

Coda: On My Six Experiments in Conjoining (and Contrasting) Two Composers

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In the preceding essay in the present issue of *Music & Musical Performance* and in four other essays published here or elsewhere (see bibliography),¹ I undertook a minor experiment: each essay compares and contrasts two different composers, usually focusing on one piece by each of them. (A partial exception is the essay about Bartók and Janáček, which operates more consistently at the broader level, including questions of life, career, involvement with oral traditions, and compositional output.)

I have sometimes mused that each of these is an essay “in the form of a pair.” Admirers of the music of Erik Satie (1866–1925) will recognize this as a pun on the composer’s suite for piano, four hands, *Three Pieces in the Form of a Pear* (“Trois morceaux en forme de poire,” 1903). Satie has been recognized as a formative figure in the transition of Romanticism to the generalized concept of “Modernism” via Impressionism and Dadaism. (Satie was friendly with Tristan Tzara, a central figure of Dadaism in Paris.) The present article amounts to an extended Coda reflecting on issues raised in those previous six experimental pairings. It will return to Satie as it nears its conclusion.

The six essays, which have been published here or elsewhere (see list below and bibliography), do not treat Satie’s familiar and often ironic masterpieces. Nor do they compare Satie with any of his fin-de-siècle colleagues such as Debussy or Ravel. Rather, they examine the works of European composers, celebrated and obscure, younger and older, in convenient pairs. (I array them here and in the bibliography in rough chronological order of the composers involved. The first essay involves two composers whose lives were separated

1. The bibliography presents relevant writings, starting with my book on the impact of Ossian on music, and continuing with the six essays in each of which I pair two composers. They are given in the same order in which they are arrayed in the present article, which is to say largely chronological by composers rather than by date of publication. (The Bartók-Janáček essay is shown in all three somewhat different published versions.)

by more than a century; I have “slotted” it according to the dates of the earlier of the two composers, Alfred Julius Becher.)

1. Becher and Busch (*The Musical Times*, 2022)
2. Spohr and Weber (*Journal of Musicological Research*, 2024)
3. Hiller and Lachner (*Music and Musical Performance*, 2022)
4. Celega and Biarent (*Ad Parnassum*, 2022)
5. Hopekirk and Gurney (*Music and Musical Performance*, in the present issue—2024—immediately preceding this Coda), 2024
6. Bartók and Janáček (*Bartók Perspectives*, 2000)²

By nationality the composers are as follows, in alphabetical order: Bartók (Hungarian), Becher (German), Biarent (Belgian), Busch (German), Celega (Italian), Gurney (English), Hiller (German), Hopekirk (Scottish-American), Janáček (Czech), Lachner (German, also active in Austria), Spohr (German), Weber (German).

The principal feature of the study is the treatment of composers, familiar and unfamiliar, in this way (by pairs) as an alternative to the conventional analysis of single artists and/or their works. In general, historical musicology has resolutely followed the principle, fostered by the essential purpose of Romanticism, of studying individuals and their works. Even allowing for original and concentrated research in these studies, there is always the danger of isolating the main subject from contemporary, like-minded or rival figures of significance, of privileging detailed “life and work” over similarities with and differences from contemporaries, or even earlier models, within a comparative scrutiny.

Contrasting pairs of significant as well as lesser-known figures has the virtue of avoiding such hazards, placing both composers in the context of his or her time yet still allowing for their import beyond individual limits. The pairings reveal not only the comparative detail of style and idiom but also social and political contrast, as those composers born around 1800 encountered a world in which a belief in the conservative pre-1848 political order battled it out with radical progress in armed struggle and revolution as well as in ideological rifts: a world ripe for drastic change, not only in political and social organization but also in spiritual health.

2. See bibliography for full citations of all six of these essays. I published three somewhat different versions of the Bartók/Janáček study. The one in *Bartók Perspectives* is most directly analogous to essays 1–5 in that it specifically compares and contrasts one work by each of two composers: Bartók’s *Concerto for Orchestra* (1943) and Janáček’s *Sinfonietta* (1926).

The somewhat artificial division between “Romanticism” and “Modernism” has resulted from the belief in linear progress, social hierarchy, and consistency—faults of an idealist obsession with order, classification, and taxonomy. In truth, musical styles change at times imperceptibly, not only with individuals and innovative technology but also with musical life in society as a whole.

