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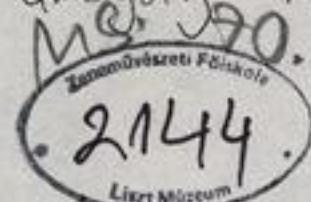
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Michael Bechermann (Washington University in St. Louis,
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From chrom. ambig. to the pastoral



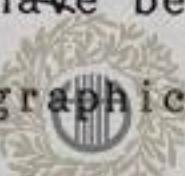
My subject this afternoon is a geographical region whose traditions can be traced back to antiquity. Travelers describe a land of rolling hills, fields, meadows, and pine forests, lying between deep wilderness to the north and a metropolis to the east. Snow capped peaks can be seen in the distance. The inhabitants are ^{mostly} farmers who have worked the land for untold generations-- simple, decent, hardworking folk. Neither war nor famine has touched the land and it is a realm of harmony, peace, and contemplation, yet also a world of energy and celebration. It has had its share of explorers, but they are not men like ^{Shackleton} ^{Theocritus} Odysseus, Columbus or ~~Magellan~~, but rather ~~Plato~~, Virgil, Sannazaro, Shakespeare, Thoreau, and also Freud, Bachelard, Nietzsche, and Empson. This place ^{exists}, as we know, only on the map of the human imagination and is called variously Arcadia, The Pastoral Realm, and sometimes even Eden.

I would imagine that, for many people, the first encounter with this region is Beethoven's symphony #6. In a way, this is appropriate, not only because of that work's extraordinary quality, but because the relationship between music and "pastoral" has been so vital and varied for over 300 years. Yet the vast bulk of the literature dealing with the phenomenon of pastoral is in literary studies, where the subject has been, and continues to be, richly treated.¹ In musicology, it has never been considered terribly significant [Grove article] occupied a central position, and despite the stimulating work of such scholars as Geoffrey Chew and Ellen Harris, it is the elusive references to the pastoral which seem most compelling.²

in a literary way (i.e. without ever dealing with music)

Charles Rosen tantalizingly alludes to the "heroic pastoral" in his discussion of Haydn symphonies, while Joseph Kerman only briefly notes the use of rustic dances in the late quartets of Beethoven.³ Ralph Locke suggests that there might be a relationship between the pastoral and the exotic, while Mark Germer alludes to aesthetics and sociology in his discussion of the pastorella and pastoral mass in Bohemia and Poland.⁴ Such passing references indicate that a broader theory of the pastoral might allow us to make significant connections between different styles and composers.

With this in mind, it seems odd that pastoral elements in 19th century music ^{has} ~~have~~ been so neglected.⁵ (For example, there are only two bibliographic entries under the heading "19th



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Century," in the article "pastorale" in the New Grove, and

neither reference deals with the broader issue of the pastoral.)

Yet the period from roughly 1800 onwards may be considered a perfect laboratory for the study of the pastoral, with its tendency towards programmaticism, preoccupation with the relationship between man and nature, and passion for the

cultivation of extreme states. My goal this afternoon is to ~~try to stimulate~~ ^{stimulate}

~~further inquiry into~~ ^{further} ~~briefly explore~~ the ~~characteristics, functions and possible~~ ^{by looking at} ~~identities~~ ^{by looking at} ~~significance~~ of the 19th century pastoral ~~through~~ ^{to} ~~in~~ a series of

short, very familiar, examples—case studies of the pastoral, if you will.

Any study of the pastoral in 19th century music will have to get to Beethoven's F major symphony sooner or later. Sooner is better than later, and one might as well begin at the beginning.

[Musical Example 1]

In the opening measures we hear a series of devices which, by 1808, had already been associated with the pastoral for centuries. Continued use ~~of such devices~~ ^{Their} is hardly accidental, but rather, like the use of certain "good" cliches, reflects careful assessment of their value. Perhaps the most notable feature here is the open fifth drone at the very beginning of the work. ^(could have been started on the third) It is potent because it is multivalent, functioning on at least three levels. First, in the triadic context of the early 19th century, open fifths announce "a different world," and separate what follows from the norm. Second, the open fifths locate that world, by alluding to the bagpipe, the musical instrument associated with the outdoors so regularly in literature and painting. ^(In a sense, there also is an implication that this world is populated, by at least one bagpipe player.) Third, the drone enforces harmonic stasis, which ^{as I shall argue} can be effectively used as a metaphor for the depiction of states where the passage of time differs from that of the "real world.".

Another feature of this opening example are the parallel thirds in a diatonic major context. This too tells us something about the pastoral realm. Such parallelism (always thirds and sixths) is an almost literal depiction of a kind of simple, rural music making, especially when the thirds appear out of a unison, as in this example. Yet the sonority is also significant, and these intervals occurs frequently in Christmas pastorals to mirror the quietude around the creche, (as in Corelli's famous ^{obvious} example) and have [^]connotations of consonance and sweetness.

