



# CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION  
ANTHOLOGY UPDATE



## Concise History of Western Music

5th edition Anthology Update

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# CONCISE HISTORY OF WESTERN MUSIC

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## CHAPTER 26

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### Music between the Two World Wars

## Prelude – 1

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- Music has long been linked to politics
  - nineteenth century, classical music was autonomous art
    - transcended politics
    - new “science” of musicology reinforced this view
  - new links to politics between world wars
    - gap widened between modernist music and audiences
    - composers tried to craft accessible concert works
    - wrote works within capabilities of amateurs
    - many used music to engage social, political, economic issues
    - nationalism continued as strong force

## Prelude – 2

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- Music has long been linked to politics (cont'd)
  - government sponsorship
    - public schools increasingly included music curriculum
    - government-controlled radio employed musicians in Europe
    - totalitarian governments: music must support state, ideologies

## France – 1

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- Notions of classicism
  - World War I, new wave of anti-German sentiment
    - renewed opposition to German influences
    - neoclassicism associated with patriotism prevailing trend after the war
    - defining “Classic” point of contention
      - conservatives: balance, order, discipline, tradition
      - progressive composers like Ravel: encompassing the universal
- Les Six
  - six younger composers, strong influence of neoclassicism
    - Arthur Honegger (1892–1955)



F26-01

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## France – 2

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- Les Six (cont'd)
  - Darius Milhaud (1892–1974)
  - Francis Poulenc (1899–1963)
  - Germaine Tailleferre (1892–1983)
  - Georges Auric (1899–1983)
  - Louis Durey (1888–1979)
- sought to free French music from foreign domination
- drew inspiration from Erik Satie, hailed by Jean Cocteau
- highly individual works
  - collaborations, joint concerts

## France – 3

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- Les Six (cont'd)
  - Tailleferre: most neoclassic
  - Auric: most avant-garde
  - Honegger, Milhaud, Poulenc: most individual
- Arthur Honegger
  - musical style
    - dynamic action, graphic gesture
    - short-breathed melodies
    - strong ostinato rhythms
    - bold colors, dissonant harmonies
  - *Pacific 231* (1923), symphonic movement
    - physical impression of speeding locomotive
    - hailed as modernist masterpiece



## France – 4

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- Les Six (cont'd)
  - *King David* (1923), oratorio
    - amateur chorus tradition
    - allusion to Gregorian chant, Baroque polyphony, jazz
    - won international reputation
- Darius Milhaud
  - prolific, diverse style and approach
    - *Le bouef sur le toit* (The Ox on the Roof, 1919), ballet, comic frivolity
    - *Christophe Colomb* (1928), opera-oratorio, earnestness
    - *Sacred Service* (1947), religious devotion
  - *La Création du monde* (The Creation of the World, 1923; NAWM 194), ballet
    - open to sounds from the Americas
    - saxophone, ragtime syncopations, elements of the blues

## France – 5

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- Les Six (cont'd)
  - neoclassic and modernist traits: fugue, polytonality, polyrhythms
  - Brazilian folk melodies and rhythms
    - *Le boeuf sur la toit*
    - suite of dances *Saudades do Brasil* (Souvenirs of Brazil, 1920–1921), polytonality
  - blended ingenuity, freshness, variety; open to foreign influence
- Francis Poulenc
  - drew on Parisian popular chanson traditions, cabarets, revues
  - musical style: graceful, witty, satirical
  - *Dialogues of the Carmelites* (1956), opera

## Ex26-01

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48

*p*

This musical score is for measures 48 through 51 of a piece in 2/4 time with a key signature of one sharp (F#). The score is written for piano, indicated by the *p* dynamic marking. The melody in the treble clef consists of eighth and quarter notes, with a fermata over the final measure. The bass clef features a steady eighth-note accompaniment. A slur connects the first two measures of the treble staff.