Taste and fashion develop occasionally by stealth, sometimes abruptly, and the stylistic transitions for major composers such as Richard Strauss (1864–1949), Igor Stravinsky (1882–1971), or Arnold Schoenberg (1874–1951) are well-known and have been much discussed: at one moment arch-Romanticists, at another innovative Modernists—artists who, after achieving fame with sensational works such as *Elektra* (Strauss, 1909), *The Rite of Spring* (Stravinsky, 1913), or *Pierrot Lunaire* (Schoenberg, 1912) returned, on occasion, to a traditional “classicism” in *Arabella* (Strauss, 1933), *Dumbarton Oaks* (Stravinsky, 1938), or Chamber Symphony no. 2 in E-flat minor (Schoenberg, begun 1906, completed 1939).

Stravinsky’s epochal modernism in *The Rite of Spring* dissolved, first, into Neoclassicism in the 1920s and 1930s and then dodecaphony after he discovered the music of Anton Webern (1883–1945). Parallel with these shifts in individual composers such as Stravinsky and Schoenberg were the social upheavals of the post-World War I European society: the conflict between “idealized statist systems” such as Communism and Fascism, the ideological nonsense of “entartete Musik” (debased music) under Nazism, and the prescriptions of Stalin against “anti-Soviet” Modernism.

Conjoining Pairs of Composers

The half-dozen pairings that I have offered to the reading public provide a counterpoint to studies of individual composers (both greater and lesser) or particular works by them. I have conjoined the composers in pairs because they are either contemporaries or have a deep-rooted characteristic in common, such as the anti-autocratic stance of Alfred Julius Becher and Adolf Busch, two composers separated by some eighty years but inheritors of, primarily, the legacies of Beethoven (Becher) and Brahms (Busch).

The first four pairs of essays also stem from the enthusiasm of Johann Gottfried Herder (1744–1803) for the poems of the early Celtic medieval poet Ossian as compiled, translated, and adapted by James Macpherson (1736–1796). These poems, gathered and translated by Macpherson into English from the original Gaelic, were mainly from the traditional oral culture in which Macpherson was born and raised. They first appeared under the title *Fragments of Ancient Poetry* (Edinburgh, 1760), generating keen interest throughout continental Europe and inspiring music, poetry, and the visual arts. They have been a major factor in the formation of what became known as the Romantic Era.

Over three hundred music compositions—operas, songs, cantatas, symphonic poems—took their impetus from Ossian. And one orchestral piece in particular—performed, recorded and broadcast countless times since it was composed—remains a memorable token of its young composer’s visit to the isle of Staffa (in the Inner Hebrides) and the famous cavernous landmark there in 1829: Felix Mendelssohn’s Overture, “The Hebrides” (or “Fingal’s Cave,” 1832).³

A more modern counterpart to the influence of Ossian, one could argue, is the American poet Walt Whitman (1819–1892), whose poetry has already inspired dozens of composers, British and foreign as well as American. The essay (in the present issue of *Music & Musical Performance*) on Helen Hopekirk and Ivor Gurney illustrates how Whitman’s work, especially those poems wrought around the American Civil War, influenced masters such as Frederick Delius, Gustav Holst, and also Ralph Vaughan Williams, with whom Gurney studied after returning from the trenches of World War I.

Both Hopekirk, a fine concert pianist whose later compositions began to show the influence of Debussy, and Gurney, a poet as well as a composer whose songs link him to older English masters such as John Dowland, saw in Whitman’s short poem “Reconciliation” a searing emotion that caught their creative imagination.

The Order of Pairings

The order of the present essays is not chronological but rather relates to individual issues, moral or political, even when the composers are separated by more than a generation (as is the case with Alfred Julius Becher and Adolf Busch, who shared an antipathy to political authoritarianism in Germany). Other contemporaries—amicable rivals such as Louis Spohr and Carl Maria von Weber—were determined to forge a national idiom, particularly of opera, for the nascent Germany: in a parallel situation Béla Bartók and Leoš Janáček, who separately made field studies of the Central and East European folk culture in which they were immersed, determined not to abandon these roots in forging memorable works that transcend accusations of being merely derived from “folk music”; the two, indeed, have long escaped typecasting as “nationalist” or “folklore” composers.