So,

If we were to try to make some generalizations about the pastoral world based^{solely} on the opening example we might say: it is a "world apart," outdoors, populated by at least three citizens (a piper and two singers); it is relatively static, consonant, sweet, and simple. Actually, though I have used the Beethoven for an opening example, I could have demonstrated ^{similar} ~~the same~~ characteristics in dozens of examples from the 17th century as Sandberger has shown; onwards, in Bach's Peasant Cantata, Vivaldi's Four Seasons, Handel's Acis and Galatea, the pastoral symphonies of Stamic and Linek, or the peasant scenes from Don Giovanni. What makes Beethoven's pastoral vision so compelling is the directness of the musical imagery, and the immense scope on which it unfolds. We will return to certain aspects of this work throughout this inquiry.



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(World's
largest
inst.
pastoral)

In his recent work, A Brief History of Time, Stephen Hawking discusses changing notions about the universe. He says:

It is an interesting reflection on the general climate of thought before the 20th century that no one had suggested that the universe was expanding or contracting... In part this may have been due to people's tendency to believe in eternal truths.⁶

This notion of a belief in eternal truths is especially pertinent here, for though we often discuss "great art" in terms of tension and conflict, we must realize that the greatest creative figures have been just as concerned with finding ways to illustrate states of

Adolf Sandberger. ~~Reihe~~ "Zu den geschichtlichen Voraussetzungen der Pastorsinfonie" in Ausgewählte Aufsätze zur Musikgeschichte. Munich: Drei Masken Verlag, 1974. pp. 154-200

creating illusions of

harmony and stasis. Thus for every "To be or not to be," which addresses essential conflicts of the human condition, there are lines like "There was a lover and his lass,/With a hey, and a ho, and a hey nonino." (As You Like It, Act V, scene iii) which refer to a ~~real~~ world without conflict where ~~one~~ ^{and} one affect rules create an illusion of perfect harmony, a temporary world of unchallenged, unchanging bliss.

There is such a time of harmoniousness in the last act of A Midsummer Night's Dream, after the wedding. The lovers have all been reconciled, in both worlds, and the possible results of discord in the play have been almost totemically purged by the rustics through the topsy-turvy Pyramus and Thisbe burlesque. It is an enchanted moment, and Theseus announces that it will be prolonged for a fortnight of "nightly revels and new jollity." 7 (Act V, scene i) Here is the ~~music~~ which Mendelssohn composed to catch this instant:

(Musical Example 2)

In this context, it is not surprising that Mendelssohn chose a ~~rushc~~ pastoral dance. Not only does it create a picture of the ~~rustic~~ bergamasque,^{called for by Theseus,} but it also gives a specific tone to the tableau of joy and unity. ~~Shakespeare created.~~ Here are the drones, setting this segment of time apart from the "real" musical world, while the contrast between the parallel thirds and sixths and the sounding of Bottom's wonderful "hee-haw" adds the "jolly" dimension implied in the script. ~~In short, this first part of the dance is just what one might expect. Listen, however, to the different tone of the section which follows, second part of the dance:~~

(Musical Example 3)

"I'm going to tell a pastoral."

B major gives way to the relative minor, the "sweet intervals" in the upper register become unisons in the lower strings, material from the first section is treated quasi-developmentally. What is this strange image in G# minor doing here in ~~a~~ a wedding dance? This, I shall argue is the dark side of the pastoral, or what I term "anti-pastoral," that which makes the ^{of the pastoral} perfection more perfectly enhanced by reminding us of the real world outside. As Leo Marx states it in his work The Machine in the Garden:

Whether represented by the plight of a dispossessed herdsman or by the sound of a locomotive in the woods, this feature of the [pastoral] design brings a world which is more "real" into juxtaposition with  ZENEAKADÉMIA LISZT MÜZEUM an idyllic vision. It may be called the counterforce.⁸

Let us return for a moment to ^{my description of the pastoral realm at} the beginning of this paper and ^{incorporate} ~~insert these ideas about~~ the "anti-pastoral": "Travelers describe a land of rolling hills, meadows, fields and pine forests, lying between deep wilderness to the north, which harbors all kinds of primitive terrors, and a metropolis to the east which is consumed by filth, and greed, and lust."

In music we actually are quite familiar with "anti-pastoral" imagery through the storms which occur in works like the "Pastoral" Symphony and Vivaldi's Four Seasons. Yet in these works, as in Mendelssohn's "Dance of the Buffoons," the temporary breakdown of pastoral order and stability does not constitute a real threat to the tone of the whole, but rather enhances it by

giving us a brief glimpse of an opposing state. In another, more dramatic context, such oppositions might create tremendous tensions, yet the clearly subordinate role of what I have termed "anti-pastoral" has another effect. Here, I would argue, the more dissonant section seems to reflect away from itself; we are not meant to remember it the same way as the primary material, rather its function is to clarify the pastoral tone of the outer sections.⁹

Our next example is also incidental music to a play. The stage directions read: "Early morning. A stony spot with a view out over the desert. To one side a cave in the cliff-wall and a cleft. Two thieves are in the cleft bargaining over the emperor's horse and robes. LISZT MUSEUM The horse, richly caparisoned, stands tied to a rock. Horsemen can be seen far in the distance."¹⁰ Here is the music:

