of human consciousness and the nature of its hidden structures. Both found in classical culture a rich source of insight and values. Both were profoundly Promethean - in their rebellion against oppressive traditional structures, in their celebration of individual human genius, in their restless quest for human freedom, fulfillment, and bold exploration of the new. […] On both sides, the autonomous world-changing will and mind of modern man were apotheosized, bringing the cult of the hero, the history of great man and their deeds." (Tarnas, p. 395-6) Yet the two approaches differed to a great extent even within these commonalities they shared.

One of the most important differences, which also marks the most important characteristic of Romanticism is its approach to human nature. Contrary to Enlightenment which defines human nature with rationality, romanticism defines

human nature with emotions. From emotions come individuality, imagination, creativity and their expression in various forms such as philosophy, literature, poetry, music, art. For the Romantic mind each human is unique. This uniqueness brings about individualism as well.

Enlightenment mind sees and prioritizes senses and reason. According to Romanticism, on the other hand, human nature cannot be understood through only senses and reason. Human beings are not rational at all times and there is irrationality as much as rationality in their nature. "The critique of rationality may also take rather obscurantist and disturbing forms" as mentioned above such as "irrationalism; hatred of reason as 'dangerous,' 'corrosive' toward tradition; religious fanaticism; intolerance; the irrational cult of a charismatic 'leader,' nation, or race; and so on." (Löwy et.al., 2001, p. 41) But this does not mean that Romanticism excludes or denies rationality. It just underlines that considering humans to be rational beings is ignoring a major part of this being and missing out its entirety.

Romanticism sees human nature as a complex phenomenon which has dark sides along with the good ones. Romantic conceptualization of human nature - one that also differs it again from Enlightenment - is that it is not necessarily always good. Looking deeper down in human nature Romanticism sees the irrationalities, contradictions, fears, angers, desires, depressions and all other aspects of human mind and heart. Emotions may be opposing and contradictory. The same phenomenon may inspire different emotions in different people or even the same person at different times.

Human nature is more complicated and deeper than can be defined or seized in terms of rationality. Inability to fully understand human nature consequently leads to inability to fully understand the world as well. Only by incorporating emotions and imagination to senses and reason it would be possible to grasp the true nature of humans and the world around them. For the Romantic understanding this also includes the way one approaches the nature. Natural sciences are not exempt from it. Because individuals are free in their imaginations. The rule for Romanticism is subjectivity not objectivity, which they believe is not even possible. This is basically because the ones who carry out the natural science are also human beings with their unique and subjective understandings, different psychologies, imaginations, perspectives, interpretations, prejudices all of which affect their scientific methods and analyses.

Another major theme in romanticism is, therefore, nature, as it is in Enlightenment. In Enlightenment, nature was an area of scientific inquiry, something full of mysteries to be solved, something to be observed, experimented, tested and finally to be ruled. Enlightenment approach, therefore, looks at nature from outside. For romanticism, on the other hand, nature is not a matter of science, it is a matter of the soul. Thus, the Romantic does not distance him/herself from the nature but rather sees it as a part of his/her existence. As Löwy et.al. mention, "romanticism posits the unity of the self with two all-encompassing totalities: the entire universe, or nature, on the one hand, and the human universe, the human collectivity, on the other." (Löwy et.al., 2001, p. 25). In this direction, Romanticism not only includes individuality but also includes totality. This is what has made Romanticism a base for ideologies like nationalism and conservatism which gives the priority to the whole rather than the individual.

Another aspect of Romanticism is that, it is against the general laws of nature and abstractions. As is the case with the human nature Romanticism claims that there is uniqueness in nature as well, uniqueness of each and every object. This is so because of the features that human beings hold in their nature they create new realities, they are capable of doing so. In accordance with this approach Romanticism also denies the existence of one single objective reality and the "monolithic and univocal ideal of empirical science" and instead believes in the 'unbounded multiplicity of realities" and "truth discovered in divergent perspectives." (Tarnas, p. 398)

The relation of Romanticism with religion was a central theme in Romantic thinking which is also closely related to opposing to the scientifically determined laws of nature. According to Schueller, "Romanticism has some of the qualifications of religion: It wants to forsake the world as it is and create a new one; it desires the amelioration of the world's ills, social, political, moral; the concrete recommendations for change may differ and even contradict one another." (Schueller, 1962, p. 363) Enlightenment has shaken the social grounds that religion was standing. As Weber has explained religion does not claim to "offer intellectual knowledge concerning what is or what should be", but instead claims to "offer an ultimate stand toward the world by virtue of a direct grasp of the world's 'meaning'", and for this reason "every increase of rationalism in empirical science increasingly pushes religion from the rational into the irrational realm." (Weber, 1946, p. 351-2). Although Romanticism is against the institutions and structures that became embedded in religion throughout centuries, it was not against it

as a moral value. Its relation with religion is first of all related to its relation with rationalism. Being in the irrational realm was not a problem for the Romantics. On the contrary, they believed it to suit the human nature better that rationality. Religion was coinciding with the moral needs of the modern society. It was "a form of resistance to modernity and the recourse to religious traditions as an inexhaustible arsenal of symbols, values, and arguments against bourgeois society." (Löwy et.al., 2001, p. 156) Religion was appealing to the people whose lives had been changing fundamentally, those who were cut firm by their roots and had to live in a fragmented society. Hence Romanticism embraced religion in several senses.

Another aspect of Romanticism is the nostalgia of the past, of the old times which are idealized, considered to be better than the present moment. Some Romantics praise the classical age, the ancient times while others praise the middle ages of feudalism, the superiority of the church and the glory of kingdoms. Yet nostalgia is mostly related to the fundamental transformations and immediate losses of the previous times which are remembered as times when everything was known, was familiar, everyone knew each other. Those are deemed as times when there was no alienation, in any aspect of life. Sometimes this idealization is barely because these old times are gone, they are lost, they are past. Just the fact that these times cannot come back is enough reason to be nostalgic about them. Yet some Romantics tend to have a utopian vision of bringing those times back. This feeling is not experienced only on the personal level, it is also a feeling that communities and societies have to face. The myth of golden ages is described where everything was idealized and uncorrupted.

The myth of golden ages is not the only myth that Romanticism is interested in. Myths in general occupy an important place in Romantic thought, writings and paintings. The use of myths in Romantic thought is related to irrationality. Rouanet points out that since pre-Socratic times myth has been associated with irrationality, mystery, religion, mysticism, mysterious events transcending human understanding and explains that in the Homeric period, *mythos* or word, was used in opposition to *ergon* or action, which ended up *mythos* being used in opposition to *logos* or discursive thinking. (Rouanet, 1964, p. 60-1) Löwy et.al. point out that at the "intersection between religion, history, poetry, language, and philosophy, myths offer an inexhaustible reservoir of symbols and allegories, phantasms and demons, gods and vipers" which are now deprived of their religious substance as a result of modern secularization and become "a

nonreligious way to rediscover the sacred." (Löwy et.al., 2001, p. 32) Therefore, the use of mythology in Romantic works is closely related to the symbolism that Romanticism likes so much. All the emotions, questions and quests that lie inside human soul are expressed through myths, in order to add spiritual depth, which was lost with the demise of religion.

Therefore, what really mattered in Romantic thought were interpretations. These interpretations were to be found in music, philosophy, literature, painting and many other aspects of life.

2.3 Romanticism in Arts

Arts and knowledge of the arts is vital for understanding of Romanticism as a whole, not only because it is an area where all romantic themes are reflected but also because they also shape these themes. Besides it is the works of art that transmitted these themes and ideas to wider audiences.

It is generally accepted that classicism in art was not reflecting the complexities of the modern world that followed. That paved the way for Romantic art movements. Furst describes the transformation of arts with Romanticism as follows:

> "When the rationalistic approach was applied to the arts as well as to the emergent physical sciences, it resulted in those rigid pronouncements on the immutable 'rules' of literature that were the bane of Neo-classicism This dogmatism was first cautiously questioned and then vehemently rejected in the course of the 18th century, and finally the old standards were ousted by the Romantics' new criteria and values. In place of the Neoclassical ideals of rationalism, traditionalism, and formal harmony, the Romantic semphasized individualism, imagination, and emotion as their guiding principles. Hence the old 'rules' of 'good taste,' regularity and conformity to the unbridled creative gave way urge of the original genius, and the ideal of a smooth beauty was scorned in favour of a dynamic outpouring of feeling. A new mode of imaginative perception gave birth to a whole new vocabulary and new forms of artistic expression." (Furst: 1968, p. 116)

According to Romanticism "art's task was to 'make the world strange,' to shock the dulled sensibility, to forge a new reality by fragmenting the old.", and as Tarnas describes it "the anomalous became normative, the incongruous, the fractured, the stylized, the trivial, the allusively obscure. Concern with the irrational and subjective, compounded by the overriding impulse to break free from conventions and expectations, often rendered an art intelligible to but an esoteric few." (Tarnas, 2010, p. 391)

Romanticism has had reflections in all arts. For the influence of Romanticism in literature Jacques Bousquet lists "a large number of characteristic Romantic themes

that appear frequently in the literary works of the period: sensibility, melancholia, dreams, mal du siècle (Weltschmerz), the urban desert, idyllic nature and savage nature, the return to religion, and so forth." (As cited in Löwy et.al., 2001, p. 53) All aspects of human nature are praised and highlighted as major themes of Romantic literature.

The difficulty in classifying Romantic art works applies to literature as well. Schueller notes that "no literary phenomenon is romantic one hundred percent; for no writer or literary or artistic work is worth its salt unless it resists classification: Each is ultimately a class by itself for which there may even be no name" (Schueller: 1962, p. 367) But of course there are certain common characteristics that point out to Romantic literature. Ordinary things, ordinary people, ordinary events take place in Romantic literature. And they not only take place but also are most of the time glorified, are taken out of their ordinary contexts and shapes, are viewed in a different light and perspective.

Therefore, there is a group of writers who are considered to be Romantic but have a rather different approach to modernism than the general approach of Romanticism, such as Charles Dickens, Gustave Flaubert, Thomas Mann and Honoré de Balzac. These writers, though unwillingly, accept modernity as a fact. They do not hope to reverse it for the very reason that it can not be. They rather portray this new world with all its misfortunes and some look for ways that will disburden of the difficulties of this new life through several practices and institutions such as traditions, family ties and religion. In this line Romanticism has also developed into realist criticism of the society and got closely intertwined with realism — with sometimes the Romantic element predominant and sometimes the realist — in the works of writers like Byron, Scott, Kleist, Grillparzer, Hoffman, Heine, Stendhal, Balzac, Pushkin, Gogol and even Mann, who is a realist writer of the late bourgeoise world but was deeply rooted in the traditions of German Romanticism. (Fisher:1981, p. 66)

In painting one of the most common Romantic genres is the landscape painting in accordance with Romantic glorification of the nature. Romantic art brought a new dimension to traditional landscape painting, as it was in nature that artists experienced a reflection symbolic of their own emotions, giving the genre a new dimension: landscape art was not only capable of copying or mimicking nature, but also of producing new impressions and feelings and thus became akin to that of transcendental

art. (Casaliggi and Fermanis, 2016, p. 119). Landscape painting in Romanticism is closely related to the longing or nostalgia about nature. Being parted from the rural areas, nature was what people were missing in their lives in the cities where they had to work long hours in closed spaces. There was also some religious sentiment in these perspectives. Contrary to the cities that were manmade, nature was created by God, thus being close to the nature also meant being close to God. Historical events are also reflected in paintings in accordance with the social and political moods and movements of the period. Whether the painting is about a current event such as the Napoleonic Wars or Greek War of Independence or scenes from the past they all serve the same purpose of raising patriotic or national emotions.

Romanticism in art is also observed in sculpture and architecture of the period. Romantic period in sculpture actually follows the classical line. Especially having met the Greek sculptures for the first time in this period many Romantic writers praised and admired these classical sculpturing in their works. Apart from that Romantic sculpture followed the Romantic themes about nature, rural life and planeness. In architecture, on the other hand, the dominance of classical Greek and Roman architecture was overcome with Romantic influences. The architecture of the Romantic period was characterized by two styles, both of which were rooted in the past; the classical or the Gothic style, re-interpreted in light of modern interests and concerns and thus architecture translated the old principles of regularity and symmetry in diverse and new ways, responding to the widespread fascination for artistic forms distant in time (historicism) and space (exoticism). (Casaliggi and Fermanis, 2016, p. 132).

3. ROMANTICISM IN MUSIC UNTIL THE TWENTIETH CENTURY

Musical thoughts are not created spontaneously by themselves. They are heavily influenced by the emotions, mindsets, contrivances and political developments that took place in the world.

As it was briefly explained in the previous section, for instance, the "Industrial Revolution" dominated the nineteenth century. In music, it brought new improvements to the instruments and made them sound more accurate. Especially brass and woodwind instruments were upgraded and played a major role in contemporary orchestras along with the strings and the keyboards. The mechanics of the piano were also improved and replaced the harpsichord to become the leading instrument of Romantic music.

Changing social dynamics also affected music. While Classical composers were basically employees of their patrons of the aristocracy, and the audience they had belonged to the upper-class with a highly intellectual level in music, the Romantic composers were generally composing for concerts which were open to a wide audience who might not have knowledge of interpreting music.

But most importantly, the greatest effect that society can have on art is in the realm of ideas. These ideas derived from the mind-set of Classicism led up to expressionist and impressionist approaches of Romanticism.

In the Classical period, music was considered as it was universal in perfection above the defectiveness of a common world, reflecting the doctrines of the Enlightenment era. Even though Classical music expressed the emotions of happiness and sadness, these expressions were kept within tolerable limits.

In the Romantic period, music was no more created to be universal; it turned into a personal and extremely individual tool of expression. These reflections of specific emotions of Romantic composers were valued more than the general beauty of their music. Their music could be wildly joyful, appalled, depressed, or loaded with profound desires, instead of being only happy or sad.

