

3. (9/14) OUTLINE

1. Stravinsky, Finish
2. Béla Bartók (1881–1945)
 - a. Folk traditions
 - b. Fourth String Quartet (1928)
 - c. *Music for String Instruments, Percussion and Celesta* (1936)
3. Maurice Ravel (1875–1937)
 - a. *Ma mère l'oye* (1911–12)
 - b. *Bolero*

Next Session

Listening:

Hindemith, *Symphony in B \flat for Band* (1956), focus on mvmt. 1 but listen to all three at least once to see how they use material from mvmt. 1 (Recording: Un336 emb; Score: Mu H584 syB)

Kurt Weill [and Bertolt Brecht] opening scenes (1–6) and “God Comes to Mahagonny” (scene 19) from *Aufstieg und Fall der Stadt Mahagonny* (*The Rise and Fall of the City of Mahagonny*) (1929 based on material from 1927) (Video recording: DVD W249 auf; Score: Mu W249 auf pv; Recording with text: CD W249 auf)

Reading:

Morgan, pp. 220–35 (“The Influence of Politics: Germany: Hindemith and Weill”)

Hindemith, “Atonality and Polytonality” from *The Craft of Musical Composition*, trans. Arthur Mendel (NY: Associated Music Publishers, 1942), pp. 152–56. (Also read the funny statement by Kurt Weill about Wagner, on the same page)