## Germany – 1

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- 1933, Nazis came to power
  - attacked modern music as decadent
  - banned political Left and Jews from public life
  - many leading musicians took refuge abroad
- New objectivity
  - “Neue Sachlichkeit,” New Realism, “New Matter-of-Factness”
    - phrase first used in art criticism, adopted by musicians
    - opposed complexity, promoted familiar elements
      - borrowed from popular music, jazz, Classic and Baroque procedures
      - music should be objective in its expression

## Germany – 2

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- New objectivity (cont'd)
  - music as autonomous rejected
  - should be widely accessible, communicate clearly
- Ernst Krenek (1900–1991)
  - *Jonny spielt auf* (Johnny Strikes Up the Band, premiered 1927), opera
    - drew on jazz and simplified harmonic language
    - attacked by Nazis as “degenerate,” African American elements
  - later adopted twelve-tone method
  - 1938, emigrated to United States
- Kurt Weill (1900–1950)
  - opera composer in Berlin, exponent of New Objectivity

## Germany – 3

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- New objectivity (cont'd)
  - *Maufstieg und Fall der Stadt Mahagonny* (Rise and Fall of the City of Mahagonny, 1930)
    - collaborated with playwright Bertolt Brecht, allegorical opera
    - elements of popular music and jazz
    - witty references to variety of styles
    - exposes failures of capitalism
  - *Die Dreigroschenoper* (The Threepenny Opera, premiered 1928)
    - collaboration with Brecht, based on John Gay's libretto
    - music parodied American hit songs
    - juxtaposes eighteenth-century ballad texts, European dance music, American jazz
    - *Die Moritat von Mackie Messer* (The Ballad of Mack the Knife, NAWM 195); lilting melody belies brutal imagery

**F26-02**

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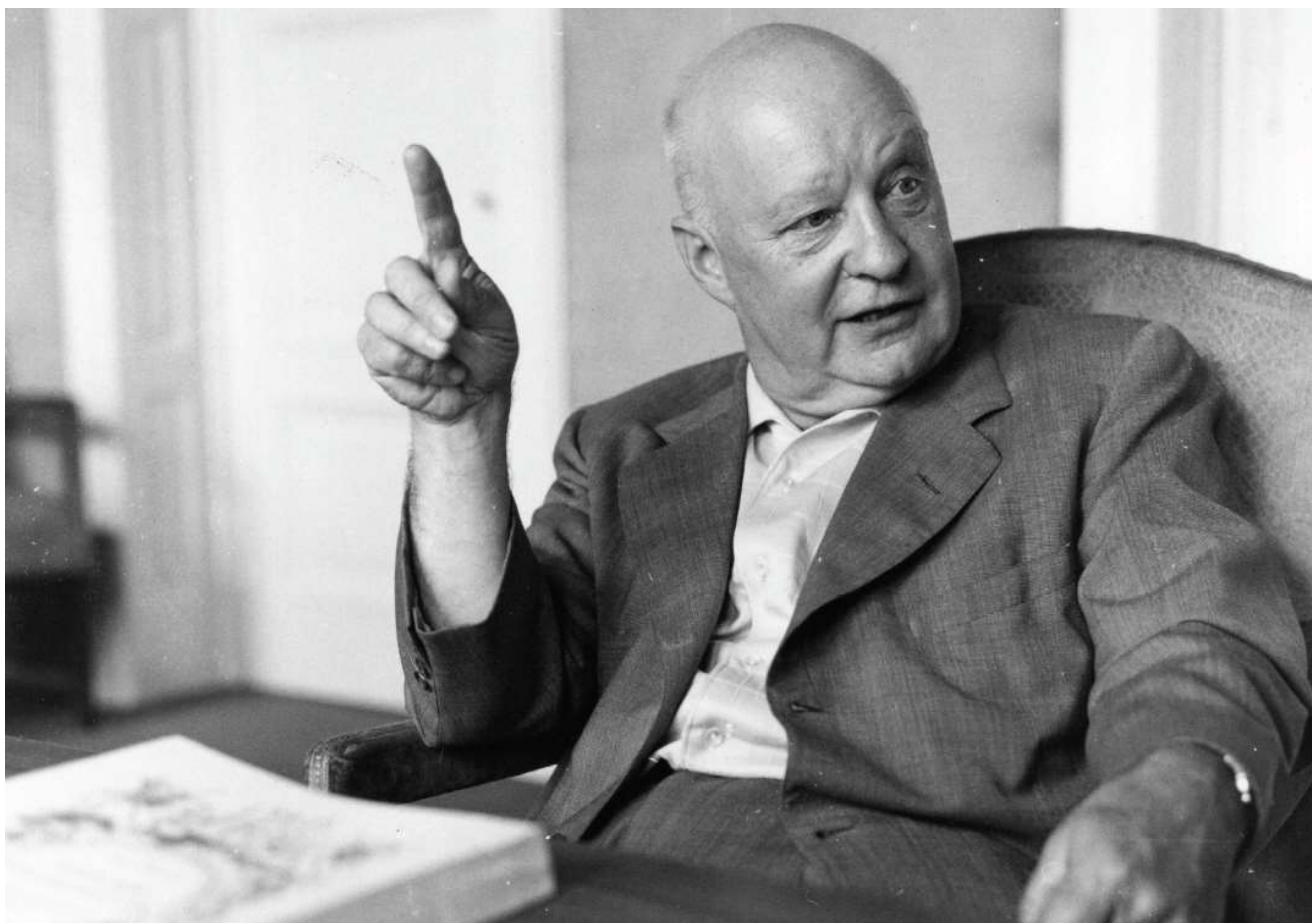
## Germany – 4

