

BOHUSLAV MARTINU'S *HALF-TIME*: A REPRESENTATION OF PARISIAN MUSICAL
ECLECTICISM OF THE 1920S

by

RACHEL McCORMICK CVOROVIC

(Under the Direction of David Haas)

ABSTRACT

Bohuslav Martinu's *Half-time: Rondo per orchestra* was the first major work the composer wrote after moving to Paris in October 1923. In this thesis, I challenge the initial critical perception that the work is exceedingly Stravinskian in style through a score examination that will reveal that the work is instead a fusion of numerous styles popular in 1920s Paris. Alongside a Stravinskian influence, elements of futurism, Impressionism, Satie's aesthetic, and possibly neoclassicism are evident. As such a fusion, *Half-time* serves as a representation of the eclectic trend within Parisian music of the 1920s. This eclectic trend emerged as a result of the musical search for a response to the stylistic indulgences of the Romantic period. A reconsideration of the relevant resulting trends and a review of their application to *Half-time* will offer a new insight into the composer as well as Parisian music of the 1920s.

INDEX WORDS: Bohuslav Martinu, *Half-time*, eclecticism, Paris, 1920s, Igor Stravinsky,
music

BOHUSLAV MARTINU'S *HALF-TIME*: A REPRESENTATION OF PARISIAN MUSICAL
ECLECTICISM OF THE 1920S

by

RACHEL MCCORMICK CVOROVIC

B.A., The University of Georgia, 2000

A Thesis Submitted to the Graduate Faculty of the University of Georgia in Partial Fulfillment of
the Requirements for the Degree

MASTER OF ARTS

ATHENS, GEORGIA

2004

© 2004

Rachel McCormick Cvorovic

All Rights Reserved

BOHUSLAV MARTINU'S *HALF-TIME*: A REPRESENTATION OF PARISIAN MUSICAL
ECLECTICISM OF THE 1920S

by

RACHEL McCORMICK CVOROVIC

Major Professor: David Haas

Committee: Adrian Childs
David Schiller

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
August 2004

DEDICATION

For my good friend and mentor, Dr. David Haas

ACKNOWLEDGEMENTS

I would first like to acknowledge my major professor, Dr. David Haas. He has been incredibly patient, encouraging, and generous, and I am forever grateful that I have been so fortunate to study under him. Thank you. I also extend much thanks to Bill Coscarelli, head UGA music librarian, who sparked my interest in Martinu and has always been eager to help whenever needed. I would also like to acknowledge my committee members, Dr. David Schiller and Dr. Adrian Childs, for the many hours each has spent not only helping me with this project, but with my overall success as a graduate student.

I owe much thanks to friends and family who have supported me through this process. My husband Dragan never let me lose hope that I could and would finish this project and always reminded me that I was more capable than I thought. My mother-in-law Ana never failed to fulfill her motherly obligations of checking in on my progress. Endless thanks go to Terry Dean for teaching me the complicated ways of Finale and always being interested in how my research and writing were going. Finally, I would like to acknowledge my parents for never questioning my choice of a career in music. I am the only person I know who was not only encouraged to pursue music, but expected to do so. Thank you for making my life that much easier.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF EXAMPLES	vii
CHAPTER	
1 INTRODUCTION	1
2 MARTINU'S BACKGROUND AND PARISIAN MUSICAL ECLECTICISM OF THE 1920S.....	9
3 THE ECLECTICISM OF <i>HALF-TIME</i>	40
BIBLIOGRAPHY	63

