TODAY

Finish: Virgil Thomson, *Four Saints in Three Acts*
   a. *Four Saints in Three Acts* (Composed 1927–28; Premiere 1934)
      i. How Many Saints Are There In It?
         ii. (There are Very Many Saints in it)
   b. **Discussion:** Musical (and Text) Style and Musical Development
      i. A Rose is a rose is a rose is a rose
         ii. Harmony? Counterpoint?
         iii. Modernist composition or starkly reactionary?
   c. Performances and Reception
      ii. Long run
      iii. Seldom revived

Short lecture: WWII and Zero Hour
Differences among American and various European responses to the war

**The Continued Tonal Tradition I: Britten and Barber**

Britten, *Knoxville: Summer of 1915*, presentation by Rajiv
Britten, *Peter Grimes*, beginning of discussion (probably to be continued into Shostakovich hour)
Rejecting the Rejection of the Avant-garde?
   Adolf Loos, “Ornament and Crime,” (1908)
   Clement Greenberg, “Avant-garde and Kitsch” (1939) and later refinement.

**The Continued Tonal Tradition II: Shostakovich**

**Listening:**
Symphony no. 7 in C major, “Leningrad,” (op. 60) (1941), mvmt 1.
Score: Mu Sh82 sy7
CD: Sh82 sy1 a
String Quartet no. 8 in c minor (op. 110) (1960)
Score: Mu Sh82 quas a (vol. 2)
CD: K925 bla

**Reading:**
Morgan, pp. 244–50
Shostakovich, from *Testimony*, pp. 132–36 in Strunk v. 7

**Of Further Interest:**
Oliver Messiaen

Listening:
Messiaen, *Quartet for the End of Time* (1942), mvmts. 1, 3, 6, 8
  Score: Mu M563 qua
  CD: M563 qua a
  Score: Mu pts M563 etu mod
  CD: M563 piamu a

Presentation: Messiaen, *Oiseaux exotiques* (1959)
  Score: Mu pts M563 ois
  CD: M563 instmu d

Reading:
Morgan, pp. 333–45.

Further Reading:
Anthony Pople, *Messiaen, Quatuor pour la fin du temps* (Cambridge Univ. Press, 1997)