(Musical Example 4)

Hardly what we would think of as desert music. The source of the "morning mood" comes not from any specific desert imagery, but almost certainly ~~rather~~ from Peer Gynt's opening speech of the scene. I have condensed it a bit:

What a delightful morning it is...it has gold in its mouth..What silence there is! Yes the pastoral joys--
!...How can we shut ourselves up in the cities...Here's a cool spot to stretch out and rest. Why, look at the ferns.¹¹

Were to we have any doubt about the affect of Grieg's music ? at this point, we might note that the score is marked Allegretto pastorale. This example allows us to make a simple distinction in terms of typology. One could probably argue for the existence of innumerable sub-types of pastoral, including bird and water imitations, solo passages on ersatz shepherd's pipes, and designate them A, B, B', or give them names like "desert light," "late Wordsworth," "extremly tall trees," but I choose to recognize two basic kinds, which are closely related at any rate. Up till now, I have been been dealing with what might be called the "rustic" pastoral, which ^{recalls the folkdance its} is distinguished by livelier rhythms and syncopations. ~~which may be traced to the folkdance,~~ (Brahms D major, Beethoven). This example from Peer Gynt, however, ~~continues~~  ZENEAKADEMIA ~~illustrates~~ a well-known tradition of more contemplative pastorals, which hearken back to the placement of shepherds at the creche. Here the use of even note values and triple meter ^(or subdivisions) combines with harmonic stasis and melodic repetition ^{to evoke} ~~creating~~ a sense of tranquillity, rather than one of celebration. Evening or morning in pastoral time, rather than noon.

The question of harmonic motion is also pertinent. In the example we heard, Grieg employs a series of third relations, moving directly from E to G#, and then to B, a trick which he may well have learned from the development section of the "Pastoral" Symphony where there is an inflection from Bb to D major. This progression, which, incidentally, is one of Beethoven's greatest contributions to the pastoral mode, seems to create an illusion of increased brightness without movement, precisely the effect ~~seems to have sought~~ Grieg ~~wished to achieve~~. This is from a letter to Johan Hennum:

This piece is to be treated simply as music, everything lies in the execution. It is a morning mood in which I imagine the sun breaking through the clouds at the first forte.¹²

I think that it is difficult to explain exactly why these ~~can be linked~~^{can be linked convincingly} with the extra-musical stimulus. chord progressions ~~have such an effect~~. Perhaps we might employ ^(core) some soft semiology and argue that any musical language has a series of signs by which the listener can measure progress through time. Although these differ from piece to piece and composer to composer, such things as modulation, dissonance, textural change etc. are common ways of indicating temporal movement. Dissonance may take place in the present, but our anticipation of its ~~resolution~~^{Elégia} carries us into the future. In 19th century music short or long range harmonic uncertainty implies forward movement. Yet, to borrow a metaphor from the physicists, one might argue that, at least in the first half of the 19th century, the musical space time continuum is curved so strongly in the direction of fifths that third relations constitute some kind of musical hyperspace, distorting our sense of the passage of time. By ^{combining} linking such progressions with an already established pastoral vocabulary, and thus removing normal signs of musical process, composers like Grieg were able to create illusions of time passing almost imperceptibly.

Since the pastoral is an eternal and unchanging vision of nature it follows that the implicit inhabitants of this world are a-temporal--they exists always, at all times. I would also like

to argue that before the second decade of the 19th century most pastoral inhabitants were also ageographic, that is to say, they inhabited a world of peasantdom, which may have been just about anywhere, it really didn't matter. Yet beginning in the early years of the century, and picking up steam after 1848, many composers made a conscious effort to create a pastoral mode which was nationally specific. A good example of this is the opening of Smetana's Bartered Bride where, as John Tyrrell has pointed out, there is a moment where the forward drive of the overture is completely arrested by the illusion of the pipes:

[Musical Example 5]

Since we are meeting this year with the Sonneck Society it may be appropriate to quote from one of the most lucid books on the pastoral, H. Daniel Peck's A World By Itself; The Pastoral Moment in Cooper's Fiction. In discussing the author's tendency to view his subject from a lofty level he says "Cooper's eye...works to render the world still, even static--to frame and hold the landscape in a state of permanence." I believe that the open drone in The Bartered Bride, in addition to evoking the pipes, also functions in this way, framing the entire scene and thus, as we have noted, introducing a world where the normal signs or laws of musical process do not hold sway, where the ^{harmonic} ~~stasis~~ creates an illusion of timelessness ~~created by harmonic stasis~~ representing the ^{atemporal} ~~unhanging or "iconic"~~ beauty of man in nature.¹³ Second, with its use of "national rhythms" it sends a message to the audience about the specifically local (i.e. national, Czech) quality of the work.