While new art movements mostly reject and dismiss the ideas of the former movements, the representatives of the Romantic era did not rule out Classical music at all. On the contrary, they valued and followed the great classicist composers like Mozart, Haydn and especially Beethoven. Symphonies, concertos, sonatas, and operas were still composed, and fundamental rules about forms, rhythm, melody, harmony, and performance practice that were established during the Classical period were mostly in use in many aspects of Romantic music.

Between Classical and Romantic music, the main discrepancy came from approaches towards such rules. Unlike the eighteenth century, melodies and harmonies were not necessarily seen as tools to form the structure of music. In contrast, some unexpected modulations and interruptions might be encouraged to blur the strict boundaries. These transition parts turned into areas where the composer explores and tests the limits of this new way of composing music.

Folk sounds and other features of traditional music had also started to be applied within Western music by composers like Chopin and Tchaikovsky. This nationalistic music was composed because the ideas and emotions in that music represented an integral part of these composers. As the music got more individualized, the more folk music became apparent in these compositions which reflected the nostalgia and patriotic feelings that the composers carried.

Music of the period can also be characterized by having a “program”. A story is told or a setting is described without using any words in program music. It has stayed as a popular way of composing through the twentieth century. With program music, specific places or thoughts were described, instead of being universal. The subject became more important than the form as the important thing was to fit in the story, rather than staying within the borders.

As the music developed, composers of the post-Romantic era experimented on form, melody, and harmony in further limits. With the perfect balance of following and ignoring the musical “rules” in order to reflect the ranges of emotional spectrums, Romantic music is still able to attract a wide audience.

In this section, the Romantic period in music will be presented from musical sources that generated the ideas of Romanticism before the nineteenth century, to the theoretical innovations, and stylistic features of the Romantic period.

3.1 Early Romantics in Music

3.1.1 Influence from Baroque Era: Bach, Handel

Irregularity, one of the most prominent features of the Baroque Era, was manifested strongly in music by relying on intricate harmonies and spontaneous improvisations. These novelties derived not from heroism, liberty, despair but originated to glorify God and religion in the first place.

Bach's influence upon the Romantic Movement is significant. All but forgotten during the classical period, it remained for the romantic composers of the nineteenth century to rediscover him and exalt him. Marks of Bach are especially plain in Schumann and in Mendelssohn, the leader of the Bach revival movement. Chopin is likewise said to have regarded Bach, Handel, and Haydn as his ideals of perfection (Karasowski, 1906, p. 381).

For Blume and Weiss (2019, p. 290), the re-emergence of Bach in the Romantic period seemed like a miracle: a musician whose life and works had all been forgotten comes back almost half a century after his death, catching up with the new generations with a resonance that gains strength increasingly, has changed the whole musical activity of the nineteenth and twentieth centuries.

Romantic tendencies and influences are also clearly observable in Bach's contemporary, Handel. Writing opera and oratorio in a time when these forms were so limited by the most stringent classicism that emotional expression and musical characterization were practically taboo, Handel's works are continually advancing into great floods of emotion.

The *Messiah*, which was undoubtedly the inspiration for the oratorios of Joseph Haydn, is a thoroughly romantic work. Adams (1933, p. 51) gives examples of curiously descriptive effects that are in the suggestive character of the cadenzas where Handel's markings give the effect of a body of voices approaching from a great distance and then decreasing. Several examples suggest that the composer took the moods of his music very seriously.

3.1.2 The Romantic values in the Classic Era: Mozart and Haydn

Haydn and Mozart are usually seen as the symbols of the Viennese classical school. They were undoubtedly the leaders of it; and yet romantic traits are prevalent in their works, notably their late works.

As Hoffman (as cited in Dreyfus, 2019, p. 297) stated, “only a deep Romantic spirit will completely recognize the Romantic depth of Mozart; only one equal to his creative fantasy, inspired by the spirit of his works will, like him, be permitted to express the highest values of art”. Mozart's music created its new Romantic audience, an audience that first understood what he and Beethoven were up to. A performance style committed to a Romantic Mozart is, therefore, one that subordinates the eighteenth-century idea of a jolly entertainment to the nineteenth-century realm of musical metaphysics.

With Haydn, the other leading image of the Classical era, romantic influence is most easily observed by the contrast of his early with his late works. He lived through almost the entire period of the birth of the literary romantic movement.

Haydn witnessed artistic thought transformed from the environment he had belonged to the one for which he had intuitive desires. As a natural romantic, he had lived experiencing both Classicism and Romanticism. Despite being a great composer by any means, it might be said that he could not apply his true motivations and emotions to his music radically. (Dawson, 1930, p. 506)

Dawson (1930) claims that, even though they were the two greatest classical composers of their time, Haydn and Mozart, were not classical in the similar level, starting from their early lives and it differentiated even more according to their approaches towards politics, religion, and nature. Haydn was born and raised in an environment where the classical tradition of art dominated his world; but the nostalgia he had, his religious character and awareness of his Croatian nationality, engendered an experimental kind of romanticism which he had to picture in classical understanding. Mozart was classical with every aspect of his music, he procured the identity of form and miraculous content. Although they both found themselves in the conquering effect of romanticism, they were the leaders shaping the classical culture in music of the eighteenth century. (Dawson, 1930, p. 508).

3.1.3 Beethoven’s inspirations from Romanticism and his influence on music

Beethoven's romanticism has its very definite origins. Adams (1933, p. 59) gives details about these origins, forwarding that, Beethoven's formal schooling was very little, but throughout his life his literary interests were great. During his early youth, he connected with the masters of literature; in this way, his love of Homer, Shakespeare, and Goethe began. For Goethe, he always had the highest admiration and made a thorough study of his works.

Although Beethoven, as the “first” Romantic, certainly was trained and performed in the same Classical style that Mozart, Haydn, and others developed and polished, he deliberately bends or breaks many of the “rules” of that style. But these “mistreatments” are generally localized, meaning specific to a piece of music; he did not create new forms from scratch, and he did not completely wipe off the current forms. He certainly played with them here and there, enough to prove that art did not depend on strict commitments to “rules.” That opened the door for later composers to continue doing the same and twist things even more.

Beethoven’s works distance themselves from any prior composers' works through his creation of large, extended complex structures characterized by the extensive development of musical material, themes, and motifs, usually by means of "modulation", that is, a change in the feeling of the home key, through a variety of keys or harmonic regions. Although Haydn's later works often showed a greater fluidity between distant keys, Beethoven's innovation was the ability to swiftly establish a solidity in juxtaposing different keys and unexpected notes to join them. This expanded harmonic region creates a sense of an immense experiential space through which the music moves and develops.

Beethoven was influenced by the marked social, economic, medical, and hierarchical changes during the era in which he lived. His life work reflects a time in history when people understood the importance of change and embraced it, with all the expression and flamboyance they could gather. Above all, with the time's inherent baroque energy, Beethoven initiated the Romantic phase in music and triumphantly left his influence on his successors. By that, he not only shaped an art movement into music but also dramatically changed the whole historic line of Western Music.

3.2 Changing Aspects of Music Compositions

The Romantic Era composers defended that expressing the full range of human emotion could only be possible with music. Regarding that, the immensity of emotional content was widened by Romantic composers. By applying a narrative form that told unique stories, music was expected to connect with the audience deeply.

As it became the priority, emotional and narrative contents were valued more than the form or the structure of the piece by the Romantic composers. While they broke many of the rules of the Classical period, they did not reject or ignore the musical language that developed in that era. They had built their new style of art on the foundations of the classical culture without being abided by it.

Beethoven may be put forward as the first composer to have this approach. He lived during the transition era where Classical culture was transforming into the Romantic one, and his inspiration to the Romantic composers who lived after him. His symphonies enlarged the territories to their limits. He, furthermore, manifested the upcoming Romantic Era features like composing auto-biographical pieces and giving descriptive titles to movements.

Some of the essential characteristics changed or improved in the Romantic Era will be explained briefly in the following part of the chapter, including harmony, melody, form, virtuosity, instrumentation, orchestration and contents of program and nationalistic music.

3.2.1 Harmony

During the Romantic Period, tonality was being ranged to the limits of its very definition with more chromaticism, frequent, distant modulations, vague harmonies, and so on. It was also combining more folk and non-European influences, including the rediscovery of ancient modes, as well as scales from other regions. To some extent, the dissonances are maybe naturally the same, but the way they're treated is completely different. At first, dissonances in the Romantic Period were still treated traditionally, where resolutions were pre-described. As the Romantic Period progresses (and other styles like Nationalism and Impressionism, and ultimately Expressionism come to the scene) there is a liberation of dissonance, where initially resolutions are delayed, or transferred, and then finally abandoned altogether.

While keeping some of the former rules, Romantic composers also pursued new techniques and brought back forgotten ones in order to express a wider range of emotional states. The extended melodies, wider ranges of pitch, modulations and tempo with more unpredictable harmonies were used by them. The Classical period used a rigid tonal structure. Composers in the Romantic era began to stray away from this rigidity and used more diminished and half-diminished sevenths, Neapolitan sixths and augmented triads. Sounds considered dissonant in the Classical period became more consonant in the Romantic period. In addition to these, augmented and altered chords, together with the new scales, improved the harmonic language of this period. The resolution of dissonant chords was delayed on purpose, the use of chromaticism reached to a point that the central role of functional harmony lost its meaning, and when the century was ending, tonality went out of being the only option of composing.

For instance, throughout Chopin's music are found harmonic progressions and extended modulations that give his works a characteristic substance and texture. His planned dissonances and use of remote keys to give a sonority to his music helps identify it as his alone. Wagner’s musical style also presented new ideas in harmony and operatic structure. He explored the limits of the traditional tonal system, which gave keys and chords their identity, leading the way to atonality in the twentieth century.

3.2.2 Melody

As the Romantic movement stressed the subjective expression of emotions, it did this mainly through melodies. Pieces often featured extremely lengthy ornamented runs to display the technical talent of musicians and took advantage of changing dynamics that increased the emotional appeal of the music.

Melodies became more independent in form than in the Classical era, and the notions of through-composed melody and unending melody emerged as the virtuoso soloists impressed listeners with their outstanding instrumental skills.

Chopin's melodies come first to mind as being a fundamental part of his music. The organic texture of Chopin's music is accompanied melody. The attraction of this concept is the limitless variations in which it is used in his works. As Duncan (1985, p. 63) explains, melodies are harmonized in simple chords but oftentimes two

melodies, each having an artistic material on its own, are connected to give a measured balance that satisfies a listener's feeling of anticipation and pleasure.

Romantic composers also use ethnic and church tunes very widely. Colles (1916) remarks that, Tchaikovsky, for instance, drew upon Russian origins for his melody, sometimes using actual folk tunes or church tunes, also, there are many other influences of foreign origin almost equally strong in his pieces (p. 176-181).

3.2.3 Form

The classical composers developed a fundamental type of music which was basically dramatic and which most readily answered to a certain basic structure - that is to say, it had certain foundations and certain recognized necessities. But this structure does not necessarily have to be a rigid mold that fails to reflect composers' inner sentiments. Instead, in the Romantic era, the form turned out to be an organic device that can be shaped with the unconstrained emotions of composers independently.

The reason that can be put forward for the statement that romantic music has no such legitimate form as Classical period does is that; many Romantic pieces are not using anything which can be put into a category, and this worries the positive mind, with a sense as of something untidy. But it reflects only on the type of mind which can call this lack of form or a lack of concern with form.

As long as there are ideas, there must be a way of expressing them, of shaping them; each tune will have a beginning, a middle, and an end, or it will merge into an extension or a new idea. Yet some Romantic music does move in the general way of having looser structures of form, with more or less mastery in individual touches according to the degree of ability possessed by the composer, and still, we know that Romantic composers were the ones who became more and more open-minded with form.

3.2.4 Virtuosity

The Romantic Era was an era of virtuosos who became celebrities along with similar ways to the pop stars of today. Chopin, Beethoven and especially Liszt were all as famous for their performances as their compositions. The virtuosity was a symbol of individualism and self-expression. Chopin, as an example, with his absolute dedication to the piano, was characteristically a composer capable of interpreting feelings of love, pain, questioning, remorse, reproach, and caress. The growth of the virtuosity heads

straight to the development of the concerto as both a medium for romantic expression and a representation of the highest technical ability.

Not having to serve a patron anymore, which was a necessity before the Romantic era, composers of the time had individual and limitless freedom to create their works. When the Industrial Revolution led many people to live in cities, the middle class had gained the ability to get informed about arts and have their own musical instruments to learn to play them. The concerts moved from the palaces, to the cities, and festival areas, even to the private houses. When the audience widened, performers had to improve themselves in different directions to impress their audience continuously with their technical and stylistic abilities.

Also, by composing mass-pleasing works, the composers could be successful in terms of popularity and finance. This, however, created an artistic conflict between artists' goal of expressing themselves in a full clearness and the goal of satisfying their audience who basically became the new patrons that pay them. Virtuosity was not also a way of expressing the artists' inner world but also a way of impressing the audience.

3.2.5 Instruments

Along with the new instruments of the century, the existing ones were improved in terms of dynamics and range of tones and pitches. These changes provided a higher level of freedom to the composers who could express their emotions in certain volumes and tunes. Wider, gliding crescendos and diminuendos, greater leaps in tone and volume were some of the new abilities composers could use in order to carry their music into some new directions of explorations.

During the Romantic period, the piano which was the leading instrument of the era, developed considerably. Octaves went from five to eight, the materials substantially changed from wood to metal. The pitch range and tonal quality of the piano were improved incredibly, enlarging the levels of creativity in terms of texture, color and melody.

Woodwind instruments also changed regarding the improvements on the materials which were used to build them. For brass instruments, developments of the valves were revolutionary, musical quality of these instruments was raised dramatically. Even if the changes in the mentioned individual instruments were important, the most

significant change was the instrumentation, combining these instruments, using them together in different variations.

3.2.6 Orchestra

In order to reflect the expressiveness in a large range, the range of color, dynamics and harmony needed to be enlarged and this was provided by the increased number of instruments used in orchestras.

Wildridge (2018) states that, in the Classical era, the orchestras were formed with around 30 musicians. Throughout the Romantic Period, orchestras grew and evolved into the orchestras as we know today. Tonal range of the music was greatly expanded mainly by the woodwind and brass instruments and various instruments were added to percussion sections including bass drums and triangle.