A radical difference in political affiliation, however, is evident in the case of Nicolò Celega and Adolphe Biarent, relatively obscure but productive composers at the turn of the twentieth century. Both composed orchestral tone poems based on narratives from Ossian: Celega, who worked for the publisher Ricordi in Milan, became friendly with one of the

3. James Porter, *Beyond Fingal’s Cave: Ossian in the Musical Imagination* (Rochester, NY: University of Rochester Press, 2019; corrected paperback edn., 2022).

company's protégés, the royalist Brazilian composer Antonio Carlos Gomes (1836–1896). Parallel to Gomes's position in Brazil, Celega was a supporter of monarchy in Italy, while Biarent, in contrast, chose to live in the largely socialist town of Charleroi, founding a music academy there; this allowed him to avoid the rather hothouse atmosphere of Brussels where he had spent his student years before winning the Belgian Prix de Rome for his cantata *Oedipe à Colonne* (1901).

Although Celega and Biarent seem not to have known each other personally, the social connections between Italy and Belgium were beginning to be important economically, especially when, later in the 1920s, thousands of unemployed Italians emigrated to work in Belgian factories. The major musical influences that came to bear on Biarent, however, were those from his youthful travel in Central Europe and his exposure to symphonists such as Richard Strauss and Anton Bruckner. Biarent's overture (*Fingal*, 1894) and symphonic poem inspired by Ossian (*Trenmor*, 1905) can be seen as forerunners to his later chamber works written during World War I, when Belgium was overrun (again) by a German army that had caused the appalling destruction of cultural monuments during the Franco-Prussian conflict of 1870.

“Romantic” and/or “Modernist”

The point about both the well-known pieces that I have mentioned thus far and the much less familiar ones described in my six pairing-essays is that they often may seem superficially “Romantic” or “Modern” yet somehow resist easy classification because of original touches in harmony, melody, or their instrumental character. This is particularly evident in the compositions made outside the German orbit just before or around the time of World War I, such as these tone poems of Celega (*Il cuore di Fingal*, 1895) and Biarent (*Trenmor*, 1905) based on characters and events in Ossian and the Whitman settings by Hopekirk (1915) and Gurney (1919).

This is not to deny that, at the same time, their contemporaries Janáček and Bartók could complete operas that mirrored or criticized the failings of nineteenth-century life and society in Central Europe, whether at the aristocratic (*Bluebeard's Castle*, 1911, premiere 1918), peasant (*Jenůfa*, 1904), or bourgeois level (*Kát'ya Kabanová*, 1921), all of these thematically driven by literary sources. It is also true that East-Central Europe (and Russia) was prone at that time to violent revolution as class struggle and nationalist currents swept away the crumbling Austro-Hungarian Empire.

Overall, then, it seems clear that a simple linear model of artistic “progress” in music based on an assumption of increasing complexity in sonic construction (horizontal or vertical) cannot be sustained. The idea that a novel and illuminating creativity can only be

achieved through a gradual maximization of abstract novel construction has hardly taken even the most discriminating public with it—for all the analysis of “why” such “cutting-edge classical” music has played to half-empty concert halls.

“Modern” or “modernist,” indeed, is an ambiguous term when applied to the arts, for, like local or national cuisine, an art such as music does not progress in a linear fashion, only change according to several factors: individual talent, a novel or imaginative combination of tones, convincing lines of communication, and a receptive context built, not necessarily on material wealth, but on willingness by audiences of all social classes to open the mind to familiar sounds that have been given novel shape and content. It does not have to be atonal, for example; “atonal” was a fashion already in 1900.

And so, these conjoined composers mostly represent a world in which they are not alone but are seeking, with colleagues, to forge a fresh language after the self-indulgence of chromaticism. Even in the earlier case of Spohr, Weber, and in the later one of Janáček or Bartók, each of them had to consider his fellow composers, sometimes with sympathy (Janáček on Bartók’s mother’s political displacement following the Treaty of Trianon, 1920) or friendly amusement laced with criticism (Spohr on Weber’s hectic life as a travelling piano virtuoso). Behind these postures we see the composers grappling with a rapidly changing world in which the security of aristocratic patronage was being threatened again, even after the French Revolution, and had resulted in reaction by repressive figures such as Metternich in Imperial Austria, who issued laws against student groups (*Burschenschaften*) through the Carlsbad Decrees of 1819. Franz Schubert and his contemporaries suffered from such an atmosphere.