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- New objectivity (cont'd)
  - second career composing Broadway musicals in New York
    - continued spirit of New Objectivity
- Paul Hindemith (1895–1963)
  - among the most prolific composers of the century
    - important teacher of two generations: Berlin School of Music, Yale University, University of Zurich
    - thought of himself primarily as practicing musician: performed professionally: violinist, violist, conductor
  - Weimar period
    - began composing in late Romantic style
    - developed individual expressionist language
    - adopted aesthetic of New Objectivity

**F26-03**

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## Germany – 5

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- Paul Hindemith (1895–1963) (cont'd)
  - *Gebrauchsmusik*, “music for use”
    - music for young, or amateur performers
    - high quality, modern style, challenging yet rewarding
    - *Wir bauen eine Stadt* (We Build a Town, 1930)
  - *Mathis der Maler* (Mathis the Painter, 1934–1935), opera
    - music banned by Nazis as “cultural Bolshevism”
    - examined role of artist in relation to politics
    - opera based on life of Matthias Grünewald
    - can be read as allegory for Hindemith’s career
  - works from 1930s
    - more accessible, neo-Romantic style
    - less dissonant linear counterpoint, systematic tonal organization

## Germany – 6

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- Paul Hindemith (1895–1963) (cont'd)
  - “harmonic fluctuation”: consonant chords, greater dissonance, return to consonance
  - style example: *Symphony Mathis der Maler* (1933–1934, NAWM 196)
  - later works
    - 1940, emigrated to United States
    - returned to Switzerland in 1953
  - applied mature style of *Mathis*
    - sonatas for almost every orchestral instrument (1933–1935)
    - *Ludus tonalis* (Tonal Play, 1942), evokes Bach’s *Well-Tempered Clavier*
    - *Symphonic Metamorphosis after Themes of Carl Maria von Weber* (1943)
    - Symphony in B-flat for band (1951)

F26-04



## Germany – 7

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- Music under the Nazis
  - Nazis established Reich Chamber of Culture under Joseph Goebbels
    - included State Music Bureau, all musicians had to belong
      - Richard Strauss, appointed first president; forced to resign
    - Nazi requirements expressed in negatives
      - must not be: dissonant, atonal, twelve-tone, “chaotic,” intellectual, Jewish, jazz-influenced, left-wing
      - excluded most modernist music
    - exploited great German composers of nineteenth century, especially Wagner