Maybe

after para. 2
page 11

~~I would argue that~~ The reason the pastoral is so useful in a national context lies in the manner in which it may be used to complement and suggest the static ~~iconic~~ component of most nationalist philosophies. As I have argued elsewhere, ideas about nationalism usually involve a scenario whereby the great glories and struggles of the past have decayed into a neutral, or more likely, a desperate present.¹⁴ This present, however, when charged and invigorated ^{by} ~~through~~ the energies of the nationalist, will lead to a golden future where the past glories of the nation will be rekindled. Though this model of nationalism involves a temporal continuum, the spiritual glue (if you'll excuse the expression) which holds it together, ~~however~~, is ^{however} atemporal, and might be termed "the eternal present of the people on the land," who "were in the beginning, are, and forever shall be." The "folk" then become the embodiment of national essence, existing out of time but having national specificity.

Smetana's vision of "Czech Music" was deeply bound up with pastoral musical images, which occur prominently in such works as the Barber Brig Hubicka, From Bohemia's Woods and Fields, and the quartet "From My Life." The fact that this tradition was passed on can be easily confirmed by exploring the scores of Dvořák, Suk, Janáček and Martinů. But Smetana was merely one of many composers working along similar lines. Such works as Glinka's Kamarinskaya, (the oak etc.) Vaughan Williams The Lark Ascending, Kodaly's Hary Janos, Stravinsky's Petroushka, or any one of several Chopin mazurkas demonstrate that the harmonic stasis and melodic simplicity which have always distinguished the pastoral mode can be easily adapted

In the context of these nationally specific Arcadian to a specific national style, ~~where~~ it can function in a programmatic way, as a symbol of the unchanging internal character of a particular country.¹⁵ *Nationality* ?

The next example involves yet another ~~kind of~~ pastoral idyll, but one which transforms the landscape in ~~another~~ ^{a different} way.

[Musical Example 6]

This, of course, is Borodin's In the Steppes of Central Asia, originally composed as one of a number of "tableaux" commemorating the most important events of the 25 year reign of Alexander II. The program, which involves caravans and soldiers in the desert opens in the following manner: "In the silence of the monotonous deserts of Central Asia are heard for the first time the strains of a peaceful Russian song."¹⁶

It is clear that Borodin paradoxically uses the upper pedal E, which goes on for 90 measures with almost no pause, as a musical symbol of the silence of the desert; its continuation can be used to suggest the monotony, while its exposed position in the violins uppermost register creates a sense of otherness, of the exotic.¹⁷ Also, we have familiar third relations - oscillation from A to C has raised some significant points in his discussion. In his masters thesis Ralph Locke comments on the relationship between pastoral and exotic ~~temperances~~ ^{modes} in the compositions of Felicien David:

If it is not always possible to tell his exotic pieces from those influenced mainly by pastoral conceptions it could be that the two worlds--the Orient and Arcadia--had, in part through the common factor of the drone bass, become so

interconnected in David's mind that at times they show themselves fused in his music as well.¹⁸

I would put it in a slightly different way: the "two worlds" did not intertwine in David's mind because of the drone; indeed, no composer confused the fields of Moravia with the Asian steppe. It was rather that the drone was useful in suggesting both worlds. For the Orient, like Arcadia, was a tableau for most 19th century artists, "a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences,"¹⁹ to quote Edward Said, with timeless people living in a timeless world. Thus musical connection between the pastoral and the exotic derives simply from the fact that ~~the~~ ^{some of the} ~~classical~~ allusions of stasis which had become useful for the depiction of the pastoral also lent themselves to the evocation of the imaginary exotic.²⁰

One topic far to large to treat adequately in todays presentation, yet too tempting to avoid altogether, involves the identity of the pastoral in the latter part of the 19th century. As we noted in our first example, Beethoven's pastoral and Corelli's are in many ways ~~the same~~ ^{similar} substance, and we may infer that it will always be possible to integrate ~~the~~ ^{traditional} pastoral into a strongly diatonic language, such as that of Beethoven or Brahms. But what about a composer like Wagner, whose musical language may be said to evolve ever further from the pastoral? As in so many other areas of music and ideology, his approach here ranges from the most banal to the most innovative. For example, in the last

act of Die Meistersinger, directly preceding some of his most embarrassing effusions concerning "Holy German Art," we find this cliche dance pastoral, drones and all. Note the way the passage is approached however:

[Musical Example 7]

This is clearly an example of the "national pastoral;" where ~~is implied~~ a symbolic relationship^{is implied} between the stolid disjunct tune and the timeless sturdiness of the German Peasant. [Reminder that W. just as much a nationalist as Sartor or Grieg - more than this.]

Yet worlds away from this is the following example from Parsifal (which perhaps should be called Pastoral) ~~on~~ ^{read:} The stage directions "Parsifal turns and gazes in gentle rapture on wood and meadow, which are now glowing in the morning light."