The Congress of Vienna in 1815 had never conquered the desire for more individual and collective freedoms, as is evident in the mini-revolutions in Germany and elsewhere up to 1848. The Austrian, Prussian, and Russian empires that had denied self-determination to Poland and other distinct ethnic groupings of East-Central Europe came to an end in the slaughter of World War I. The endless wars and funerals brought forth sympathetic commentary from composers such as Ferdinand Hiller and Vinzenz Lachner. But the formation of a genre such as opera in these circumstances of budding German nationalism allowed it to flourish under composers such as Carl Maria von Weber, who gained his experience of opera as Director at the Estates Theatre in Austrian Prague, where he had to learn Czech in order to communicate with the stage personnel.

Multiplicity of Languages and Cultures

We tend to forget, in other words, the multiplicity of cultures and languages of Central Europe that, in the end, boiled over before and after World War I. Bartók, Busch, and

Janáček all experienced that war's privations. And in that war, too, composers such as Helen Hopekirk and Ivor Gurney found in Walt Whitman's poems of the American Civil War era a painful echo that inspired their settings for voice and piano accompaniment. Indeed, it could be said that the conflicts that occurred throughout the later nineteenth century—the Franco-Prussian War of 1870–71 and its aftermath in World War I—have provided the backdrop for most of these six essays.

The so-called Romantic Era, then, was one of contrast, often violent, with the apparent order, balance, and manners of the Enlightenment that preceded it. A hereditary aristocracy, having been aided by Napoleon, clung to power even after the revolutions of 1848, supporting, or denying support, to the arts. For example, Spohr's loyalty to the ideals of the 1848 revolution caused him difficulty with his princely employer, who resented his Freemasonry membership.

It would be false, of course, and restrictive to treat as meaningful symbols of Romanticism so many composers either of German nationality or training. French Romantic music, founded by Berlioz but developed into somewhat less energetic and visionary paths by Gounod, d'Indy, Saint-Saëns, and others, would in time be revitalized, via fluent masters such as Fauré and Massenet; by the budding Modernism of Debussy, Ravel, Satie; and; even more radically, Messiaen; while in Italy, Rossini's and Verdi's brilliant genius for operatic drama allowed their Late Romantic successors such as Mascagni or Puccini to exploit sometimes sensational themes in their richly melodic operas (for example, *Cavalleria rusticana*, *Tosca*, *Madama Butterfly*), a vein carried forward by such as Gian-Carlo Menotti. But Modernism in Italy, often influenced by Viennese developments and linked to a political stance, was not slow to follow: in the elegant dodecaphony of Luigi Dallapiccola and the even more radical music of younger contemporaries such as Luciano Berio or Luigi Nono. But this must be viewed against an opposing tendency that has some relation to Satie: namely the popular minimalism of Ludovico Einaudi (b. 1955).

In Russia, Tchaikovsky, Borodin, Balakirev, Rimsky-Korsakov and Mussorgsky championed themes of national or historical significance (for example, *Boris Godunov*), as did the curious figure of Rachmaninoff whose music, like that of Richard Strauss, was to deny the theosophical Modernist Alexander Scriabin as the authentic successor to Romanticism, not only in the familiar piano concertos but also in his setting of Russian Orthodox liturgy (the *All-Night Vigil* for a *cappella* chorus). Even Rachmaninoff's later contemporary Shostakovich owed a great deal, in his symphonies, to Gustav Mahler's occasional use of irony, an irony that in turn Bartók was to exploit with his parodying of Shostakovich's Symphony no. 7 in the fourth movement of the *Concerto for Orchestra*.

Multiple Currents of Thought and Feeling

To some extent, the composers discussed here represent the multiple currents of Romantic thought and feeling more broadly than the well-worn rivalry of Brahms and Wagner, conservative versus progressive, or that of Brahms and Tchaikovsky. The multiplex direction of Romanticism can draw attention, rather, to the earlier competitiveness of Spohr and Weber who, in their way, adumbrate the growing tension between purely instrumental music (Brahms) and the grandiose *Gesamtkunstwerk* that Romantic opera was to become with Wagner and his followers in Germany.