## Germany – 8

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- Music under the Nazis (cont'd)
  - Carl Orff (1895–1982)
    - won international reputation during Nazi era
    - naively believed music was autonomous from politics, stayed in Germany
    - *Carmina burana* (1936), chorus and orchestra
      - medieval poems akin to goliard songs
      - deceptively simple neo-modal idiom
      - drew on Stravinsky, folk songs, chant, medieval secular song
      - pseudo-antique style based on drones, ostinatos, harmonic stasis, strophic repetition
    - developed methods for teaching music in schools



## The Soviet Union – 1

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- Government controlled all aspects of the arts
  - the arts
    - as way to indoctrinate populace in Marxist-Leninist ideology
    - enhance their patriotism
    - venerate their leaders
  - after the Revolution
    - musical institutions nationalized
    - concert programming, repertories strictly regulated

## The Soviet Union – 2

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- Government controlled all aspects of the arts (cont'd)
  - composers' organizations founded in 1923
    - Civil war 1918–1920, economic crisis
      - relaxation of state control
      - period of relative freedom
    - The Association for Contemporary Music
      - continued modernist trends of Scriabin
      - promoted contacts with the West
    - The Russian Association of Proletarian Musicians
      - encouraged simple tonal music, wide appeal
      - especially “mass songs” to socialist texts
    - 1929, Stalin consolidated power, dissent was squashed
      - new organization: Union of Soviet Composers

## The Soviet Union – 3

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- Government controlled all aspects of the arts (cont'd)
  - 1934 writer's congress promulgated socialist realism
    - doctrine called for realistic style
      - works that portrayed socialism in positive light
      - celebrated revolutionary ideology, heroes
    - music qualities
      - relatively simple, accessible language
      - centered on melody, folklike styles
      - patriotic or inspiration subject matter
    - music for its own sake or modernists condemned as “formalism”

F26-05

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## The Soviet Union – 4

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- Sergey Prokofiev (1891–1953)
  - initial reputation as radical modernist
    - left Russia after the Revolution
      - two decades in North America and western Europe
      - composed solo piano works and concertos for himself to play
      - commissions include: *The Love for Three Oranges* (1921), ballets for Ballets Russes
    - 1936, returned to Russia permanently
  - Soviet commissions
    - *Lieutenant Kijé* (1933), film score
    - *Romeo and Juliet* (1935–1936), ballet
    - *Peter and the Wolf* (1936), fairy tale for narrator and orchestra
    - *Alexander Nevsky* (1938), celebrated film score

F26-06

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## The Soviet Union – 5

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- Sergey Prokofiev (1891–1953) (cont'd)
  - film scores, theatrical pieces reworked into concert works
    - orchestral suites: *Romeo and Juliet*, *Lieutenant Kijé*
    - cantata *Alexander Nevsky*, movement four (NAWM 197)
      - stirring choral melodies, folklike style
      - mostly diatonic melodies, accessible harmonies
      - modal melodies, orchestration convey Russian sound
  - World War II, relaxation of government control
    - absolute music, classical genres
      - Piano Sonatas Nos. 6–8 (1939–1944)
      - Fifth Symphony (1944)
    - after the war, works condemned as “formalist”



## The Soviet Union – 6

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- Dmitri Shostakovich (1906–1975)
  - spent his entire career within Soviet system
    - combination of traditionalism and experimentation
    - 1920s, more aligned with modernists
    - First Symphony (1926), rocketed him to international prominence
  - *Lady Macbeth of the Mtsensk District*
    - opera premiered in 1934, great success
    - angered Stalin, discordant modernist music, surrealistic portrayal of violence and sex
    - attacked by *Pravda*, “chaos instead of music”

F26-07



F26-08

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## The Soviet Union – 7

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- Dmitri Shostakovich (1906–1975) (cont'd)
  - Fifth Symphony
    - inspired by study of Mahler symphonies
    - wide range of styles and moods
      - lyricism to dynamism
      - deep feeling and high tragedy
      - bombast and the grotesque
    - four movement, heroic symphony in manner of Beethoven
    - outwardly conformed to socialist realism