Although the string section was formed by violin, viola, cello, and double bass, just as it was in the Classical Period, the numbers of sections increased. By increasing the number of each of these instruments more subsets could be created within the string section. Changing arrangements of small groups of strings let the composers deepen the texture and create contrasts within a piece.

Wagner was the pioneer to raise the orchestra to a level of unusual importance in opera and expanded it to a size that no opera composer had previously dreamed of. His orchestral writing was colorful and, notably majestic, with the large brass section he favored producing grand and thrilling sonorities.

3.2.7 Program music

The form of art music that musically pictures an extra-musical narrative with imaginary characters and stories is called program music.

A very popular form of program music in the Romantic era was the symphonic or tone poem. The intention of this music was to frame a scene for the listener where a narrative story might be involved to the scene as well. Sibelius, for instance, used tone poems to bring stories back from Finnish mythology along with invoking patriotic emotions about his country which was under Russian rule at that time.

These tone poems composed in the Romantic Era shared the inspiration of Greek and Roman mythology, telling stories of emotional journeys, adventures and love stories.

It was a tool for composers to explore and represent these fantastical settings which belonged to their country or their culture.

For example, with his "music dramas," as he preferred to call them, Wagner created epic works relating epic stories derived from old European myths and medieval romances. They tell of great heroes, brave women, and dark villains, of miraculous deeds performed in a world where magic and supernatural occurrences are common (Williams, 2018, p. 16).

3.2.8 Nationalist expressions

Musical nationalism began in the nineteenth century Europe and was characterized by aspects of culture unique to a particular people or nation: folk songs, folk dances and folklore. The musical use of the term nationalism has nothing to do with current usage of the term or contemporary political ideologies. Like romantic program music, nationalistic works usually have a descriptive title, accompanying text or a poem. Sometimes nationalistic pieces were linked to political movements but more often were a cultural reaction to the dominance of mainstream European art music like German Romanticism. Thus, nationalism was especially attractive to composers living outside the mainstream, effecting the composers in Russia, Hungary, Bohemia, France etc.

For instance, Chopin carried his patriotic characteristics throughout his life, displaying the Polish feeling for the poetry of human life and sensibility to the beauties of nature. In the *Mazurkas*, Frederic Chopin used the Polish dance form as a basis for his own ornamentations and melodies. According to Duncan (1985), his music is considered the most personal ever written (1985, p. 20). Tchaikovsky was also a leading Russian figure who decorated his ways of expression, with nationalist influences in an inclusive manner.

In the nineteenth century, composers not only expressed themselves but chose the style in which to do it. In time, the Romantic composers started using folk songs in their music. They were used in brief works, at first, such as a peasant dance like a mazurka, but then gradually started to be used in symphonic works, although the lush vivid orchestrations tended to mask their simplistic character. Because folk music is basically monodic, it resisted assimilation into the well-established formulas of major-minor tonality, and for that very reason it challenged composers to experiment with

unusual harmonies. This in turn affected harmonies in music unconnected with folk-oriented music, and thus manifested itself into the mainstream of developments. This experimentation was itself a consequence of a specific, well-defined problem that was encountered by Romantic composers of the era, and was not the result of random factors.

4. ROMANTIC MUSIC IN AN UNROMANTIC AGE

When compared to the nineteenth century, composers went more precise with their expressive implications and their stylistic diversity increased more in the twentieth century. Instead of a single dominant path, many different stylistic branches had improved. This search for having new paths turned into a crisis in creative language when tonality started to lose its fundamental place in composing. With the extreme edges of Romantic ideas, the twentieth century began with a permanent crisis.

In this following part of the thesis, alternative ideas and art movements related with Romanticism will be defined and examined. Starting with two of the most remarkable Romantic composers who carried the tradition of the nineteenth century to the twentieth century, Rachmaninoff and Sibelius, the art movement definitions derived from Romanticism, some of which are asserted as the extensions and the others as reactions to the origins of Romanticism, will be covered.

In the last two sections of the chapter, definitions and fundamental features of Neo-Romanticism and American Romanticism will be given as after this chapter, there will be thematic analyses of three pieces composed by American composers with Romantic values of both nineteenth and twentieth centuries.

4.1 Romantic Music Reaching the 20th Century: Rachmaninoff and Sibelius

The musicians who could be labelled as ‘untimely’, were the ones who contributed many aspects from the Romantic period to the contemporary repertoire. As the term “romantic” has been contradictive until the time it has entered the artistic scene, when the twentieth century had arrived with different ideas of modernism and anti-romanticism, it became more problematic than ever. It was used both positively and negatively in the twentieth century, what it truly meant after 1900 has to be examined in order to understand the contemporary look towards it.

While the composers who we call "classics" like Mozart and Haydn, were considered "romantics" by their contemporaries, we might see that many of the leading romantic

musicians have been labelled as modernists. Regardless of what they are called, it is undeniable that "romantic" twentieth-century composers were valued as the most stylistically special and innovative ones by many contemporary commentators. Before giving the definitions originated in the twentieth century, and examining the conflicts they generated about the musical progression, two of the most well-known transition composers of the era will be discussed: Rachmaninoff and Sibelius. Both composers lived and composed in the nineteenth and the twentieth centuries, they are both European and experienced the times of war, they witnessed the Romantic period as well as the modernist movements of the new century, but most importantly, they faced very harsh criticisms of being outdated, continuing a musical style that did not exist anymore, and even being ghosts of the Romantic era. As it will be addressed following the section, the main reason of these critics being so heavy, was the success of the two composers, and the great public interest they had.

4.1.1 Rachmaninoff

There has always been a great conflict between Rachmaninoff's reputation in art music audience and his treatment by the academic world. Considering his tremendous public prestige on the one side, and his being one of the most academically criticized composers of the twentieth-century on the other side, Rachmaninoff reflects the conflicts of the new century perfectly.

Pauls (2014) claims that, despite his remarkable musical essences, and miraculous skillfulness as a pianist and conductor, Rachmaninoff has not been put in a position to represent his generation. Although he was only one of the many preventatives of the Romantic era in contemporary music, he was the first one to be glittered as stylistic anomaly of his era (p. 102).

Paul Rosenfeld (1920), includes extremely gratuitous and severe put-downs of the Russian composer, in his book 'Musical Portraits' (as cited in Pauls, 2014, p. 103). Rosenfeld claimed that while he valued Rachmaninoff to be a talented and hardworking musician, he added that the composer's highly reputated works had lack of variety and energy. Yet, the article quickly changes direction from that point, addressing that:

> The style is strangely soft and unrefreshing. Emotion is communicated, no doubt. But it is emotion of a second or even third order. Nor is the music of M. Rachmaninoff ever quite completely new-minted. Has it a melodic line quite properly its own? One doubts it. Many of

> the melodies of M. Rachmaninoff have a Mendelssohnian cast, for all their Russian sheen. Others are of the sort of sweet spiritless silken tune generally characteristic of the Russian salon school. Nor can one discover in this music a distinctly original sense of either rhythm of harmony or tone color...In all the music of M. Rachmaninoff, there is something strangely twice-told. From it there flows the sadness distilled by all things that are a little useless...he writes concerti of the old type. He writes pieces full of the old astounding musical dislocation. Phrases of an apparent intensity and lyricism are negated by frivolous and tinkling passagework. Take away the sound and fury signifying nothing from the third concerto, and what is left? There was a day, perhaps, when such work served. But another has succeeded it. And so M. Rachmaninoff comes amongst us like a very charming and amiable ghost. (Pauls, 2014, p. 103)

After the twentieth century, Russian music gained a new place in Western music, and moreover, composers like Scriabin and Rachmaninoff became the country's most influential representatives. For Morgan (1991, 112), however, Rachmaninoff had a failure that he "never abandoned the tonal and formal conventions of nineteenth-century music and thus remained throughout his life outside the main currents of twentieth-century musical developments." This, conclusively, was the reason the academic world did not tolerate the composer's stylistic concept more sympathetically. But, as Morgan admitted, "the antimodernist sentiments of composers like him have been a persistent and important factor in modern musical life."

Burkholder (2006, p. 791) writes in the 7th edition of *A History of Western Music* that, although many found Rachmaninoff's compositions "old-fashioned", he pursued a method to fascinate listeners by offering them something progressive and personal yet brewed in nineteenth-century practice. As in the best popular music, Burkholder continues, Rachmaninoff marked his signature not by firm escapes from tradition but by applying the tradition in a way no composers had dared to try before. Those who only valued atonal/serialist harmony, did not appreciate Rachmaninoff's music, yet, he won a place in the living repertoire ahead of most of his contemporaries.

Rachmaninoff's music, although written mostly in the twentieth century, remains firmly entrenched in the nineteenth -century musical idiom. He was, in effect, the final expression of the tradition embodied by Tchaikovsky - a melodist of Romantic dimensions still writing in an era of explosive change and experimentation. One who is keen on learning the most important music of the twentieth century, should study Rachmaninoff's music and the conflicts he had in such a progressive age.

4.1.2 Sibelius

Problems of composing new music derived in twentieth-century modern music, had been tried to be solved by returning to the rich potentials of Romanticism of the

nineteenth century by some composers. Using Sibelius as an example, Carter (1977, p. 64-65) explained that the Finnish composer's contemporary music was performed frequently in public concerts, and added a criticism that "few important contemporaries have been so easy on their audiences." While pointing that the romantic way of composing Sibelius has followed could attract a wide audience, Carter also observed that the modernist composers could not get it that easy. "Performances of contemporary ballets and operas, or frequent repetitions of the same work, which might help the public to understand the more varied output of other composers, have not occurred." Therefore, Carter came to his inevitable conclusion:

> One kind of new music does not always lead to the comprehension of another; usually each is a new attack on a new problem of expression. So, if a composer doesn't compose the same piece, over and over again under different titles, and thus train his audience to get the point, he will have a hard time being understood...if he has something new to say and insists on saying it, he will develop faster than his audience; he will leave his public and then his public will leave him. One contemporary composer after another has suffered that fate. (Carter, 1977, p. 64-65)

Machlis (1961, p. 11) credited Sibelius in a more positive way, even though his general thought about the Finnish composer could not be counted as a compliment. Machlis gave Sibelius more space than he did to Rachmaninoff, saying that:

> Sibelius had a definite contribution to make in the first quarter of our century when the public was finding its way to the new music. There was sufficient novelty in his work to attract those listeners who liked to think of themselves as advanced. At the same time, there was enough of the old to reassure those who were not yet ready for the truly modern in art. (Machlis, 1961, p. 11)

Besides giving the audience what they want, Machlis, at some point, regarded that some music lovers value themselves as "advanced" even though not all of them could handle "the truly modern in art.", continuing, "We today see the Finnish master more realistically. His music came out of the last period in European culture that was capable of romantic idealism. It stands in the nineteenth-century tradition. By the same token, it has little relevance to the problems of contemporary musical thought." (p. 99).

Several composers like Strauss, Sibelius and Busoni had fallen in what Dahlhaus (1989, p. 367) called an "aesthetic no-man's land.". This term derived from the gap between two general categories of that time: the romantic category and the modern New Music category after 1910. For Dahlhaus, many composers, including Sibelius, belonged to a generation of "neither/nor". For example, Sibelius' Fourth Symphony barely had connection with contemporary music of the twentieth century, yet, it would not be correct to define it as a late romantic piece.

Apart from these, Franklin (2014, p. 82) states that, Sibelius, naturally, was seen by some as a relatively marginal and marginalized Finnish “nationalist,” despite his domination of European and American concert platforms for parts of the mid-twentieth century together with his nervous late-romantic awareness of the cultural politics of public statements about musical meaning in the age of New Music. He was aware of the danger of being marked down as the composer of shorter popular concert items. As a result, Sibelius often presented himself in the no less standard role of the misunderstood artist living in the heart of the Finnish forest, his position really one of pure idealism: celebrating the Absolute Music and bringing to the public the starkly modernist Fourth Symphony, which he clearly regarded as a response to German and wider European maximalism and decadence. For this reason, he seems to have welcomed that symphony’s unpopularity by protesting the compositions of his time. To Sibelius, other modern composers were only mixing every tone, color, and formulas they could find.

As the nonhomogeneous pieces of Sibelius presented a route-map of history that followed a polylinear way, they also encouraged the contemporary composers who were rated as old-fashioned by the academy. In this direction, categorizing him as a minor romantic survival would be an oversimplification.

4.2 Opposed Ideas to Romanticism

Before we start investigating the changing ways of expression and the changing role of Romanticism in the music of the twentieth century, we need to review some of the most substantial artistic movements in the early twentieth century derived from the hundred-year-old Romantic trend, influencing Modern and Post-Modern music movements. To comprehend the "New Romanticism" label, and interpret what was being ignored by some ‘old-fashioned’ labeled composers, at the cost of all those criticisms, we have to be familiar with the terms of atonality, anti-romanticism, and neo-classicism.

4.2.1 Atonal music

Pauls (2014) explains that atonal music created a contrast between freedom of unlimited chromatic ideas and simple and easy to grasp tonal music. To many, scientific way of thinking suggested that the direction of atonal music could bring a

richer and more variable complex music, therefore it was the path to be taken for the future of music (p. 26).

Arnold Schoenberg, the inventor of 12 tone-music, defended that tonality included "the conditions that are leading to its annulment." He compared it to biological life, saying that "every living thing has within it that which changes, develops, and destroys it. Life and death are both equally present in the embryo." (cited in Auner, 2003, p. 92). Therefore, as Schoenberg put forward, tonality coming to an end was scientifically predicted.