All this is known. But we can perhaps detect the diverse currents of Romanticism's progress more clearly when we leave on one side the well-known and celebrated figures such as those mentioned above and examine some composers who found their own way through the Romantic morass, the debatable ground that Mozart left behind in his last three symphonies and Beethoven in his Ninth.

Spohr and Weber were obviously two of those, as were Becher, Busch, Hiller and Lachner—just as literary themes were playing an increasingly dominant and prophetic role in a European world torn apart by armed conflict. It is no surprise to find such conflict mirrored in the settings of Walt Whitman's American Civil War poems by Hopekirk and Gurney, in the deeply-felt late works of Adolphe Biarent, in World War I, as well as in the attempts by Bartók and Janáček to rescue the doomed folk cultures of the Danube Basin before they were snuffed out by the guns of that devastating war.

The navel-gazing and complacency of Late Romanticism, however, led inevitably to excess and expansionism, and to the social and moral decline (*Untergang*) apostrophized by the historian Oswald Spengler. And the advent of psychological investigation by Sigmund Freud (who was suspicious of music) and others posed further questions for a world in which individual feelings of guilt played such a prominent part. But the embrace of Modernism was already under way while the post-1848 cultures of Europe were still grappling, in 1914–18, with problems of national identity and political borders. In this sense the composers were, to some extent, the prophets of rescue, of something leaner and less comfortable for the wealthier bourgeois classes that had little or no taste for revolution, artistic or otherwise.

Modest visionaries such as Adolphe Biarent have been, as a result, underrated in charting symbolically both political aggression from abroad and lack of musical resource or education in provincial Belgium. Likewise, and more prominently, Janáček in “provincial” Brno not only founded a organ school there; he forged an instrumental (and vocal) idiom in his first opera, *Jenůfa*, that the musical powers in Prague, even after Czechoslovakian

independence, at first criticized in particular for its allegedly awkward orchestration (now fortunately restored).

The political and financial dominance of capital cities in Western Europe has not always worked to serve the country they represent as a whole: apart from Austria, Germany and Italy, where regional duchies and principalities each had built their own musical life through rivalry from the seventeenth century onwards, this did not happen everywhere. That serious composers such as Biarent and Janáček could show loyalty to their provincial centers demonstrates that sheer talent was able to overcome the arrogance of capital cities and historical powerbrokers like Zdeněk Nejedlý (1878–1962), Minister of Culture and Education in Czechoslovakia, an advocate for the supremacy of Smetana as the country's leading composer. He would continue under the new Communist regime after the putsch of 1948 to deny both Dvořák and Janáček equal status to Smetana, in whose birthplace the communist critic was also born.

Response of Composers to European Schisms

These examples indicate some of the schisms, ideological and musical, that were to tear Europe apart in World War I. That they affected composers is evident from the final two pairings, those of Bartók and Janáček, and Gurney and Hopekirk. Although Gurney was the only one to actually serve in the trenches as an enlisted soldier, the anti-fascist Bartók was eventually forced to flee his native Hungary for the United States. Hopekirk and Janáček, less immediately involved, found ways to ameliorate the conflict: Hopekirk, living in relatively comfortable Boston, gave fund-raising concerts for the benefit of Allied soldiery at the front while writing her setting of Whitman's poem; Janáček who, as a Russophile was outspokenly anti-Austrian imperialism, finished composing his rhapsodic tone-poem *Taras Bulba* (1915–18; premiered 1921), a piece inspired by Nikolai Gogol's nationalistic novella of 1842.

To conclude: by returning to the opening of this essay we might as well ask what Satie was doing at this time? His masterpiece, first performed at the Théâtre Châtelet, Paris on May 18, 1917, was *Parade*, a ballet in one act with scenario by Jean Cocteau, choreography by Léonide Massine for Diaghilev's Ballets Russes, with costumes and sets by Picasso. Ernest Ansermet conducted the orchestra. Cocteau, moreover, had conceived the ballet after hearing Satie's *Trois morceaux en forme de poire*.

So this essay comes full circle: back to Satie and to crucial literary works of the time such as Joseph Conrad's *Nostromo* (1904), James Joyce's novel *Ulysses* (1922), or Marcel Proust's *À la recherche du temps perdu* (1913–27), that foresee an end to the individual heroism which had been the ideal of nineteenth-century Europe, an ideal wilting in its later phases

under the weight of luxury and decadence. *Parade*, in a sense, foresaw postmodernism by its aversion to traditional modes of plot and expressiveness. On another level of revolutionary aspiration composers too were prophetic, moving away from or rejecting traditional tonality: Schoenberg had published his Three Piano Pieces, op. 11, in 1909, Alban Berg his String Quartet, op. 3, in 1910, and Stravinsky's *Rite of Spring* (1913) was soon to follow.