## The Soviet Union – 8

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- Dmitri Shostakovich (1906–1975) (cont'd)
  - possible messages of bitterness and mourning
    - Allegretto (NAWM 198), jarring contrasts to Mahler scherzo
    - slow movement evokes Russian funeral music
    - triumphant finale, false enthusiasm
  - Seventh Symphony (*Leningrad*, 1941)
    - programmatic, heroic defense of Leningrad against Hitler
    - some hear complaint against Stalin's repression
  - later works
    - 1948 crackdown, denounced along with Prokofiev
    - rehabilitation: patriotic film scores, choral paeans

## The Americas – 1

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- Canada

- musical life developed along patterns in United States
  - performance of European classical repertory
  - twentieth century, founding of orchestras: Quebec (1903), Toronto (1906)
- Claude Champagne (1891–1965)
  - first Canadian composer to achieve international reputation
  - in his youth learned French-Canadian fiddle music, dance tunes
  - deeply influenced by Russian composers

## The Americas – 2

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- Canada (cont'd)
  - studied in Paris: Renaissance polyphony, Fauré and Debussy
  - *Suite canadienne* (Canadian Suite, 1927), chorus and orchestra
    - elements from French-Canadian folk music, polyphonic French chansons
  - *Dance villageoise* (Village Dance, 1929), best-known piece
    - evokes French-Canadian and Irish folk styles
- Brazil
  - Heitor Villa-Lobos (1887–1959)
    - Brazilian elements with modernist techniques



## The Americas – 3

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- Brazil (cont'd)
  - 1923–1930 in Paris, widespread praise, prominence
  - 1930, return to Brazil, promoted music in schools
  - criticized for collaboration with nationalist dictatorship
- *Bachianas brasileiras* (1930–1945)
  - pays tribute to Bach, neoclassical trend
  - each is a suite of two–four movements
  - elements of Baroque styles, Brazilian folk elements
  - *Bachianas brasileiras* No. 5 (first movement, NAWM 199), for solo soprano and orchestra of cellos
    - alludes to da capo Baroque arias, modified ABA structure
    - suggestion of instrumental ritornello
    - styles of Brazilian popular song improvisation

F26-09

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## The Americas – 4

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- Brazil (cont'd)
  - vocal embellishment of Italian opera
  - simultaneously neoclassical, national
- Mexico
  - 1921, Mexican government brings arts to wide public
    - promoted new nationalism, drew on native Indian cultures
  - Silvestre Revueletas (1899–1940)
    - studied in Mexico and United States
    - returned to Mexico, assistant conductor to first professional orchestra

## The Americas – 5

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- Mexico (cont'd)
  - music modeled on Mexican folk and popular music, modernist idiom
  - *Homenaje a Federico García Lorca* (Homage to Federico García Lorca, 1936), *Revueltas*
    - written in memory of poet killed by Nationalist militia
    - first movement, *Baile* (Dance)
      - evokes style of *cante jondo*, song tradition celebrated by Lorca
      - lively dance recalls Mexican band music
      - modernist elements: strong dissonance, parallel dissonant sonorities, glissandos, grotesque combinations of instruments

## The United States – 1

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- Composers, performers developed new links with Europe
  - immigration of many European leading composers
  - World War I, reorientation of American music toward France
    - American Conservatory founded at Fontainebleau
    - Americans study with Nadia Boulanger (1887–1979)
  - new currents among American composers
    - ultramodernist: focus on new musical resources
    - Americanist: incorporated national styles into European genres

## The United States – 2

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- Composers, performers developed new links with Europe (cont'd)
  - both asserted independence from Europe
  - American composers formed own organizations
    - International Composers Guild, League of Composers
- Edgard Varèse (1883–1965)
  - French-born, experimentalist
    - brief career in Paris and Berlin
    - moved to New York, 1915
    - influenced by Debussy, Schoenberg, Stravinsky