In the light of these radical changes in arts, music criticism has divided the composers of the beginning of the new century into two: the traditional and the progressive. Gray (1969) narrates the conflict between two edges of mind-sets that took place in the early twentieth century and shaped contemporary music:

> On the one hand we find violent experiments in every conceivable direction save that in continuation of the line traced by our immediate predecessors; on the other is to be perceived a headlong and precipitate retreat to the ideals and technical procedures of a former age. And in between these two extremes of revolutionary innovation and conservative reaction, of which atonalism and neoclassicism respectively are the most characteristic and important manifestations, the vast majority of creative musicians stand helplessly rooted to the ground in growing uncertainty and perplexity. It is taken for granted that no progress along what may be vaguely and comprehensively termed 'traditional' lines is possible today. (Gray, 1960, p. 20)

This extremely progressive music was considered to be a natural ending of Romanticism for many. It was claimed that searching for new ways of expression turned music into a complex, uncomprehendable form of art, and from these ideas, movements like "Anti-Romanticism" and "Neo-Classicism" have emerged.

4.2.2 Anti-Romanticism

The reflective critics of romanticism derive primarily from socio-political considerations. Romanticism, in the view of these critics, eludes responsibility for improving real life by escaping into an alternative world. Congruently, music is understood as a rejection of rational language in favor of the pleasure of tasteful sounds. The music unfolds emotions, which can prevent the chase of the continuous purposes of improving the mind through education and understanding others' points of view. This description of anti-romanticism either endeavors to minimize music's power or requires to add a political dimension to the music.

Hanslick (1986) asserts in his book *On the Musically Beautiful* that when we are discussing music, we are not always talking about feelings: 'feeling is nothing more

than a secondary effect'. He pointed out that 'the connection between a piece of music and our changes of feeling is not at all one of strict causation; the piece changes our mood according to our changing musical experiences and impressions' (p. 5-6).

As one of the main ideas of musical Romanticism was dramatic self-expression, Anti-Romanticism's main focus is on limitations of these expressions and potential destructiveness of human-spirit rather than on its possibilities.

4.2.3 Neo-Classicism

Contemporary usage of the term "neo-classicism" in music has been twofold. In a general cultural sense, it is linked with words such as clarity, simplicity, objectivity, purity, elegance, constructive logic, serenity, and so on. In a more specific stylistic sense, a work is said to be "neo-classic" if it applies musical means that are modeled on, or refers to a work or composer from an earlier era, often from the eighteenth-century, but equally from any composition regardless of the period that somehow carries these features mentioned above.

The modern antiquity was only a single aspect of the new style and, though artists copied antique models, imitation was not an end itself. It was rather a way of creating ideal works of earthly and timeless validity. "Neo-Classicism" was the sign that held both modernization and tradition in composition. The present focus may have limited use for the word, but a perception of the music of the first quarter of the twentieth century is inadequate without a comprehension of the meaning that "neo-classicism" had for its pathfinders.

Bothma (1996, p. 16) puts forward that, the hopes for a new "classical" style have emerged from a reflection of the basic aversion to the "romantic" theory of self-expression in the arts. Most of the statements selected in this discussion contain the age-old conflict between theory and practice. The theories were determined to set new critical standards. During the first two decades of the twentieth century, most writers believed that the state of the various arts could not prevail and they translated their knowledge of the past into optimistic hopes for the future. It can be said that a return to tradition was more or less expected, but the problem of establishing some common ground between traditional and modern art remained.

4.3 Defining ‘New-Romanticism’

Before we proceed to the understanding and changing definitions of ‘Neo-Romanticism’ we need to go back to the perception of the concept by urging upon ambiguous areas of Romanticism one more time. As mentioned before, it might be said that, the phrase "romantic music" is used to describe the acts of certain artists, the features found in them are to be found also in those of the masters commonly referred to as classical; and it should be added that the romanticists are not entirely lacking the characteristics which are notable in the classicists. Classical music is not necessarily lacking in emotion, and romantic music is not necessarily lacking in form. Some pieces may be considered either classical or romantic, according to the viewpoint from which it is regarded. Therefore, for many, realism, - not classicism - might be located as the antithesis of romanticism.

From the standpoint of Realism, earlier Romanticism attempted the impossible, interprets Remak (2016). He explains that later Romanticism did not necessarily have that attempt, not because it lacked strength but because it was more realistic. This type of later Romantic was considered to be the stronger one to provide us the knowledge, and courage to go to the unexplored directions (p. 45).

About the definition, Dahlhaus (1979) indicated that Wagner, himself used the term “neo-romantic” for the French romanticism of 1830 onwards, naming Berlioz and Meyerbeer as its musical representatives. Such romanticism he regarded as a deformity of the real thing, and he made a sharp distinction between it and his music drama (p. 99).

Dahlhaus (1979) continues saying that early nineteenth-century music could be said to be romantic in an age of romanticism, which produced romantic poetry and painting and even romantic physics and chemistry, whereas the neo-romanticism of the later part of the century was romantic in an unromantic age, dominated by positivism and realism. (p. 99).

Pauls (2014) interprets that, the foundations of the musical understanding of the twentieth-century romantics digged deeper into their cultural roots. The romantic phrases that were used throughout the twentieth century were unimaginable without the basics of nineteenth century Romanticism. When the nineteenth-century left its place to the twentieth, the roots of tonality continued to encourage both serious and

popular music, that evidenced an increasing evolution in musical material that can be seen in any spoken language (p. 115).

For Taruskin (2015), the late twentieth-century neo-romantic movement was a “vast middle ground,” that was occupied by some avant-gardists, even though not all of those composers were pleased with being labeled romantics. It can be asserted that many of these “romantic” musicians that were called romantics had once been progressives. Some of them had been praised and respected by modernists, as it was pointed out by many critics. (p. 516).

When we are talking about the term of neo-romantic or neo-anything, we experience the fact that such classifications make new music labelled as something like "new-but-actually-old". When critics come across some indescribable new music, they are eager to introduce it with “neo” and secure it with a bridge to the old music. Composers hardly describe themselves as ‘neo-romantic’ just because they have tendencies to favor expressive melodic lines and textures based on traditional harmonies should not be enough to label them with a hundred-year-old name.

More gravely, composers who never even faced the issues posed by modernism may have missed engaging the crucial musical ideas of the twentieth century. Those ideas may now be giving way to something new, whether one labels that something "new Romanticism" or "new simplicity". But those composers who simply declined to deal with the vocabulary and sensitivity of modernism may have ignored the time that they belonged.

Modern music critics put the nineteenth-century Romantics to a position of antiques, not to be taken seriously for contemporary music. Rothweiler (1987) states that critics against Romanticism attempted to reduce it to only a group of old-fashioned techniques, continuing that, the supreme complaint against Romantic music was its subjectivity; being extremely personal and obsessively focused on the inner world of the composer, which was found egoist and irrational (p. 1).

Adorno (2002), complained about the still-influential effect of melody centered Romantic music and defended that it should be the mission of Modern Music to act against it, saying that (p. 319):

> A music history that would not be satisfied with distinguishing between high and low music, but would see through the low and a function of the high, would have to trace the path that leads from the most drastic formulations of Tchaikovsky, such as the secondary theme of Romeo and Juliet, to the harmonically spiced favorite melodies from Rachmaninoff's piano concertos, to Gershwin, and from there on down into the bad infinity of entertainment. Musical cultivation must work against all this, in view of its overwhelming quantitative weight. I myself have been attempting to do so long enough and probably even coined the concept of atomistic listening. (Adorno, 2002, p. 319)

Babbitt (2000), on the other hand, reacted to the preferences of classical music broadcasting, by emphasizing the imbalance between the Romantic-sounding and modern music of the twentieth century:

> I turn on the radio every morning and every night. But more often that not, I turn it off and put on a CD because in all the many years of listening to some half-dozen public stations, I have not heard a note of the most influential music of the twentieth century. Mainly what I hear are the complete works of Arnold Bax, or Delius, or Gerald Finzi. For example, I have never heard the piano concerti of Stravinsky, Schoenberg, Sessions and Carter... and the announcers tell us how important and beautiful their music is! These announcers even suppress the names of contemporary composers when they broadcast live concerts...It pains me to think of the view of twentieth- century music and even nineteenth-century music that you get on these self-righteous public stations. (Babbitt, 2000)

As the modernists tried to sublime the contemporary techniques and ideas of the twentieth century, they felt that the only way to do it was to turn their backs to the nineteenth century based Romantic music without trying to understand the needs of self-expressions and the still-powerful reputation of the audience. By looking at the stylistic changes in this music, the "New" title is added to the Romanticism of the new century. But rather than being a musical style, Romanticism is a musical set of mind and an artistic thought. It creates a full awareness of philosophical and psychological outcomes it carries beneath. For the one who comprehends the connection between the Romantic music and human life, the "New Romanticism" is not new at all. It is expected to exist which is a proof of the world is not even close to leave it behind.

4.4 American Romanticism

American Romanticism is shaped by the fact that America used to be a European colony that gained its independence in the 18th century. This inevitably led to two consecutive outcomes. First it was under the influence of European Romanticism and then in time it diverged from European Romanticism and developed a completely American character. Having been colonized for centuries, they now wanted to get rid of colonial remains in all aspects of life in the country that was now theirs. Therefore, it was not only the political rule or taxes bestowed upon them that they rejected, they also wanted to erase the cultural influences of Europe. The American people felt that

they had been neglected and slighted far too long, that even after independence they still lacked the recognition they claimed and for this reason they were determined to reverse the terms of Europe-American opposition: America would not merely be different from Europe; it would surpass and excel Europe in every conceivable aspect. (Morse, 1987, p. 1) In time this struggle for being accepted as Americans began to influence the themes and styles of American Romanticism.

According to Adams, American Romanticism puts less emphasis on organicism than its European counterparts and literary works of American Romanticism works all celebrate the force of change in the world, of motion, of dynamic life, while using "the organic metaphor to provide coherence and structural order, either because the authors believed that the universe was really organic, or because they needed the metaphor as a technical control, or both." (Adams, 1970, p. 254).

Another aspect of American Romanticism that differed it from European and especially English Romanticism with which it has a more organic relationship, was that it turned into human soul and psychology at a time when European Romanticism had shifted its focus to the society. This new characteristic form of writing was developed in the nineteenth century. As Bank notes in the first half of the nineteenth century American writers attempted to create "an art that reflected in fiction their own questioning, introspective, psychological insights" on the contrary to the European novels that were closely tied to society. (Bank, 1969, p. 10).

From here, we need to examine American Romanticism in music. Rothweiler (1987, p. 2) explains that during the great age of Romanticism in Europe, American music lay lethargic or waddled with uncertainty, it was unable to put any influential individual musician forward. Although some of the American composers were considered as Romantics regarding their theoretical approach to music, only a few of them have not denied being Romantics. The title has become devalued and degraded, suggesting supersensitive strings, lofty brasses, and soft pianos. Many of the modern composers of the twentieth century who used these elements in their music quickly got labeled as "Romantics". Naturally the ones who tried to come up with progressive music with this instrumentation and harmony took this brand of "Romantic" as an insult.

Variety of styles was one of the most observable characteristics of Romanticism. It would be irrational to allege that Chopin sounded like Wagner, or Tchaikovsky sounded like Liszt. In the same direction, contemporary American composers could not run away from the designation of "Romantics" in terms of stylistic variety; the opposite way round, Romantic music is recognizable by many gestures belonging to the composer. Rochberg and Barber do not sound like Brahms or Schumann as they sound like their own unique music, like a Romantic should.

Rothweiler (1987), further in the same article, puts forward that the success of the American Romantics is more effective than the Europeans. He claims that, while back in the nineteenth century, ethics was in a state of confusion, it became extinct in the twentieth century. He addresses the conflicts of these composers that led the way of expressionist Romantic music to today's one of the most appreciated music (1987, p. 4):

> It is to their credit that the major American composers have upheld that responsibility despite the enormous pressure of critics and theorists to abandon it; the best makers of modern music have had the brains to ignore modern musical esthetics. This has been the case from Ives to the present, which is why I consider the phrase "New Romanticism" as superfluous. The music of George Rochberg, David Del Tredici and John Adams is in the mainstream of our best modern composers, owing as much to Barber and Hanson as to the "Old Romantics". (Rothweiler, 1987, p. 4)

Romanticism's significant popularity tells us so many details about the American culture. The public had the music it wanted in the end, Romanticism. Even the fans of serious music, have kept Romantic music as a moral guide to be used in the contemporary world. This is the reason why composers like Beethoven, Chopin, and Rachmaninoff hold their stable ranks in the common repertoire.

5. ANALYSES OF THREE PIECES OF TWENTIETH-CENTURY AMERICAN ROMANTICISM

In the following chapter, three important pieces composed in the twentieth century will be examined briefly with their backgrounds, structures, and features containing progressive ideas along with conventional elements from the Romantic Era.

The pieces to be studied are composed respectively by John Corigliano, Samuel Barber, and George Rochberg. The reason I chose these three American composers is that, besides having conflicts between composing new music in the trends of the twentieth century and borrowing ideas from the Romantic Era, all three of them had great roles of building up a new kind of Romanticism away from the European culture: American Romanticism. They lived and experienced World War II (Rochberg even fought in France), and played an immense part in shaping the expressive art and carrying the United States to be one of the most influential centers of music in the post-war years.

These three composers' biographic information will be addressed regarding their musical educations, the standpoints they had for "modern" and "old" techniques, transformations they experienced and the ways they searched and found to express their changing feelings. The pieces chosen were all considered to be the milestones of each of these composers' musical career. Besides being progressive in many aspects, the pieces heavily reflect Romanticism in an expressive style. In the following sections, some of the prominent characteristics used in the selected movements of these pieces will be adverted, together with the basic formal organizations, thematic structures, some harmonic details, and melodic information.

At the end of each analysis, there will be a discourse part, including notable remarks and opinions about the significance of the analyzed piece with the comments of the composer and the interpretations of some critics. The tools that the composer valued,

concerns or ideas he enhanced in the process of creation of these artworks will be a part of each section.

The chapter has a final section, comprising an overall exposition of the three pieces with their similarities and discrepancies, regarding their backgrounds, artistic values and of course the stylistic directions of their creators. This discussion aims to figure how these three compositions referred to the Romantic elements of the nineteenth century while blending them with progressive modernist acts, what the composers' common influences were and how they influenced the music of the future before we reach the final conclusion chapter of the thesis.