~~drone passage from Meistersinger and the~~ [Musical Example 8]

Unlike the ~~listened~~ pastoral of the flower maidens in Act 2 ("Komm, komm, holder knabe") the flexibility and nuance of the Good Friday Music is somehow consistant with Wagner's mature style. ~~It~~ ^{however} retains its pastoral identity^{through} familiar techniques such as ~~the~~ ^{simple harmonic movement,} repetition, parallel intervals, third relations, and even the anti-pastoral intrusion which eventually leads back ^(Tristanesque chromaticism - crucifixion) ~~gives way~~ to the pastoral:

[Musical Example 9]

In Wagner then, ~~we can see that~~ the musical elements associated with the pastoral are not only still used, but retain their power--indeed they may even be enhanced through the juxtaposition with chromaticism. These elements make it possible for Wagner to create an ^{pantheistic} ~~iconic~~ image of a perfected world where nature and religion are one, ~~and see nature as a pantheistic, forgiving~~ ^{Trinity}

[I'm also curious about questions of pastoral in Beethoven: Bruckner]

, of course,

Yet Wagner is much more than a composer of program music.
 and in order to try to deepen our understanding of the
 It is too easy to point to the music, point to the program and
 pastoral we must leave the ^{somewhat} comforting world of extra-musical images.
 say "see the similarities in tone, it must be a pastoral." What
 do we make of pastorals which have no programs?

This final example will be recognized as a related substance by anyone even vaguely familiar with 18th century pastoral traditions.

[Musical Example 10])

The question, of course, is what ~~is~~ ^{rôle does} a full-blown, almost caricature pastoral ~~becoming~~ ^{play} in a quartet famed for its difficulty and complexity? In discussing the Trio, Kerman notes that its "innocent tone and the ~~sophistication~~ ^{ZENEAKADEMIA} of the main section stand at opposite extremes of some sort of spectrum."²¹ But what sort of spectrum? If we look at the Scherzo we see a series of jagged resolutions in different key areas which together appear to stand as an abstract image of flux, moving jerkily forward in time.

[Musical Example 11]

Seen in this context, the Trio acts as an inverted version of Leo Marx's "counterforce," alluding briefly to a state of reverie and tranquillity, which, by comparison, makes the forward drive of the Scherzo seem even more pronounced. Thus even though the Trio is clearly ^{recognizable as a} "pastoral," it has been disassociated from any representation of rustic merrymaking, suggesting that Beethoven understood a simple but extremely powerful recipe: if you want to make a pastoral, use some stasis--if you need some stasis, go get a pastoral. In other words, though the musical

imagery of the pastoral is associated so often with extramusical ideas, it is equally useful for illustrating far more abstract states of consciousness. But how, and why?

In A Brief History of Time Hawking discusses what he calls the "psychological arrow of time," which, according to him, "is the direction in which we feel time passes, the direction in which we remember the past and not the future."²² It would appear that this psychological arrow mirrors most human thought processes, including musical ones, which^{as we have noted} mimic the forward motion of clock time through a series of recognizable ~~processes~~^{events}—like phrase structure, modulation, cadences, etc. Yet it should also be made clear that there are certain states--trances, dreams, reveries--which are outside the arrow of time, representing significant areas of consciousness where the ordinary passage of time is meaningless.²³ It is my belief that many composers were intuitively aware of this and created powerful images of imaginary landscapes, such as the pastoral, by removing or substantially altering the very signs of process which point from the past to the future.

The nature of time is one of the fundamental issues confronting a musician, and, as we know, Arnold Schoenberg was never one to shy away from addressing fundamental issues. As an extension of a little sermon about tonal laws in his Theory of Harmony he says: "Life and death are both equally present in embryo. What lies between is time."²⁴ We might think of this time as a vast and complex plain containing the potential for all

states of motion; from stasis to stability, to turbulence, flux, and chaos. If we could somehow transform the imaginary geographical region we began with, peasants and all, into an abstraction, and transfer it to this temporal plain, it would occupy one extreme end of the spectrum. While the middle area of the plain, somewhere between stability and instability, is ideal ~~whether of~~ ground for depicting the equal opposition of forces, the far ends of the spectrum seem better suited to represent ~~the~~ ^{steady states} ~~abiding truths~~, ~~as we have seen~~ ~~the~~ good and evil, pastoral and anti-pastoral, especially when they are in close proximity.

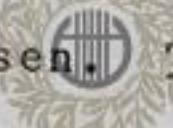
I am not, of course insinuating that all composers think in these terms. For some, the pastoral realm is nothing more than a laid back district with sheep and peasants. Yet the greatest musical thinkers are always exploring the way time moves, and while they may seem to be reaching for Arcady, we can be sure that they are also reaching beyond it into more basic areas of time and consciousness which deserve our careful attention.

4

Notes

1 See especially Willian Empson's Some Versions of Pastoral. New York: New Directions, 1974; Harold Tolliver's Pastoral Forms and Attitudes (Berkeley: University of California Press, 1971); Andrew Ettin's Literature and the Pastoral (New Haven: Yale University Press, 1984, and Renato Poggiali's The Oaten Flute: Essays on Pastoral Poetry and the Pastoral Ideal (Cambridge: Harvard University Press, 1975).

2 See Ellen Harris, Handel and the Pastoral Tradition (London: Oxford University Press, 1980) and the article by Geoffrey Chew in New Grove, Vol. , pp. 290-96. Dr. Chew is currently completing a book on the pastoral.

