

MUS 735

Discussion - Hitchcock, Chapter 6

Jim Novak

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Paying special attention to Hitchcock excerpt pp.150-170 The Second New England School: The Americanization of the cultivated European tradition: John Knowles Paine, (1839-1906) George Whitfield Chadwick (1854-1931) Horatio Parker (1863-1919), Edward MacDowell (1860-1908) Listen to a work or two by each and register your comments regarding this music. Post at least two examples to share with your classmates along with your commentary on the specific examples.

I began this project by listening to the Mass in D Minor, Op. 10 by John Knowles Paine, focusing on the Kyrie. What a wonderful work! It very much reminded me of Beethoven's Mass in D Major, if just slightly less ambitious. The Kyrie was set in D Minor, and began mysteriously, building to the entrance in the altos and tenors. Fugue is implemented throughout the work, and at times the choir alternates quickly between homophony and polyphony, creating so many little moments of tension and release.

<https://www.youtube.com/watch?v=ZDfgSHVXkHs>

I listened to "Jubilee," from *Symphonic Sketches* by George Whitefield Chadwick. This piece was so energetic, lively, and had a constant sense of forward motion. I heard much more chromaticism than in Paine's music, but at the same time, there were moments of very pentatonic, almost frontier-like melodies. It reminded me of something I might hear in an old pioneer movie. Emotion was evident throughout this movement, but it felt more complex than the Kyrie of Paine's Mass in D Minor. The move to Romanticism is evident here.

<https://www.youtube.com/watch?v=DGD7nKGvQE4>

The next piece I listened to was Horatio Parker's Organ Concerto (1902). This music really continues the move to Romanticism, as there is so much more emotion here than in Paine's music. Paine's music isn't without emotion and feeling, but it is so much more powerful in Parker's music. The form may have been evident, but I had a difficult time discerning it, which is also indicative of the influence of Romanticism. I felt a much larger sense of grandeur and longing than in any of the music of Paine or Chadwick.

<https://www.youtube.com/watch?v=G3psBdm57Z8>

The final piece I'd like to briefly discuss here is Edward MacDowell's *Woodland Sketches, Op. 51*. This ten-movement work for piano paints pictures of various places or objects. The move into

Romanticism is continued through MacDowell's work, with a continued emphasis on chromaticism, emotion, programmatic writing, lack of a clear form, and more extremes in tension and general motion. My favorite movement, by far, was the first: *To A Wild Rose*. It is absolutely beautiful, and very delicate both in terms of melody and tension/release.

<https://www.youtube.com/watch?v=cd6xnP5K7XI>

I really appreciated listening to the composers in chronological order for this discussion! While there certainly was feeling and emotion in Paine's composition, it seemed more calculated and procedural, and maybe not as genuine as any of the others I listened to. You can really hear the transformation that took place during the Romantic Era.