LIST OF EXAMPLES

	Page
Example 1: mm. 377-383, <i>Half-time</i>	41
Example 2: Reh. No. 33, <i>Petrushka</i>	41
Example 3: mm. 210-6, <i>Half-time</i>	43
Example 4: Reh. No. 13, <i>Rite of Spring</i>	43
Example 5: mm. 149-152, <i>Half-time</i>	44
Example 6: 4 measures before Reh. No. 48, <i>Rite of Spring</i>	45
Example 7: mm. 295-8, <i>Half-time</i>	47
Example 8: Reh. No. 60, <i>Petrushka</i>	48
Example 9: mm. 1-2, <i>Half-time</i>	48
Example 10: Reh. No. 76, <i>Petrushka</i>	49
Example 11: Reh. No. 121, mm. 4-8, <i>Rite of Spring</i>	51
Example 12: Reh. No. 123, <i>Rite of Spring</i>	51
Example 13: mm. 61-9, <i>Half-time</i>	51
Example 14: mm. 222-229, <i>Half-time</i>	53
Example 15: mm. 15-39, <i>Half-time</i>	55-57
Example 16: mm. 48-9, <i>Half-time</i>	58
Example 17: mm. 303-4, <i>Half-time</i>	59

CHAPTER 1

INTRODUCTION

“Je ne parle que pour mémoire du *Half-time* de Martinu, vraiment trop directement inspiré de *Petrushka*.”¹ Such was the consensus among virtually all of Bohuslav Martinu’s critics following the premiere of his rondo *Half-time*—the work was simply too reminiscent of Stravinsky’s early ballets. *Half-time* was Martinu’s first major work after he moved to Paris in October 1923, receiving its first performance under the baton of Václav Talich with the Czech Philharmonic on December 7, 1924. The reviews were so negative that Martinu was compelled to write an open letter to the press, published December 24, in defense of the work. The critics almost unanimously determined that *Half-time* was a poor work that displayed a composer’s effort to mimic Stravinsky. For example, the critics noted the inclusion of a motive similar to the famous “Petrushka motive” and the resemblance of the rhythmic activity to that of *The Rite of Spring*. Only a few months later, however, *Half-time* was chosen to represent Czech music at the International Festival of Contemporary Music held in Prague in May 1925. Reviews after this performance were much more positive and accepting of *Half-time*. One composer, who Miloš Šafránek supposes was György Kosa, even claimed that, “*Half-time* placed Martinu among the foremost of contemporary world composers.”² After this period during the mid-1920s, Martinu

¹Henry Prunières, “Tchécoslovaquie: Le Festival de la Société Internationale de Musique Contemporaine,” *La revue Musicale* 6, no. 8 (June 1925): 282: “I am only saying that I recall Martinu’s *Half-time* being in truth too directly inspired by *Petrushka*.”

²Miloš Šafránek, *Bohuslav Martinu: His Life and Works*, trans. Roberta Finlayson-Samsourova (London: Allan Wingate, 1962), 101-2.

gained much international attention and would later be considered “one of the few Czech composers following Janáček to achieve international standing.”³ Ironically though, he is rarely mentioned in literature regarding 20th-century music.

The goal of this project is to reevaluate the music of first half of the twentieth century, focusing on *Half-time*'s effective musical synthesis of the eclectic Parisian styles of the 1920s. Reviews following its premiere will be discussed as well as later examinations of the work. The validity of the claims presented in these writings will also be assessed by studying the scores of *Petrushka*, *The Rite of Spring*, and *Half-time*. *Half-time* will be shown to incorporate elements of not only Stravinsky's style, but also futurism, Impressionism, popular culture, and possibly neoclassicism.

Before Martinu moved to Paris, he received little exposure to modernist trends in music. He had studied music at the Prague Conservatory and performed as a second violinist in the Czech Philharmonic under Václav Talich. He had performed the music of a few contemporary composers with the Philharmonic, particularly works by Smetana and those composers who followed his style. He also performed works by such German composers as Mahler, Richard Strauss, and Wagner. His training at the Conservatory and performances with the Philharmonic would be no match, however, for the musical opportunities Paris would provide.

By World War I, Paris had rapidly become the musical capital of Western Europe with the migration of numerous avant-garde composers to the city and the resulting abundance of musical innovation.⁴ The new Parisian music displayed numerous disparate styles, and many of the established composers in Paris were receiving international attention. After his move, Martinu composed little during his first eighteen months in the city. He instead spent most of his

³Michael Beckerman and Jim Samson, “Eastern Europe, 1918-1945,” in *Modern Times: From World War I to the present*, ed. Robert P. Morgan, Man and Music (Englewood Cliffs, NJ: Prentice Hall, 1993), 138.