5.1 John Corigliano: Sonata for Violin and Piano – Second Movement, Andantino (1963)

5.1.1 Background information

Corigliano's prevailing approach to music was based on a compositional philosophy. He consciously decided to take each project and treat it like its own 'world' and referred back to the identity and reflected this 'world' through every step of the composition process. The approach of using different techniques to grasp the character of each 'world' required varying outlets, Corigliano has written a wide variety of works in several different genres. Every one of these pieces has a specific purpose and reason for being created.

When it comes to Corigliano's style, he did not see compositional methods, like twelve-tone methods or traditional harmony, as a compositional style. Corigliano believed these were not styles in themselves, but rather that they function as tools for a composer. A style was what a composer did unconsciously; it contained the aspects that unify the music of a composer. Several things could make up a composer's style. For Corigliano, these included certain harmonic progressions, motivic leaps, specific keys that he tends to gravitate towards, and even specific melodies or motives that recur in certain pieces.

The general attitude among composers in that day was that compositions did not need to be understood by the audience. Unlike his contemporaries, Corigliano has always believed a composer needed to communicate with and affect his audience in a comprehensible manner without compromising his own aesthetic standards (Kozinn,

1980, p. 24). While in the 1960s, it was believed to be inevitable and convenient for a composer to be isolated from their audience, in the early 1980s, composers with different attitudes became more influential and Corigliano's music began to attract more critical acclaim. He described the change of attitudes towards his music in an interview to Allan Kozinn, declaring that, “The academics and prophets who enclosed themselves in their little world and expected the audiences to be intimidated into accepting them are losing favor now, and composers who do want to communicate are taking their place…” (Kozinn, 1980, p. 1). He continued in the same interview that, “Ever since the beginning of my career I've felt like a rebel, writing my unfashionably Romantic tonal music when the establishment was run by people who did not see that as a valid idiom.” (Kozinn, 1980, p. 24).

The Sonata for Violin and Piano was completed in 1963. It was written at a crunch time for Corigliano and is often recognized as the work that assisted to drive his career. It won first prize at the Spoleto Festival's chamber music competition and was selected unanimously by a prestigious panel. It is now considered to be a standard in the violin repertoire and has been performed numerous times since its premiere.

Corigliano was not interested in adapting to the mainstream tendencies and was determined to write music that would be connected and accessible to audiences while keeping musical integrity in structure and content. Hoffman (1977, p. 69) forwards that Corigliano did not believe in having to choose between quality and accessibility, saying that "It has been fashionable recently, for the artist to be misunderstood. I wish to be understood. My generation has been taught to write music by the book, and not by the ear." Corigliano achieves this goal with the *Sonata for Violin and Piano* by using semi-traditional forms and tonal structures, while including enough innovation and complexity to satisfy even those most critical of his work.

The sonata is in four movements, centering around the keys C major, D major, G minor, and D major. The movements relate to their respective keys, but several sections go beyond the limits of tonality; consequently, these key centers are generalizations. Almost all of the themes link to one another’s inversion which makes the formal boundaries vague in structural analysis. In the following section, Second Movement: Andantino will be examined briefly.

5.1.2 Thematic and structural view

Corigliano uses a single idea and derives three closely-related themes out of it with arch-shaped phrases. The themes tangle throughout the movement, making it complicated to separate sections and define the form. Although for Bobetsky (1982, p. 20) the movement has a ternary form of A – B - A', depending on the second theme's differentiated structure, a closer look reveals that the overall structure is a modified sonata form.

These three themes are introduced by three similar motives as shown in the figures (Figures 5.1, 5.2, 5.3) below according to Tuinenga (2010, p. 19, 20, 22). When identifying the motive, the first notes are generally similar, but the material that follows the opening notes is different. Although the later occurrences of the themes are similar, most include additional material. Hence, it is necessary to make a distinction between the three themes and the large sections they represent in the sonata form, and the three motives that are embedded within those themes.

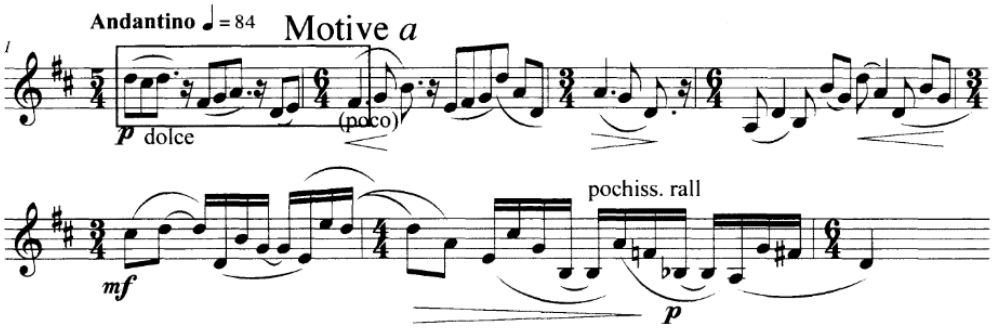

Figure 5.1: Second movement, measures 1-7. John Corigliano: Sonata for Violin and Piano © Copyright 1967 by G. Schirmer, Inc.

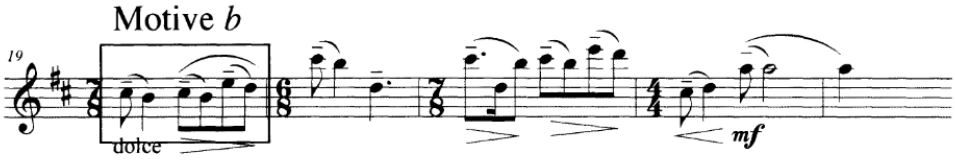

Figure 5.2: Second movement, measures 19-23. John Corigliano: Sonata for Violin and Piano © Copyright 1967 by G. Schirmer, Inc.

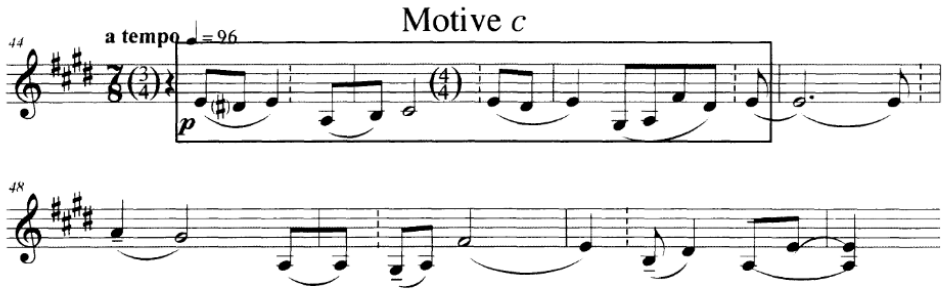

Figure 5.3: Second movement, measures 44-51. John Corigliano: Sonata for Violin and Piano © Copyright 1967 by G. Schirmer, Inc.

The exposition starts with the first theme and motive *a* in D major. When the second theme begins in measure 19, it is observed as though it is just an example of extension or transitional material as part of Theme 1, but as the movement continues it becomes transparent that this is indeed the second theme in the exposition. Apart from the beginning of theme 2, the *b* motive is used in measures 28-35. The second theme is presented again in measures 36-40, but this time appears in a rhythmic and exciting form (Figure 5.4). This could be considered as the beginning of the development in a way since it displays the Theme 2 in a radically different way, but it is also probable that this section functions as a transitional passage to the development (Tuinenga, 2010, p. 19)

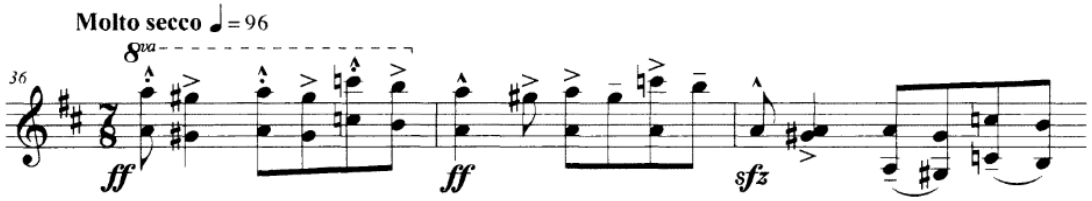

Figure 5.4: Second movement, measures 36-38. John Corigliano: Sonata for Violin and Piano © Copyright 1967 by G. Schirmer, Inc

The development begins in F sharp minor in the 42nd measure. Tuinenga (2010, p. 21, 22) interprets that the character changes substantially from the transitional material just prior, and calls for a smooth and slow presentation. This new character is much more connected than the opening and requires subtle changes in the way it is played. The development section also introduces a new theme which, like Theme 2, originally sounds like a modified version of the first theme (Figure 5.5). Later in the

development, we hear how the Theme 3 can be considered independent of the first theme while being closely related in rhythm, contour, and character. Understandably, one may argue that this Theme 3 is simply a modified version of the first. The other puzzling fact might be that, at the beginning of the recapitulation, 110th measure, the present theme is the third one instead of the first. As it is the place for the first theme traditionally, the third theme can arguably be labeled as a separate component.

The first climax occurs at measure 69 in F major and is an extroverted statement of Theme 1. The second climax is found in the canonic section that is the climax of the development section. The canon begins in measure 96 and introduces a new version of Theme 1. This version is only used in the canon, which can be assumed as the first theme that has simply been modified to function as a canon subject (Figure 5.5).

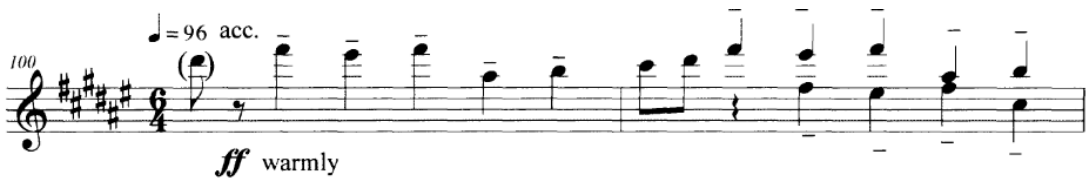

Figure 5.5: Second movement, measures 100-101. John Corigliano: Sonata for Violin and Piano © Copyright 1967 by G. Schirmer, Inc

The canon concludes with the second peak of intensity in the movement, building up to a sudden restatement of the agitated Theme 2 in measures 104-110. This material serves as a transition into the next large section. Just as it leads to the development in measures 36-40, here it leads directly into the recapitulation. (Tuinenga, 2010, p. 23)

The recapitulation is comparatively short in length, and the full statement of a theme or idea occurs only in measures 110-122 with the restatement of the third theme in D major, the home key. Theme 1 returns in fragments that are shared by the first and third themes. There is no obvious restatement of Theme 2, unless the transition in measures 104-110 is included in the recapitulation. The movement ends after these themes are stated for one last time in soft dynamics.

The dynamic spectrum of the movement is from pianissisimo to fortissimo and a broad range of pitch is used for both instruments. The contradictory textures and dynamic levels of Theme 1 and Theme 3 are highlighted towards the middle of the movement when Theme 3, with its thin texture and soft dynamics, is rapidly followed by the return of Theme 1 with its powerful dynamics and thick, chordal accompaniment.

Lastly, Bobetsky (1982, p. 26) underlines that, although the second movement uses ten different meters (2/4, 3/4, 4/4, 5/4, 6/4, 6/8, 7/8, 8/8, 9/8, 10/8) and alternates between them 53 times in 132 measures, the overall rhythmic impression is one of relative stability. This may be due to the symmetry of the phrases which frequently overlap the irregular bar-lines.

5.1.3 Discourse

The Sonata for Violin and Piano is clearly a crucial part of Corigliano's career. Of the work itself, Mr. Corigliano informs:

> The Sonata, written during 1962-3, is, for the most part, a tonal work although it incorporates non-tonal and poly-tonal sections within it as well as other 20th century harmonic, rhythmic and constructional techniques. The listener will recognize the work as a product of an American writer although this is more the result of an American writing music than writing 'American' music—a second-nature, unconscious action on the composer's part.
>
> Rhythmically, the work is extremely varied. Meters change in almost every measure, and independent rhythmic patterns in each instrument are common. The Violin Sonata was originally entitled Duo, and therefore obviously treats both instruments as co-partners. Virtuosity is of great importance in adding color and energy to the work which is basically an optimistic statement, but the virtuosity is always motivated by musical means. To cite an example: the last movement rondo includes in it a virtuosic polyrhythmic and polytonal perpetual motion whose thematic material and accompaniment figures are composed of three distinct elements derived from materials stated in the beginning of the movement. The 16th-note perpetual motion theme is originally a counterpoint to the movement's initial theme. Against this are set two figures—an augmentation of the movement's primary theme. and, in combination with that, a 5/8 rhythmic ostinato utilized originally to accompany a totally different earlier passage. All three elements combine to form a new virtuoso perpetual motion theme which is, of course, subjected to further development and elaboration. ("John Corigliano - Sonata for Violin and Piano (1963) - Music Sales Classical", 2019)

Even though it was written when he was quite young, it presents many characteristics that would later become part of the composer's identity. Through this piece, he was also able to break away from the mainstream and show genuine creativity in the composition process. Corigliano accomplished all this by embracing both modern techniques and historical forms. He was able to communicate effectively with his audience and remain true to his commitment to quality music. This work, which was dedicated to his father, was also a great example of Corigliano's conviction that every piece must be written for a reason.

Corigliano repeatedly stresses the importance of starting each piece with the question, "Why are you writing the piece?", Tuinenga (2010, p. 36) states. Corigliano believes that once that question is answered, the rest of the material will come together because it is based on that unifying element. However, he goes even one step further by saying,

"If you don't even ask the question, you'll compose in a very limited way . . . you will have given up the most important part of the process." (McCutchan, 1999, p. 38).

Corigliano's achievement as a composer lives for a variety of reasons, but most importantly it is because of his faithful commitment to the art of composition, a devotion that has persisted since the creation of his earliest works.

5.2 Samuel Barber: Concerto for Violin and Orchestra – Third Movement, Presto (1939)

5.2.1 Background information

Barber's compositional career between 1930-1940, was shaped by lyric melodies and broad dramatic lines. His tonal style was based on the traditions of the nineteenth century, oscillating between major and minor triads (Broder, 1954, p. 75). The interaction of traditional features with modern twentieth-century techniques to harmony and texture is apparent in Barber's music.