But as Janáček is said to have remarked, "folksong knows no atonality." Tonality would not be left behind, like some relic, in the Central European compulsion to privilege an originality of increasing abstraction and structural complexity. But the public who attended concerts of "new music" often resisted novelty, as in the notorious *Skandalkonzert* in Vienna (1913) when Berg's *Altenberg Lieder* were performed; fistfights broke out, and similar reactions to novel compositions were characteristic of the decades 1910–30, in the US as well as Europe. Even Bartók's lurid ballet pantomime *The Miraculous Mandarin* (composed 1918–24) brought admonition from Konrad Adenauer, the mayor of Cologne where the premiere took place in 1926, and further performances there were banned. The ban was not, I believe, directed wholly at the music but it was certainly as much at the plot and action of the ballet.

Influenced by evolutionary theory and the relentless advance of chromatic harmony from late Mozart through Spohr and Wagner, many composers came to believe that a completely "new" music, constructed on a principle utterly different from traditional tonality, should prevail, and for a time Viennese experiment rode high in the originality stakes. There is no question that Anton Webern, for example, invented a sound world of delicate complexity—inspired, often, by his love of the natural world—that was in stark contrast to the elephantine works of late Austro-German Romanticism, and even to his own early composition for string quartet, *Langsamer Satz* (1905). Parallel to Webern, Bartók's "Night Music" pieces (e.g. in the "Out of Doors" Suite, 1926) display a similar devotion to capturing the elusive sounds of the natural world; and indeed on hearing Bartók's music, Webern commented that the composer was on a similar compositional path to him and his Viennese colleagues. Audiences and critics in both Europe and the US nevertheless had difficulty in accepting that these extraordinary sounds were music at all.

Conclusion

As some of these essays show, however, composers at the time of World War I could still fashion convincing pieces that were beginning to reveal the limitations of conventional tonality; but the creators did not, at the same time, abandon the roots of traditional tonal thought and feeling, giving it new life and vitality. Without recourse, on the other hand, to the eccentricity of Satie and Dadaism or to Viennese experimentalism, they represent a

different kind of transition: namely, how tonality could absorb influences from both fellow composers and lowly popular sources such as folk music, renewing and revitalizing a fundamental resource without at the same time resorting to standard formulas or courting what they and their middle-class audiences may have assumed, in the anti-heroic, mocking world of *Parade*, an artistic undertaking without a future.

If that were their conclusion, how wrong they were. That the future arrived in the mid-to late-twentieth century in the playful person of John Cage or the minimalists of Europe and North America (rather than the hermetic worlds of Boulez and Stockhausen) is a tribute to the foresight of Satie and his colleagues. But these diverse paths have not been the only solutions to the perpetual question of how and whether traditional tonality as a compositional resource can still, like a chameleon, adopt, adapt, or transform itself into a renewed, potent instrument of human communication.

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Abstract

The author has previously published six essays, each based on a novel technique: pairing one piece each from two different composers, in an attempt at teasing out important implications of these (mostly little-known) works. These implications would have been harder to glean if one focused instead, as is normally done, on a small number of oft-performed canonical works by a few great masters.

The present “Coda” offers reflections on the implications of those six essays for a continuing exploration of important themes in the history of Western art music, including romanticism, modernism, “progress,” tonality, text-music relations, and nationalism (including the relationship of a composer to his or her land of origin).

Keywords: Alfred Julius Becher, Adolf Busch, Ludwig (Louis) Spohr, Carl Maria von Weber, Ferdinand Hiller, Vinzenz Lachner, Nicolò Celega, Adolphe Biarent, Helen Hopekirk, Ivor Gurney, Béla Bartók, Leoš Janáček, Ossian, James MacPherson, Scottish folklore, Celtic folklore, Johann Gottfried Herder, nationalism and music, modernism and music, romanticism and music, nineteenth-century music, twentieth-century music, music and war, Walt Whitman, music and poetry, art song, symphonic poem, German lieder, tonality in music, progress in music

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