3. Charles Rosen  The Classical Style. New York: Norton, 1972, p. 163. "The pretension of Haydn's symphonies to a simplicity that appears to come from nature itself is no mask but the true claim of a style whose command over the whole range of technique is so great that it can ingenuously afford to disdain the outward appearance of high art. Pastoral is generally ironic, with the irony of one who aspires to less than he deserves, hoping he will be granted more. But Haydn's pastoral style is more generous, with all its irony: it is the true heroic pastoral that cheerfully lays claim to the sublime, without yielding any of the innocence and simplicity won by art.

Joseph Kerman. The Beethoven Quartets. New York: Alfred Knopf, 1976, p. 201. "None of the little phrases [from the Presto of the C# minor quartet] requires more than two different note lengths; their harmony tends to collapse into drones or unisoni; their shape hews rigidly to the simplest of all 8-bar patterns, comprising two very similar 4-bar halves with tonic

cadence typically even after the first half. I shall refer to phrases of this sort as 'doublets.' What is evoked here is not the opera house, but the village green or else the nursery...we are to swept away by the Volkston of the half-dainty, half-clownish country dance."

4. Ralph Locke discusses the problem in his Masters Thesis (University of Chicago, 1974) which is cited below. Mark Germer has written a series of stimulating studies dealing with the Bohemian pastoral mass and the pastorella including "On the Importance of the Pastorella," forthcoming in the Proceedings of the Smetana Centennial Conference, and "Missa Pastoralis Bohemica: Apotheosis of the Pastorella," delivered at the AMS National Meeting, Cleveland 1986, He is currently completing a doctoral thesis on the subject titled The Austro-Bohemian Pastoral Mass and the Popular Outreach of the Counter Reformation.

5. See for example the comparative lengths of the bibliographies for the pre-and post-19th century pastoral in the New Grove. There are only two entries for the 19th century, and neither deal with the general issue of pastoral at all.

6. Stephen W. Hawking. A Brief History of Time. Toronto: Bantam Books, 1988, p. 5.

7.. "Sweet friends to bed./A fortnight hold we this solemnity/In nightly revels and new jollity." Act V, Scene 1, 375-77.

8. Leo Marx. The Machine in the Garden. New York: Oxford University Press, p.25.

9. This may be related to the finding of a 15th century

coffins appear in pastoral paintings, as discussed by Erwin Panofsky in "Et in Arcadia Ego," in Pastoral and Romance Englewood Cliffs: Prentice Hall, 1969, pp.25-46. etc.

10. Henrik Ibsen. Peer Gynt. Translated by Kai Jurgensen and Robert Schenkkan. New York: Appleton-Century-Crofts, 1966, p. 82 (Act IV, Scene 5).

11. op. cit. pp. 82-83.

12. David Monrad-Johansen. Edvard Grieg. New York: Tudor, 1945, p. 176.

13. The use of drones to "set off" the pastoral is used with great frequency. We have examples of this in the waltz scene from Der Freischütz, the opening of Brahms' Serenade #1 in D, the examples from Mendelssohn and Beethoven we have already noted, in Der Meistersinger Act 3, and in several Chopin mazurkas.

14. See my "In Search of Czechness in Music," 19th Century Music, Vol. X, No. 1, Summer 1986, pp. 61-73.

15. As a closing note to this section updating the phenomenon into this century, I might cite the song from Kodaly's ultimate national opera Hary Janos. Written in 1927, when nationalism was almost fully played out in Eastern Europe, it represents one of the primary nationalist paradigms. The plot of the opera involves the familiar parable of the well-meaning peasant boy who leaves his humble village and finds success in the real world. The success, of course, corrupts him, and he must be rescued by his lovely sweetheart, a symbol both of virtue and the homeland.²⁵ For our purposes it is noteworthy that the most significant musical element in the opera is the drone, which is used to great effect in the opening scene.

praise the homeland and the beauty of nature, are all drone pieces of the kind which I would term updated pastorals. The musical language is more "modern" and the harmonic vocabulary somewhat richer, yet I would maintain that the relationship between harmonic stasis and the eternal peasant is inescapable.

16. A copy of the program of the concert is preserved in the Borodin archive. "In the silence of the monotonous deserts of Central Asia are heard for the first time the strains of a peaceful Russian song. From the distance we hear the approach of horses and camels and the melancholy notes of an Oriental melody. A caravan emerges out of the boundless steppe, escorted by Russian soldiers and continues safely and fearlessly on its long way, protected by the formidable military power of the conquerors. It slowly disappears. The tranquil songs of the conquerors and the conquered merge in harmony, echoes of which linger on as the caravan disappears in the distance.

17. There is evidence that Borodin thought quite carefully about the illusions he was creating. After 54 measures of the upper pedal e there is a descent to a for 6 measures, and then a return to e for another 30 measures. This is certainly because after a time one ceases to actually be aware of the e; the movement from a to e creates the illusion of having heard the tone continuously.

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19. Edward Said. Orientalism. New York: 1979, p. 1.