More harmonic tensions, dissonances, more impressive and compact rhythms, and deep-reaching melodies were used in Barber's compositions after 1939 (Rodda, 1992, p. 7). Browning (1994), Barber's friend who was also a pianist describes the change in these terms:

> During the two years he spent in Europe (1935-37) Barber rapidly developed a harmonic idiom which was highly individual, identifiable, and unique. It suited his bittersweet melodies and contrapuntal textures. His artistic equipment now complete, he began to write his finest scores. (Browning, 1994, p. 11)

The changes in Barber's life affected his compositional ideas heavily. When he was writing the *Violin Concerto* the world was on the edge of the World War, also his father was suffering from a long-term illness. In order to express what was happening around him, Barber searched new compositional techniques, through which he inspired his lyricism with a sense of the unconformity around him (Broder, 1954, p. 59).

Samuel Barber was a composer who used the features derived from the Romantic period while adding techniques of the twentieth-century modern music to his compositions. His main goal was to express his emotions in the most accurate way possible, thereby, he needed to apply a variety of compositional ideas from various periods. The one Romantic aspect he used the most in all of his compositions was the

intensity of self-expression. While using the other features of Romantic music, he also used serialist and other progressive techniques of his age. Barber, for these reasons, is considered to be a unique musician who was above any classification, technique or style.

Barber's Violin Concerto is one of the most frequently performed and recorded American violin concerto, and by the end of the twentieth century, it became one of the most popular of all concertos. Freed claims that (as cited in Platt, 2009, p. 8) it was the first concerto for any instrument that he completed and offered to the public, and it was one of only three concertos that he produced for solo instrument and orchestra.

The unpredictability and the virtuosity of the last movement, are considered to be the reasons why The *Concerto for Violin and Orchestra* is one of the most popular pieces of Barber. The piece changed the direction of the composition style of Barber radically. He tried new techniques like frequent usage of dissonances and sharp rhythms side by side, for the purpose of writing a glamorous finale for the piece. Barber broke the former limitations he had used in his early pieces in the third movement, ended up with a progressive technique, expressing his emotional flow in the most effective way (Dexter, 1949, p. 286).

The third movement is considered to be the most modern one in the piece. The techniques of advanced chromaticism and rhythmic alteration happen frequently throughout the work, yet the differences in the thematic structures make the movements sound distinct. Coke (1968) indicates that the third movement sounds like a response to the others and might possibly be influenced by the angularity and jarring rhythms of Stravinsky's music (p. 41).

5.2.2 Thematic and structural view

Uncommon note-groupings, changing meters and wide usage of patterns of syncopation, make the last movement sound flowing carelessly in a constant way. The easy feeling reflected through the piece was secured by the *leggero* and *grazioso* markings Barber used in articulation. To keep lightness in a balanced way in the final movement, Barber applied irregular, dissonant sounding harmony, by constructing some disjunct intervals in the chords and melodies along with the persistent rhythmic continuity (Flood, 1997, p. 22). What made this concerto prominent are these concepts

of introducing some twentieth-century techniques applied in the formal and harmonic plan of Romantic period music.

The movement is considered to be in rondo form, structured with a refrain, which connects four different interlude-like sections. In the A section, introduced by the solo violin, we hear the Theme 1 (Figure 5.6), which is emphasized as the leading theme of the movement. Between the other sections, variations of this theme played in the refrain section, solidify the rondo form.

At the beginning of the movement, a short introduction of timpani prepares a background motive in A minor, before the entrance of fast-moving violin solo, grouped in four triplets in a measure. This pattern dominates the movement, with slight variations through the sections:

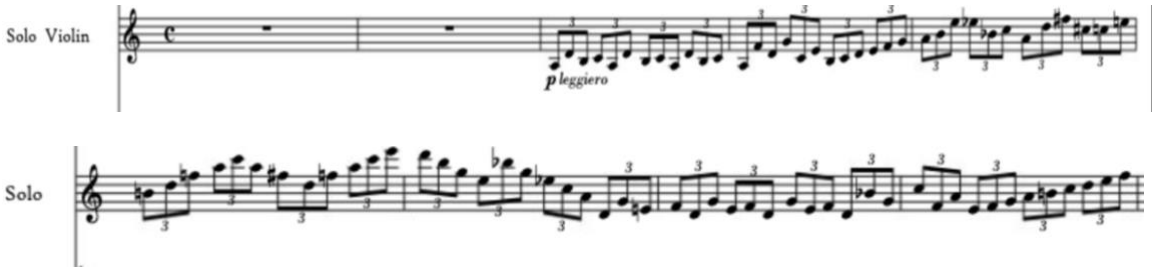

Figure 5.6: Third movement, measures 1-9. Samuel Barber: Concerto for Violin and Orchestra.

Barber supported Theme 1 by orchestral harmony in syncopated rhythms, characterizing the motivic structure in a prominent way (Figure 5.7). Using these varying rhythmic patterns under an energetic, moving violin solo develops an impulse and a flowing atmosphere.

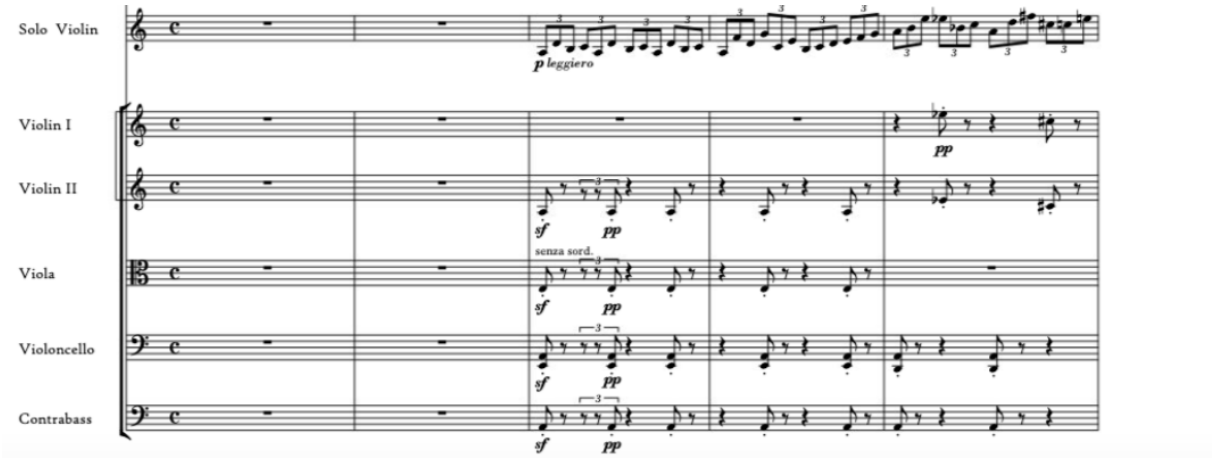

Figure 5.7: Third movement, measures 1-5. Samuel Barber: Concerto for Violin and Orchestra.

Before the B section arrives, some variations of Theme 1 which are characterized by the basic idea in the introduction, are improved. These variations are written in melodic inversions and used in syncopation in some measures. Throughout the movement, these variations are also visited in the other sections by Barber.

The A section also has a different theme which can be labeled as Theme 1' and will be used in another key in the B section. The piece modulates to C major and C minor as a transition, preparing the Theme 1' which is shown below (Figure 5.8). As Flood interprets (1997) melodic movement in this part of the movement, is placed one note off the beat while continuing in triplet rhythms (p. 26). With this subtle change in the rhythm, the feeling of a section change is provided. Cello pizzicatos and trills in the woodwind instruments accompany the violin with *piano* dynamics.

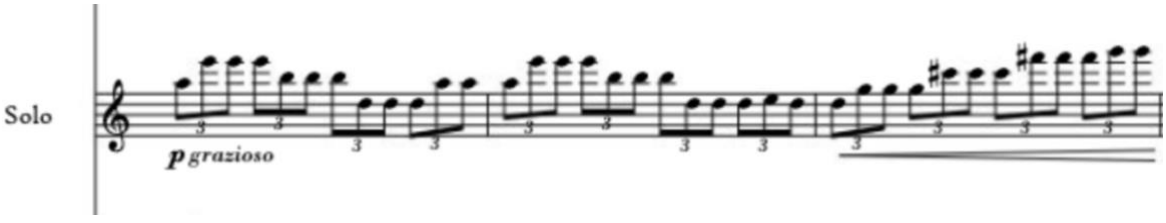

Figure 5.8: Third movement, measures 39-41. Samuel Barber: Concerto for Violin and Orchestra.

In the 59th measure, Theme 1 comes back and after having a transition part by modulating to C major and C minor again, the B section is introduced in the 85th measure (Figure 5.9). Accompanied by the violin, the B section starts with the early statement of the orchestral theme. The vivacious and colorful melody, introduced in

the new theme, Theme 2, is one of the highlights of the movement. The same glowing mood is built up with this motivic and melodic line, played by the accompanying instruments.

In the same section, we hear Theme 1' in C major and C minor and in the second part of the section, we hear the same theme in E major and E minor (Platt, 2009, p. 16). The section is closed by a preparatory climax while welcoming Theme 1 in the 104th measure. With the woodwinds taking over the orchestral chord progression of Theme 1, string sections are played with an increased dynamic of *fortissimo.*

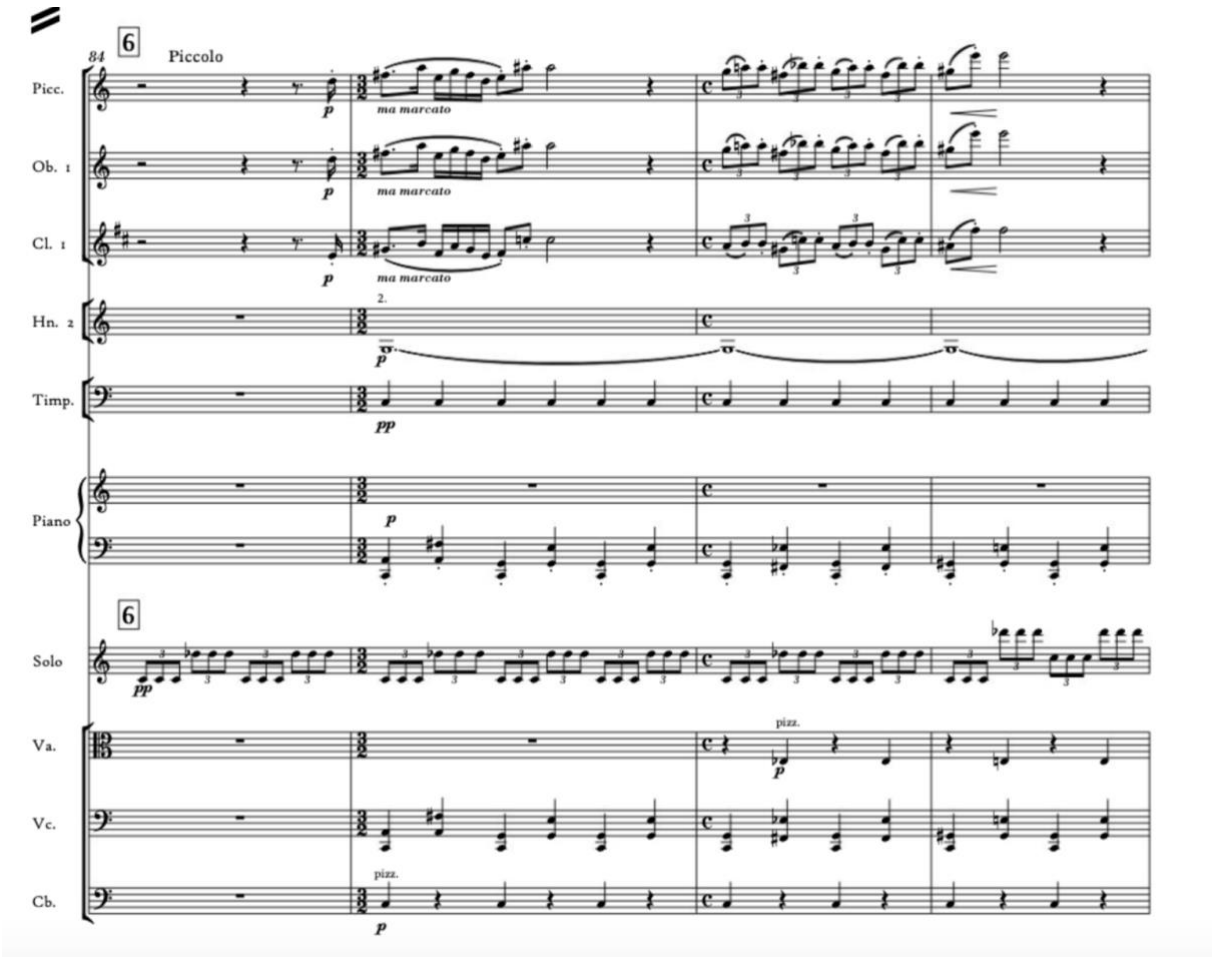

Figure 5.9: Third movement, measures 84-87. Samuel Barber: Concerto for Violin and Orchestra.

The A section returns with arpeggiation of chords, highlighting the theme with the ostinato solo. This section of the movement, with the folk music influenced arpeggio in a major key, reflects a joyful and exciting character and is one of the most poetic parts of the piece. After the solo, the transition part enters in C major and C minor

again. The sharp melodic leaps of the previous transition part are repeated with slight variations in this transition section.