## The United States – 3

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- Edgard Varèse (1883–1965) (cont'd)
  - spatial music and sound masses
    - aimed to liberate composition from conventional elements
      - sounds as essential structural components
      - all sounds as raw material
    - spatial, sound masses moved through musical space
      - sound mass characterized by timbre, register, rhythm, melodic gesture
      - sound masses interact, may gradually transform
    - percussion instruments, equals to winds and strings
  - *Hyperprism* (1922–1923, NAWM 200)
    - pitch, timbre, gesture, rhythm interact; suggest sound masses colliding, changing

# Ex26-02

5 *subito molto crescendo*

Horns 1 *con sord.* *p* *fff* *mp* *fff* *ppp*

Horns 2 *con sord.* *p* *fff* *mf* *sf* *fff* *ppp*

Tenor *con sord.* *p* *fff* *mf* *fff* *molto*

Trombone *con sord.* *p* *fff* *mf* *fff* *molto*

Bass *p* *mf* *pp* *mp*

Snare Drum (1) on the rim (2) on drumskin *p* *mf* *pp* *mp*

Indian Drum *f* *p*

Bass Drum *f* *L.V.*

Tambourine *ff*

Crash Cymbal *ppp*

2 Cymbals rub one against the other *mp* (1)

Tamtam *mf* *L.V.*

Triangle *f*

Rattle *mf*

Big Rattle *mf*

Sleigh Bells *p*

Siren *pp*



## The United States – 4

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- Edgard Varèse (1883–1965) (cont'd)
  - sounds excluded from traditional music
  - every combination of sounds is unusual
  - heard as block of sound, rather than melody, harmony, or accompaniment
- ideas and music had enormous influence on younger composers
- after World War II turned to electronic sound generation and tape recorder
  - *Déserts* (1950–1954) for winds, percussion and tape
  - *Poème électronique* (1957–1958), tape piece

## The United States – 5

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- Henry Cowell (1897–1965)
  - native of California; little training in European music
  - experimentation in early piano music
    - tone clusters, chords made with the fist or forearm
      - *The Tides of Manaunaun* (ca. 1917)
    - new playing techniques inside the piano
      - *The Aeolian Harp* (1923)
      - *The Banshee* (1925; NAWM 201)
    - ideas summarized in *New Musical Resources* (1930)
  - interested in non-Western music
    - eclectic approach to compositions

## F26-10

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## The United States – 6

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- Henry Cowell (1897–1965) (cont'd)
  - 1930s, more accessible language
    - incorporated American, Irish, or Asian elements
  - after World War I, pieces incorporated Indian tabla, Japanese koto
- impact
  - *New Music*, periodical promoting music and concerts
    - published scores by Ives, Schoenberg, other modernist and ultramodernists
  - interest in non-Western music, enormous impact on younger composers

## The United States – 7

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- Ruth Crawford Seeger (1901–1953)
  - first woman to win Guggenheim Fellowship in music
    - 1924 to 1933, active as a composer in Chicago and New York
    - studied with composer, musicologist Charles Seeger
    - experimented with serial techniques, applying parameters other than pitch
    - convinced preserving folk songs would be greater contribution
      - edited American folk songs from field recordings

**F26-11**

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## The United States – 8

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- Ruth Crawford Seeger (1901–1953) (cont'd)
  - String Quartet (1931; finale NAWM 202), best-known work
    - two-part counterpoint, first violin against other instruments
    - two voices heard in opposite direction in density and dynamics
    - entire musical fabric repeated in retrograde transposed up a semitone

## Ex26-03

a. Opening

1. **Allegro possibile**

Vn. 1

Vn. 2

Vla.

Vc.