⁴Šafránek, *Bohuslav Martinu*, 92.

time observing, watching life happen around him from his seat at the local café and paying close attention to current trends in musical composition. To Martinu's astonishment, Debussian Impressionism was no longer *en vogue*, but had been replaced by Stravinsky's spearheading of the neoclassical movement.⁵ Stravinsky was also noted for his primitivist rhythmic innovations in *Petrushka* and *The Rite of Spring*, innovations that many composers had imitated. Many musical works also reflected a new topical interest in futurism with titles that referred to elements of "speed, sport, and war."⁶ A new interest in all things American also manifested itself musically in those works incorporating the new jazz idiom. Surrounded by this abundance of musical influences, Martinu spent the next eighteen months in quiet observation, absorbing and assimilating the new styles into his own musical thoughts.

This period of change was interrupted in the summer of 1924 by the composition of *Half-time*, a work that some eventually referred to as having signified a turning point in Martinu's career. *Half-time* was composed in only ten days, and Václav Talich, director of the Czech Philharmonic, immediately scheduled its premiere. The audience's response was divided; half the crowd cheered in appreciation while the other half heckled the work even louder in disgust.

Attitudes toward *Half-time* changed during the few months between its premiere and its performance in Prague. The reviews written in response to *Half-time*'s Prague performance the following spring mentioned Stravinsky's influence, although only in passing, and did not necessarily imply that this influence was a weakness. Critics at this time instead cited a number of different influences. For example, Betty Goodden in *The Chesterian* commented that, "The scoring is reminiscent of Honegger's *Pacific 2.3.1*."⁷ Additionally, Erich Steinhard in *Die Musik*

⁵Brian Large, *Martinu* (New York: Holmes and Meier Publishers, 1975), 31.

⁶Glenn Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer Books, 1988), 243.

⁷Betty Goodden, "The Prague Festival," *The Chesterian* 6, no. 47 (June 1925): 229.

noted *Half-time*'s "almost in Debussy—almost in Stravinsky manner."⁸ With these reviews in mind, two questions arise: what was it exactly that Martinu was imitating?, and how does *Half-time* sound like Honegger, Debussy, or even Stravinsky?

Many reviews written in regard to Martinu's later works also frequently mentioned his influences, but the presence of these influences was not treated negatively. Martinu's reputation had correspondingly improved in the years following the premiere of *Half-time*, and his improved reputation may provide an explanation for this negative correlation. Since 1925 he had taken great steps toward realizing his own musical voice. During his later career, he chose to emphasize 18th-century forms, genres, and instrumentation within his works and was especially noted for his successful ballets and radio operas.

As successful as Martinu became in his later career, it is rather ironic that he is so rarely mentioned in recent literature as a noteworthy composer. For example, he is completely absent from Glenn Watkins' *Soundings*; and even though Martinu epitomized the Parisian style of the 1920s, he is also absent from Mark Devoto's article "Paris, 1918-45."⁹ He receives no more than a brief mention in Grout and Palisca's *A History of Western Music* and only a few paragraphs in William Austin's *Music in the Twentieth Century*, Marion Bauer's *Twentieth Century Music*, and Michael Beckerman and Jim Samson's article "Eastern Europe, 1918-1945."¹⁰ Sources such as these typically treat him in passing as a composer who happened to be active during the early twentieth century, almost never emphasizing his importance as a successful Czech composer. As

⁸Erich Steinhard, "Junge Musik in der Tschechoslowakei," *Die Musik* 17, no. 8 (May 1925): 570: "bald in Debussy—bald in Strawinskij-Manier,"

⁹Watkins, *Soundings*; Mark Devoto, "Paris, 1918-45," in *Modern Times: From World War I to the present*, ed. Robert P. Morgan, Man and Music (Englewood Cliffs, NJ: Prentice Hall, 1993).