A fugue subject is used on Theme 3 in the opening of the C section in the 145th measure. This fugue functions as an orchestral transition, connecting to the closing section, and is explained by Flood with its accompanying countersubjects (Figure 5.10, Figure 5.11) (1997, p. 28-29):

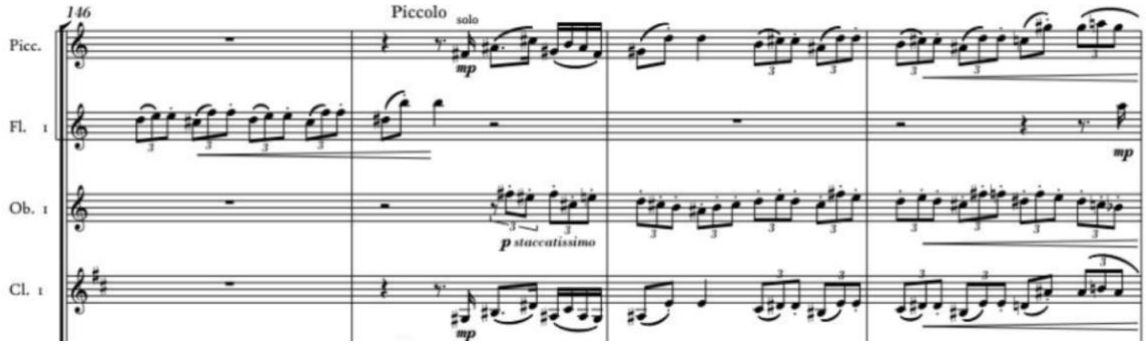

Figure 5.10: Third movement, measures 146-149. Samuel Barber: Concerto for Violin and Orchestra.

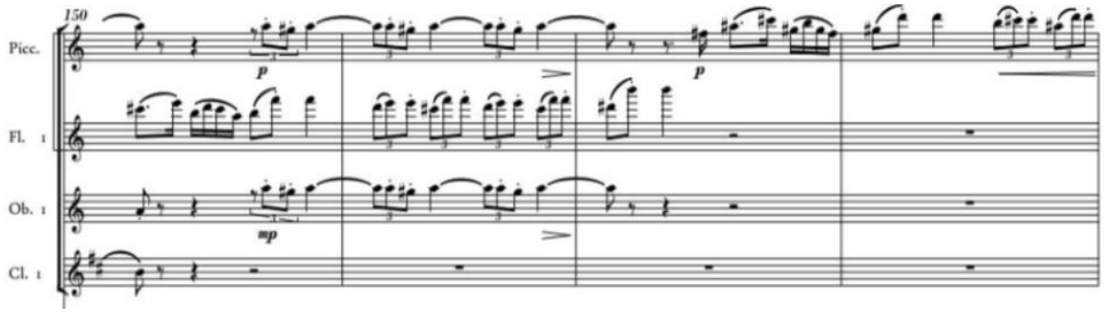

Figure 5.11: Third movement, measures 150-153. Samuel Barber: Concerto for Violin and Orchestra.

The order of the statements of the fugue subject is as follows: "flute, bassoon, piccolo, and clarinet guided by an oboe with the first countersubject marked *staccatissimo*, flute and the second violin with piccolo and oboe playing countersubject II, piccolo and first violin with violin II and viola on synchronized progress of countersubject I." The entire fugal passage is accompanied by a steady pulse by the snare drum in its only presence in the concerto (Flood, 1997, p. 28-29).

Later in the C section, the horn enters the texture and attaches to the sense of driving conflict. The violin arrives at its highest point, as the trumpets join Theme 2 in augmentation. This part can be called the closing part which is the last *accelerando* of

the movement before the final storm. The section with the trumpets sharpens the action and heads to the 173rd measure where it leaves the steam to come out in the coda.

Theme 1 is emphasized in reduction by accelerating the note values. In the fastest way possible, the solo violin presents the statement for the last time, creating an uncontrollable turbulence of a spinning atmosphere. The theme closes with aggressive orchestral harmonies. The melodies rise gradually to a high pitched-chord, forming a climax on the third bar before the end (Figure 5.12). An extreme dissonance of a tritone inflection is created in the climax, making it much more dramatically indicated, as the home key A minor is juxtaposed with E-flat minor in the solo violin, suggesting a poly-tonal ending.

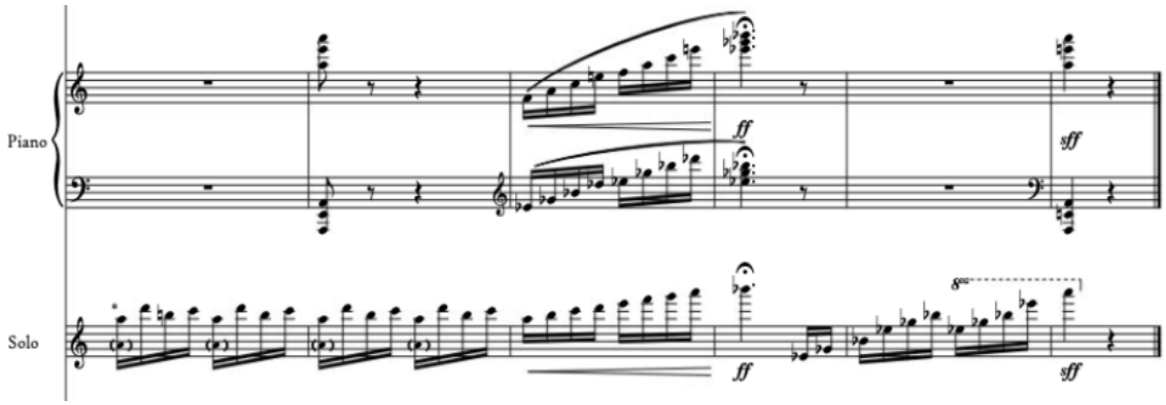

Figure 5.12: Third movement, measures 184-189. Samuel Barber: Concerto for Violin and Orchestra.

5.2.3 Discourse

For an expressive representation, virtuosity and capability to interpret the emotional intensity of the piece are essential in all types of music. Performance is effective as long as it is performed with the primary aim of expressiveness, reflecting the emotional actions of the composer. This expressive technique is crucial to performance in order to get connected with both the composer and the audience.

When compared to the other movements of the piece, the last one requires virtuosity, presenting a more precise technique. Walters (1958, p. 77) states, "The primary problems involved are those of rhythm, string crossing, and the accents imposed on moving triplet eighth notes in common time to produce other interpolated meters.".

The views, emotions, and desires Barber wanted to express were the reasons he composed the *Violin Concerto,* not the pretentious technique or an advanced

virtuosity. Hence, the significant difficulty of the piece is not related to the virtuosic acts, but with the power of expression of Barber's inner world, that needs to reach the audience in the purest way possible.

The third and final movement is the shortest one of all, yet its strong energy provides a splendid complement to the fresh and dreamy romanticism of what introduced it and provides a most effective closure. It is one of the most virtuosic and expressionist pieces of the twentieth century.

5.3 George Rochberg: Sonata for Viola and Piano – First Movement, Allegro (1979)

5.3.1 Background information

George Rochberg studied piano and composition, while he was also performing as a jazz pianist at jazz clubs. When he visited Italy to study for a year, he learned serial music and started writing his own serial compositions (Anderson, 2005). He thought that it was necessary to write in this style if one wants to be an up-to-date musician.

Even though he spent years to excel the traditional tonal music, he felt like he stood up against the masters of the new century. Rochberg decided to find a different path when his compositions were continuously compared to the Romantics of the nineteenth century. He searched for ways to express the experiences he had been through, like the memories of World War II, in which he served in Normandy for a while. He felt like he had to emphasize the emotions of the twentieth century, saying, "I knew that I had to find a way to hook on to the 20th century." (Reilly, 2002, p. 9)

McDonald (2010) narrates that Rochberg's musical style to reflect what he experienced in World War II, can be labeled as 'Hard' Romanticism. He explains this style as, chaotic, dissonant and sharpness in the atmosphere of naive Romanticism as Rochberg always wanted his music to sound beautiful. After turning to serialism, he became the most successful serial music writer in the United States. Unlike German serialists, Rochberg's twelve-tone music sounded more harmonically stable and tuneful, as he wanted to be different from them and he desired to sound more congruous. He wanted the perforations of his twelve-tone pieces to be warm and lyrical like Romantic period pieces, instead of modern and avant-garde (p. 6-7).

After witnessing the death of his son at an early age, his perspective of musical understanding massively changed. He put forward that he could not express his deep and heavy emotions with the musical style he adopted. It was a breaking point for him and he drifted away from serialism and followed his way back to tonal practice.

Rochberg stated in an interview that serialism had already reached its limits, saying that:

> It (serialism) was over-rationalized to the point where you didn't have to feel anything. Nor did you need much imagination, except about how you manipulated all the possible devices and techniques of the relations between the twelve notes, dynamics, timbres and colors of the instruments you were working with…
>
> I decided at a certain point, after writing quite a large number of twelve-tone pieces (but never serial), that it was time to re-examine the old language. That meant that I could not just confine myself to an expressionistic, tight, angular music to which twelve-tone and serialism lend themselves. I wanted to be able to express joyfulness, serenity, tranquility, strong feelings, passionate feelings, but in a tonal way. (Holtz-Oxley, 2003)

In 1978, after more than 30 years, Rochberg revisited a work in sketches he had started before he joined the army. He altered it from a violin sonata to a viola sonata after working on the characteristic, timbral differences between violin and viola. In the end, he found viola's sound more melancholic and lyrical to reflect the tragic mood he wanted to reflect. With this content, he started to shape his sonata for viola and piano.

Rochberg completed the Sonata for Viola and Piano, a work that contained both tonal and atonal languages in 1979. McDonald (2010, p. 18) delivers that, the partnership of the piano and a string instrument was valued greatly by Rochberg. For him, even the chamber ensembles could not provide this uniqueness achieved by this combination of the piano and a string instrument.

The first movement of the sonata begins with a gliding melody in the viola covering the instrument's highest range. This gives way to a *fugato*, stated first in the piano, and characterized by its slow rhythms. After the viola and piano develop the *fugato*, a third melodic element appears; a frequently dotted, irregular melody which is accompanied by repeated chord groups. Rochberg combines and develops these three components throughout, and the movement fades away with quiet statements of fragments from the *fugato* section. (Crilly, n.d.).

When it comes to the texture of the movement, it follows Baroque sonatas by using walking bass lines in linear textures, but the harmonies can be progressive in their use of chromaticism and other techniques within the structure of tonality, and the music is

tense, driven, and bothered with a feeling of extreme uneasiness. The movement seldom settles into a quiet or relaxed mood (Stevenson, n. d.).

5.3.2 Thematic and structural view

The form Rochberg uses in the movement resembles the structures of the Classical era. It may be said that the form of the movement is Sonata-Allegro with slight variations, differing from the traditional concept. By not following the exact rules of the conventional form while basing it onto the regular sonata form, he leaves his signature in an uncommon way.

The piece starts in F major, yet it changes rapidly to B major in the 2nd measure and goes back to the home key, F major in the 3rd measure with upward sweeping arpeggiations (Figure 5.13). This is the first occurrence of keys with a tritone relationship, which Rochberg employs continuously in the following sections of the composition. The second theme, again forming a tritone interval relationship, begins in C minor, moving to F# minor after only three measures. The same pattern is applied many times with this theme (McDonald, 2002, p. 27).

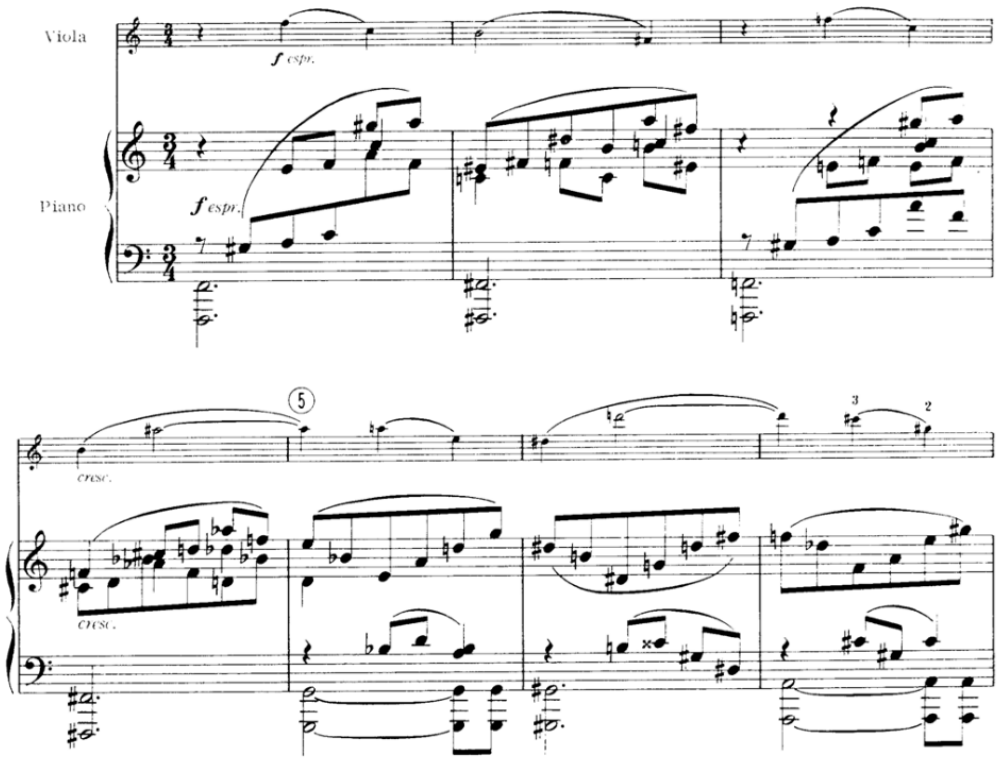

Figure 5.13: First movement, measures 1-7. George Rochberg: Sonata for Viola and Piano.

Changing the key quickly before setting the primary theme might be counted as the first rule Rochberg breaks in the piece. Even at the very beginning of the exposition, before the listener gets used to the home key, he rushes out of it. McDonald (2010) examines in her analysis that while the material used in the transition should lead to the dominant, C major, conventionally, it already starts with this key. Also, instead of leading to the dominant, it reaches to the minor of the dominant, C minor (p. 29).