*ffz*

*ffz ffz*

*pp* sempre con sordino

b. Approaching the midpoint

*b. Approaching the midpoint*



## The United States – 9

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- George Gershwin (1897–1938)
  - late 1920s and 1930s: most famous, frequently performed American composer in classical genres
    - saw no firm line between popular and classical music
    - used jazz and blues to add dimensions to art music
  - *Rhapsody in Blue* (1924)
    - billed as “jazz concerto”
    - premiered as centerpiece in concert organized by Paul Whiteman
    - scored for solo piano and jazz ensemble
    - incorporates popular song forms, blue notes, other elements of jazz and blues

## The United States – 10

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- George Gershwin (1897–1938) (cont'd)
  - continued to fuse seemingly disparate traditions
    - Preludes for Piano (1926), jazz, blues, Latin dance rhythms
    - *Porgy and Bess* (1935), folk opera
      - draws on opera and musical genres
      - features recurring motives
      - characters are all African American
      - musical style heavily influenced by African American idioms

## The United States – 11

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- Aaron Copland (1900–1990)
  - most important and central American composer of his generation
    - combined modernism with national American idioms
    - organized concerts series, composer groups
    - promoted works of his predecessors and contemporaries
    - influenced many younger American composers
  - early years
    - grew up in Jewish immigrant family in Brooklyn; exposed to ragtime, popular music
    - studied piano, theory, composition in European tradition

**F26-12**

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## The United States – 12

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- Aaron Copland (1900–1990) (cont'd)
  - first American composer to study with Nadia Boulanger
  - jazz elements, strong dissonances in early works
    - *Music for the Theatre* (1925), Piano Concerto (1927)
- sought to appeal to larger audience
  - recognized radio, record listeners
  - reduced modernist techniques, simple textures, diatonic melodies and harmonies
    - *El Salón México* (1932–1936), incorporated Mexican folk songs
    - *Billy the Kid* (1938), *Rodeo* (1942), use cowboy songs
    - *The Second Hurricane* (1936), written for schools
    - film scores, including *Our Town* (1940)

## The United States – 13

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- Aaron Copland (1900–1990) (cont'd)
  - *Appalachian Spring* (1943–1944) (excerpt in NAWM 203)
    - exemplifies Americanist idiom
    - ballet written for ensemble of thirteen instruments
    - better known as arrangement for orchestral suite
    - incorporates variations on Shaker hymn *'Tis the Gift to Be Simple*
    - transparent, widely spaced sonorities, empty octaves and fifths, diatonic dissonances
      - frequently imitated, quintessential musical emblem of America
      - used especially for film and television

## Ex26-04

a.

199 Picc. + Fl. 1

*p sf* *p*

Cl. 1 + 2 *f sf* *mf*

Section a consists of measures 199 to 204. The Piccolo and Flute 1 part (top staff) begins with a *p sf* (piano fortissimo) dynamic and a half note, followed by a series of eighth notes. The Clarinet 1 and 2 part (bottom staff) begins with a *f sf* (forte fortissimo) dynamic and a half note, followed by a series of eighth notes. The dynamics change to *p* (piano) for both parts in measure 202.

b.

A trifle slower  $\text{♩} = 66$

272 Cl. 1 + 2 *mf* Cl. 1 + Ob. 1

Bsn. *mf* Cl. 2 = Bsn.

Vc. = Cb. 8va *p*

Section b consists of measures 272 to 277. The tempo is marked "A trifle slower" with a tempo of 66 beats per minute. The Clarinet 1 and 2 part (top staff) begins with a *mf* (mezzo-forte) dynamic and a half note, followed by a series of eighth notes. The Bassoon part (middle staff) begins with a *mf* dynamic and a half note, followed by a series of eighth notes. The Violoncello and Contrabasso 8va part (bottom staff) begins with a *p* (piano) dynamic and a half note, followed by a series of eighth notes.

## The United States – 14

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- William Grant Still (1895–1978)
  - drew on diverse musical background
    - composition studies with George Whitefield Chadwick, Edgard Varèse
    - arranged for W. C. Handy's dance band
  - nicknamed “Dean of Afro-American Composers”
  - broke numerous racial barriers, numerous “firsts”
    - first African American to conduct a major symphony orchestra in the United States
      - Los Angeles Philharmonic, 1936



**F26-13**

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## The United States – 15

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- William Grant Still (1895–1978) (cont'd)
  - first to have opera produced by major company in the United States
    - *Troubled Island* at New York's City Center, 1949
  - first to have an opera televised over a national network
- composed over 150 compositions in classical tradition
- *Afro-American Symphony* (1930)
  - traditional four-movement framework
  - encompasses African American musical elements