20. We find similar effects in numerous "Oriental" pieces such as Mussorgsky's "The Old Castle," for example.

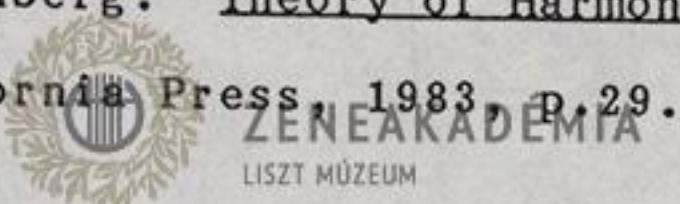
Exhibition, The "Song of India" from Rimsky-Korsakov's Sadko, Stravinsky's Ronde de Princesse from The Firebird, Borodin's own "Polevetsian Dances" from Prince Igor, and, of course, Cui's "Orientale."

21. Kerman, p.252

22. Hawking, p. 145.

23.. See also Alvin Toffler's introduction to Ilya Prigogine's Order Out of Chaos (New York: Bantam, 1984) where he discusses the "endlessly recurrent" concept of time in primitive cultures.

24. Arnold Schoenberg. Theory of Harmony. Berkeley: University of California Press, 1983, p.29.



MUSICAL EXAMPLES

Example 1

Allegro ma non troppo (d. 66)

Flauti

Oboi

Clarinetts in B
Sib

Fagotti

Corni in F
Fa

Violino I

Violino II

Viola

Violoncello

Contrabasso

Allegro ma non troppo (d. 66)

ZENEAKADEMIA

LISZT MUSEUM

5

Example 2

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Theseus. Aber kommt, Eure Täzende Epilog lässt laufen.
Theseus. Hal come, your Bergmäst; let your epiloguer clear.

Nº II. EIN TANZ VON RÜPELN. — A DANCE OF CLOWNS.

Flauti.

Oboi.

Clarinetts in A.

Fagotti.

Corni in E.

Ophicleide.

Timpani in E. II.

Violino I.

Violino II.

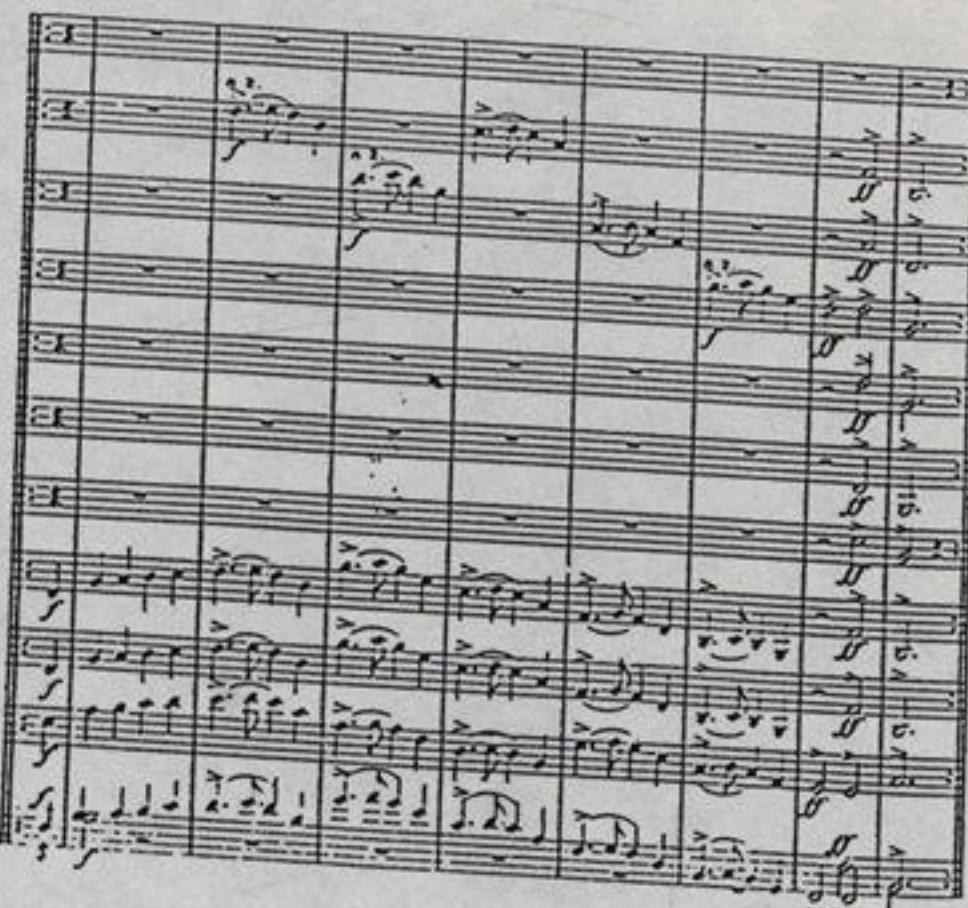
Viola.

Violoncello e Basso.

Allegro di molto.

Allegro di molto.

Example 3



Example 4

SUITE.

I.