Rochberg also brings the unexpected when he emphasizes the closing theme in a distant key, using the keys of D minor and A minor, instead of the dominant key he used in the second theme, C minor. These functions, being left in the air, was what Rochberg had valued. Also, the pedal markings help to create a muddy, unclear atmosphere, turning the melody into a shadowy effect which states the shadowy mood of the theme.

The relatively long development section begins in the 68th measure, lasting until the 155th measure where the recapitulation is reached. In the development part, an anticipated harmonic pattern is applied which includes modulating to distant keys by moving stepwise. Also, instead of modulating the harmony using descending fifths, Rochberg uses descending tritones, which he chose as the main interval between moving harmonies (Table 5.1). Another special feature of these harmonic movements is that the movement briefly tonicizes all twelve tones in a tritone arrangement, creating a twelve-tone effect in a very prolonged way:

Table 5.1: Tritone relationships in modulations, covering all 12 tones. George Rochberg: Sonata for Viola and Piano.

m.	**1-2**	**10-11**	**26-29**	**33-36**	**43-50**	**68-69**	**81-82**	**107-110**	**120-124**
Keys	FM/ BM	CM/ F#M	Cm/ F#m	Gm/ C#m	Cm/ F#m	Dm/ AbM	EbM/ AM	Em/ Bbm	Dm/ Abm

m.	**142**	**155-156**	**164-165**	**188-191**	**195-198**	**205-208**	**231-232**	**251-252**	**253-254**
Keys	GM/ DbM	FM/ BM	CM/ F#M	Bbm/ Em	Fm/ Bm	Bbm/ Em	FM/ BM	EM/ BbM	BM/ FM

The home key, F major is emphasized in the primary theme used in the recapitulation. The second theme in B flat minor is stated after the transition, which is not entirely new as composers like Mozart and Haydn also tried the subdominant instead of the tonic in the second theme (McDonald, 2002, p. 30). Also, different from the general tendency, Rochberg uses the minor of the subdominant harmony, not the major. Right before the closing theme, the key turns back to F major again in the 215th measure.

After the coda enters, the tonality of the piece settles in the home key, giving a feeling of closure, yet, in the 255th measure, the second theme strikes back in F minor unexpectedly, and closes the movement after five more measures. Rochberg did not provide a feeling of an ending, which might be counted as another inconvenience.

In addition to these, contrary to ordinary, Rochberg presents the primary theme as mild and lyrical and the second theme as sharp and powerful. In the convenient Sonata-Allegro form the opposite would be expected. Also, in the closing theme, many of the phrases are not related to the previous themes. The primary and the second themes are used more in the development section, played by both instruments sequentially.

Lastly, Rochberg modifies the formal structure of the traditional Sonata-Allegro form, fitting it to the twentieth century's trends. Two exterior sections were added to the three common larger sections. The basic ideas of the exterior parts are thematically similar to each other and middle sections develop the themes of these ideas throughout the piece. Rochberg bends the boundaries of the sections structuring the sonata form and breaks the general rule in his way. He himself states his intention in his book: "I wanted to preserve the traditional sonata form of the first [movement]..." (Rochberg and Rochberg, 2009, p. 227).

5.3.3 Discourse

George Rochberg was one of the most respected musicians of the modern age who provided the ability to praise the past without getting left behind from the innovations of the future. He was able to create compositions with beautiful romantic melodies and features without ignoring what era he was living in.

An accurate example of a piece which connects the past to the future through the present would be Rochberg's *Sonata for Viola and Piano.* McDonald (2002) mentions that Rochberg successfully adopted the styles and techniques from the nineteenth century composers, textures from Strauss, harmonic gestures from the jazz era and

formal structures from Beethoven. Blending what he had learned on the way, he created a timeless and limitless work. (p. 37).

Besides these, he developed his own way of using these ideas by setting up new rules, adding many unique materials that do not sound like anyone else's work. Finally, he was one of the pioneers, combining art music with the jazz discipline and generating a very unique sound out of them.

In short, *Sonata for Viola and Piano* roams from the Classical period, through the Romantic age, and into the modern era, by visiting the jazz era and even popular music, following Rochberg's trails throughout his life.

5.4 Overall review

All three pieces interpreted above have some similar features as well as having many specific discrepancies by their nature, regarding the sources of expressions they were created by. These expressions were born out of a newly established nation, trying to build up its own independent intellectual genesis after one of the darkest times of the world, the two world wars. The United States heavily followed the cultural heritage of European thinking, while its founding principles are based on freedom, individualism, and progression. The principals of constituting these sets of ideas and building a new identity for this new nation, accelerated drastically, particularly after the world wars and during the cold-war era.

The three composers of the analyzed pieces in this chapter lived and made their music in this setting. They were all born into culturally European families, had strong conflicts to express themselves and had to seek new ways of stating their thoughts at the cost of standing against the artistic movements and ideas of the time's critics. As it was the first half of the twentieth century when they stepped into their music careers, it was inevitable for them to ignore or stay away from twelve-tone music. This new trend of atonal music, supported by the academy and other critics, was claimed to take over the place of tonal music. The ones who ignored the contemporary technique of serialism were accused of being traditional and old-fashioned. Modernists, dictated the ways of expressions that composers needed to follow, without caring about the individual emotions the composers had experienced. To this point of view, composers had to reflect their own time and the only way to do it was to apply the most

progressive techniques of the contemporary ideology. Nevertheless, instead of using only the serialist techniques of the trend, Corigliano, Barber and Rochberg searched for new tools and horizons to express their own individual feelings, and every new concept of ideas meant new personal consciousnesses for them. As they defended the idea of every piece being created for a reason and each of them their own stories, their process of composing changed with them and the world around them. If they were the kind of artists that totally rejected the concepts of certain styles and thoughts, and they kept composing in the same way without letting any new ideas in, they would not be considered as progressive pioneers of their age.

Corigliano's struggle with his family, Barber and Rochberg's losses of their family members, together with the tragedies they had during and after the Second World War, led them build new channels of expression methods. Coming up with something completely new requires some deep level of burden to carry. Therefore, these composers had to study and apply traditional tonal harmony of the past to search for the fundamental feelings of human nature, along with the serial music of the modern age derived from new concepts of emotions and expressions.

As mentioned before, the selected pieces in this chapter all played major roles in these composers' lives. One of the most salient characteristics of these three pieces is the structure and the changing functions of the themes. The themes have been derived from a single idea and their functions are variable according to not only the sections they have been used in or their harmonic figures but also to their changing dynamics, colors, contours, and rhythms. Together with the applied texture, themes highlight the climax and sudden changes in the sections and underline the statements of conflicting ideas. It may reflect the changing perception of the similar situations in changing settings, and depending on how it affects the way we feel dramatically different. This thematic transformation is observable mostly in Corigliano’s work as the way he plays with the main theme throughout the movement, by changing the texture, the timbre, the meter or the dynamics, shifts the mood sharply from mellow to determinant, from melancholic to vivacious.

In other respects, forms, even though they were meant to fit in the structures of the traditional Classical period, were manipulated heavily, in terms of vague boundaries of transitions, extensions, thematic changes. For instance, while Corigliano blurs these

boundaries with the misplaced usage of thematic changes, Rochberg modifies the Classical sonata-allegro form by not following the structure in dynamical parameters. None of these three composers tried to come up with some radical innovations regarding the form, they wanted to fit their expressions in a common structure used in the past, by adjusting it to their time.

As the pieces are mostly based on the tonality of the Romantic Era, harmonic influences of the twentieth century are also observed in the pieces. Apart from heavy chromaticism and a frequent number of modulations muddling the tonal center, harmonies are juggled with being used in unexpected places and unexpected qualities. When it comes to twelve-tone chromaticism, Rochberg explicitly visits all the twelve keys in his piece with swift modulations by dividing them into two separate divisions which is not a method even close to Schoenberg's or Webern's way of twelve-tone composing. He spreads this twentieth-century technique into a relatively prolonged, Romantic way of experience, letting his expressions show themselves. He suspends the settling emotions by using not harmony, but by vague boundaries of the sections and changing themes.

An interesting similarity these pieces share is that, they all include sections composed using contrapuntal techniques associated with the Baroque era. Corigliano uses a canonic section to introduce a modified version of one of the themes used in the piece. Barber adds a fugue subject to a theme which functions as an orchestral transition, connecting the refrain part to the closing section. Lastly, Rochberg develops a *fugato*, stated first in the piano, early in the movement. Quiet statements of fragments from the *fugato* section can be observed throughout the movement until the very ending. These Baroque techniques illustrate the historical range these composers scanned in order to express themselves accurately.

The rhythms practiced in the pieces are dominantly independent with widely used syncopated patterns and irregular accents, creating the mood of freedom without having any concerns of fitting into the practiced order. This organic movement of rhythms increases the ratio of its actions by the existence of considerably flexible meters. Meter change is constantly experienced in the analyzed pieces. Particularly in Corigliano's sonata, meters change in almost every measure, keeping pace with the melodies and rhythms.

Lastly, virtuosity is another substantial issue about these compositions. As in the set of thoughts of Romanticism, virtuosity is an open manifestation of individualism. It is a strong tool of self-reflection and an ability to express any kind of complicated and tangled emotion. To this extent, the three analyzed pieces in this chapter all involve an advanced level of virtuosity to demonstrate such sentimental inner-intensity. While Corigliano uses mastery of violin playing to add color and energy to his sonata, technical requirements to play the violin part of Barber's concerto is even in a higher degree. Though the complexity and compelling qualifications of the violin part might be perceived as a show-off by some critics Barber stands his ground by saying virtuosity was only a tool for what he had to express. He reflects the contrast in his feelings by writing the last movement of the piece completely different from the previous two. The changing experience that the violinist has while playing the whole piece, represents the changing mood of the composer. In a way, for the last movement, having difficulties to play a score may be a mirror of having difficulties of overcoming some emotional states that we do not want to be stuck in.

Before we reach the final conclusion of the thesis, we could easily put forward that these three composers all defended the idea that every art piece is created for a reason. These reasons come out of the total blend of the feelings that belong to human nature which could only be dug out from the past, the feelings that have been conceptually changed in time, and the ones that could only belong to the contemporary times. Regarding that, they searched for new ways of expression by fusing the past and the present and came up with universal and timeless structures of artworks, shaping the music and the mindset of the future.

6. CONCLUSION

Like any discipline of thought, artistic movements are originated from various kinds of emotions deriving from countless underlying reasons. In time, the need to express these emotions changes shape and the ways of these expressions adjust to the time, embracing both the foundations of these acts and the contemporary reflections of modern approaches.

The mindset of Romanticism was not an exception in this perspective. Influenced by literature and painting, music was the main stage where Romanticism could reveal itself, exceeding its limits of creation continuously. Influenced by the Classical Era composers, pioneers following Beethoven's path, introduced the legacy of Romanticism into the world of expressive arts. Chopin, associating himself with his piano, was able to interpret even the most complex feelings with his mastery which made him one of the leading figures of individualism. Wagner pushed the limits of the traditional tonal system and by giving identities to the keys and chords, he managed to design a new form of intensity with the help of symbolism and allusion. Tchaikovsky exhibited a magical fusion of technical fluency with a beauty of expression, decorating it with nationalist influences. Together with many other great representatives, these composers handed the Romanticism to the twentieth century in the most "open-ended" state possible.

When the new century arrived, the world was changing irreversibly in terms of science, politics, philosophy, and arts. In music, changing values of tonality and expression caused many debates between the modernist approach of atonal music and the concept of traditional tonal music. Composers like Rachmaninoff and Sibelius rejected Schoenberg’s movement of high Romanticism which reached the farthest limits of atonal Expressionism. Despite the most brutal criticisms they received and accusations for being old-fashioned, outdated, stylistic anomaly, they insisted on using the tonal

language not to imitate the past, but to influence the ways of expression of countless emotions. Modern approaches to musical compositions have been derived from the organic progress of the preceding art movements to express the sentiments of the contemporary, yet, they do not necessarily have the capability of revealing the deep responses of every creative inner-world. In this perspective, finding any styles or techniques - whether they are contemporary or not - inadequate for one's expressionist needs, is completely comprehendible and respectable. Leveling down the choices of selecting/ignoring/fusing some thoughts of any artistic acts will be nothing but questioning and attacking the free nature of the creative process.

After the radical modernist movement dominated the early twentieth century, the Romantic Revival has glorified the more comprehendible easy-sounding idioms, unlike the contemporary view of welcoming alienation and division. Moreover, it has also helped us to clarify what Romanticism means as far as the twentieth century is concerned. Music and the ways of expressions of the nineteenth-century Romantic-Era were further freed in the twentieth century to take on the reimagination of past music and foundations of the natural sentiments.

The modernist and elitist point of view failed to explain how common-practice harmonies - even if they were not meaningful anymore - still have an endless influence to shape the living language of widely appreciated music. The critiques of the modernist view were halfhearted to allow the living composers to define their own era. Just like adding the label “new” to an art movement does not keep it from being tagged as "out-of-date" - such as New-Romanticism - using an old label such as Romanticism will not make it outdated and incapable of reflecting today's world.

As in American Romanticism in the twentieth century, composers sought unique channels of expression by blending the past and the present and explored common and timeless forms of expositions. Composers like Corigliano, Barber, and Rochberg were the examples who were brave enough to defend their ideas of composing, depending on the nineteenth-century musical aspects and mixing them with modern features of atonal practice. They believed that each artwork should be created for a reason, and they put these reasons above any kind of technique, style or art movement. Because these reasons come out of a timeless scale, covering all the past, the present and the future and the emotions to express always broaden cumulatively, labels and concepts will never be enough to define ever-growing artistic values accurately in terms of time.

For further studies, a more overarching point of view can be examined by extending the period of scrutiny of this thesis until the present day. These studies may include contemporary music composed in the 2000s and 2010s, film scores/game music and more current arguments on the ways of expression. Together with Romantic and Post-Tonal influences of the early twentieth century, the effects of relatively new movements like Post-Modernism, Post-Minimalism, New Simplicity/New Complexity on contemporary ways of expression can be broadly discussed. Also, analyses on different genres like electronic music, pop/rock music or more experimental music of the new century can be studied and further discoursed which was beyond the scope of this thesis.

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