## The United States – 16

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- William Grant Still (1895–1978) (cont'd)
  - *Afro-American Symphony*, opening movement (NAWM 240)
    - sonata form, first theme in twelve-bar blues structure
    - second theme suggests a spiritual
    - numerous other African American traditions
      - call and response
      - syncopation
      - varied repetition of short melodic ideas
      - jazz harmonies
      - dialogue between groups of instruments
      - instrumental timbres common in jazz

## Postlude

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- Political circumstances surrounding most of this music has been largely forgotten
- Postwar depoliticizing of art music comes under increasing scrutiny
- Music between the wars shows unprecedented diversity

# TIMELINE

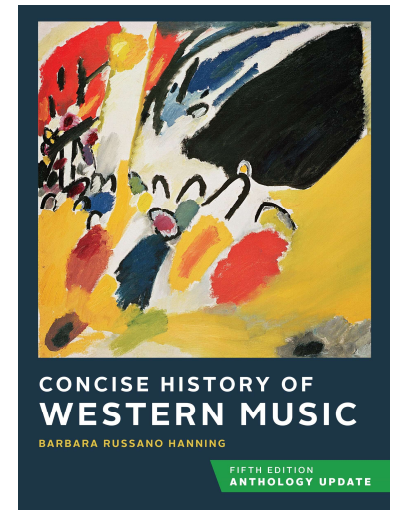
TIMELINE Between the Wars			
Musical Events	<b>1917</b> Satie, <i>Parade</i>	<b>1927–31</b> Ellington's band at the Cotton Club	<b>1936</b> Orff, <i>Carmina burana</i>
	<b>1917–21</b> Berg, <i>Wozzeck</i> (NAWM 182)	<b>1928</b> Weill, <i>The Threepenny Opera</i> (NAWM 195)	<b>1936</b> Revueltas, <i>Homenaje a Federico García Lorca</i>
	<b>1922–23</b> Varèse, <i>Hyperprism</i> (NAWM 200)	<b>1930</b> Still, <i>Afro-American Symphony</i> (NAWM 204)	<b>1937</b> Shostakovich, Fifth Symphony (NAWM 198)
	<b>1923</b> Milhaud, <i>La Création du monde</i> (NAWM 194)	<b>1931</b> Crawford Seeger, <i>String Quartet 1931</i> (NAWM 202)	<b>1938</b> Prokofiev, music for the film <i>Alexander Nevsky</i>
	<b>1924</b> Gershwin, <i>Rhapsody in Blue</i>	<b>1933</b> Union of Soviet Composers founded	<b>1940</b> Stravinsky and Bartók emigrate to the United States
	<b>1925</b> Cowell, <i>The Banshee</i> (NAWM 201)	<b>1933–34</b> Hindemith, <i>Symphony Mathis der Maler</i> (NAWM 196)	<b>1943–44</b> Copland, <i>Appalachian Spring</i> (NAWM 203)
	<b>1927</b> Champagne, <i>Suite canadienne</i>	<b>1936</b> Shostakovich's opera <i>Lady Macbeth</i> attacked in Soviet press	<b>1948</b> Soviet Union cracks down on Prokofiev, Shostakovich, and "formalist" composers
	<b>1914</b>	<b>1945</b>	
	Historical Events	<b>1914–18</b> World War I	<b>1929</b> New York stock market crash begins worldwide depression
<b>1917</b> Russian Revolution		<b>1933</b> Hitler comes to power in Germany	<b>1938</b> Germany absorbs Austria
<b>1920</b> Women win right to vote in United States		<b>1933</b> Roosevelt institutes New Deal in United States	<b>1939–45</b> World War II
<b>1922</b> Fascists take over government in Italy		<b>1934</b> Doctrine of socialist realism adopted in Soviet Union	



# Concise History of Western Music 5th Edition Anthology Update

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# Concise History of Western Music, 5th edition

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This concludes the Lecture Slide Set  
for Chapter 26

by

Barbara Russano Hanning

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