Morgenstimmung.
Le matin. — Morning-mood.

Allegretto pastorale. J. 60. Edvard Grieg, Op. 46.

ZENEAKADÉMIA
LISZT MÜZEUM

Flauti.

Oboe.

Clarinetto in A.

Piccoli.

4 Corni in E.

Trumbe in E.

Trompete in E.

Violino I.

Violino II.

Viola.

Violoncello.

Example 5

14

ACT I

Scene 1

Mářenka, Jeník, Village folk

The village green. On one hand the inn. On the other a fair is being held.

Moderato assai $\text{J}=88$

LISZT MÜZEUM

Example 6

3-41 - On the Steppes of Central Asia
rec.

Allegretto con moto $\text{J}=92$

A. Borodin
1833-1887

2 Flauti

Oboe

Torino inglese

Clarinetti in A

2 Fagotti

4 Corni in F

Trombe in F

8 Tromboni

Impani in C-E

Violino I

Violino II

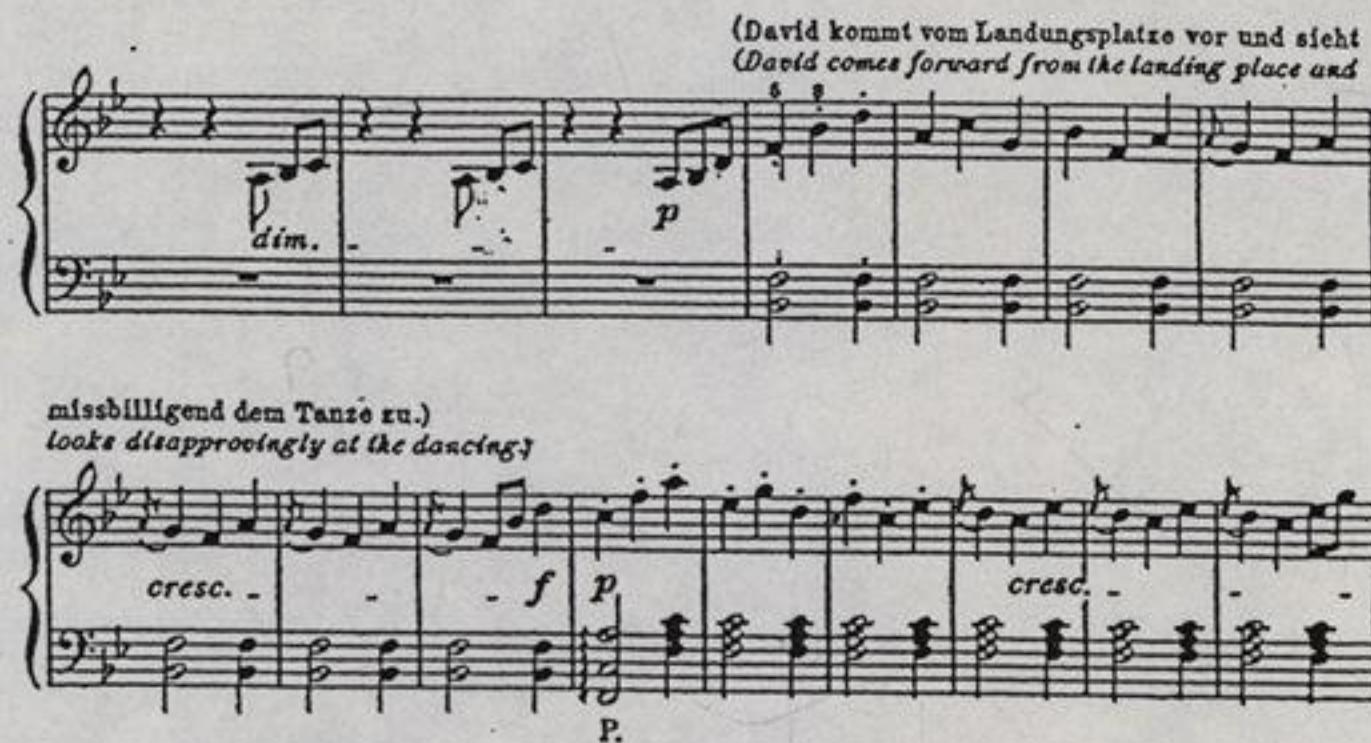
Viola

Violoncello

Contrafagotto

Example 7

(David kommt vom Landungsplatze vor und sieht
(David comes forward from the landing place and
missbilligend dem Tanz zu.)
looks disapprovingly at the dancing.)



Example 8



ZENEAKADÉMIA
LISZT MÚZEUM



Example 9

bold und sprach so lieblich traut zu mir.
fair, nor spake with charm so dear to me.
GURNEM.

Das ist Char-frei-
That spell Good-fri-

piu p pp p pp

t.c. P.

Oh We-he, des Höchsten Schmerzentags! Da soll - te
A-las then, the day of woe and pain! Now should it

tagk-Zauber, Herr! expressivo
day worketh, lord!

cresc. f s f s

ZENEAKADÉMIA
LISZT MÜZEUM

Example 10