¹⁰Donald J. Grout and Claude V. Palisca, *A History of Western Music*, 5th ed. (New York: W.W. Norton & Company, 1996); William W. Austin, *Music in the Twentieth Century: from Debussy through Stravinsky* (New York: W.W. Norton & Company, 1966); Marion Bauer, *Twentieth Century Music: How it Developed, How to Listen to it* (New York: G.P. Putnam's Sons, 1933, rev. 1947); Beckerman and Samson, "Eastern Europe, 1918-45," in *Modern Times*.

may be expected, sources dealing primarily with the topic of Czech music are more likely to mention Martinu. Bohumil Karásek and Vladimír Štěpánek devote two pages to the composer in *An Outline of Czech and Slovak Music*, even mentioning *Half-time*, as does Rosa Newmarch in *The Music of Czechoslovakia*, although her discussion of the composer and the work is minimal.¹¹ For example, Martinu's career is summarized in the following sentences from Newmarch:

In addition to these younger composers whose musical interests have been centred within the country, there is a group that has gravitated abroad. Among them is Bohuslav Martinu (1890), who settled in Paris in 1923 and in his early ballets and such works as *Half-time* (1925) betrays the influence of Stravinsky and Honegger. In his later works, however, he is definitely reverting to a more national style, a deeper emotionalism combined with greater simplicity of technique.¹²

The biographies of Martinu by Miloš Šafránek, Brian Large, Harry Halbreich, Jaroslav Mihule, and Guy Erismann are especially thorough in their discussions of Martinu's life and his music, although each contains its inherent strengths and weaknesses.¹³ All include fairly lengthy discussions of *Half-time*, although some seem to include their own biases toward the composer. Šafránek was a long-time friend of Martinu and is rather quick to reassure the reader of Martinu's merit and to negate almost all criticism. Large, on the other hand, is more eager to condemn Martinu's every flaw without necessarily indicating his strengths. Šafránek devotes three pages to *Half-time* and includes a discussion of its indebtedness to Stravinsky. Immediately thereafter, though, he points out Martinu's open letter to the press in response to the accusations, spending more time with his defense than the actual accusations. Conversely, Large

¹¹Bohumil Karásek and Vladimír Štěpánek, *An Outline of Czech and Slovak Music*, pt. 1, *Czech Music* (Prague: Orbis, 1964); Rosa Newmarch, *The Music of Czechoslovakia* (New York: Harper & Row, Publishers, 1969).

¹²Newmarch, *Music of Czechoslovakia*, 236.

¹³Šafránek, *Bohuslav Martinu*; Large, *Martinu*; Harry Halbreich, *Bohuslav Martinu: Werkverzeichnis, Dokumentation und Biographie* (Zürich: Atlantis Verlag, 1968); Jaroslav Mihule, *Profil Života a Díla* (Prague: Supraphon, 1974); Guy Erismann, *Martinu: un musicien à l'éveil des sources*, Série "Musique" (Arles: Actes sud, 1990).

quickly condemns Martinu for having borrowed too much from Stravinsky and refers to *Half-time* as “obviously...a derivative work,” making little attempt to validate its worth.¹⁴ Halbreich, Mihule, and Erismann appear to provide a greater sense of objectivity. Halbreich focuses less on any Stravinskian influence on *Half-time* and mentions instead the work’s similarity to Honegger’s *Chant de Joie* and *Rugby*. Mihule is especially objective in his reference to early criticisms of *Half-time* regarding its Stravinskian qualities and inclusion of a letter in defense of the work written by Martinu’s long-time friend Stanislav Novák. Of the five authors, only Mihule provides a comparatively in-depth and objective musical analysis of the composition. Erismann unfortunately seems primarily to restate information that has been previously mentioned in one of the biographies above, particularly with regard to his discussion of *Half-time*.

In his article “Martinu’s Three Wishes and their Fulfillment: links between Paris and Prague in music of the 1920s,” Geoffrey Chew provides particular insight into what he considers Stravinsky’s specific influence on Martinu:

For Martinu, Stravinsky’s music appears not to have offered a series of particular models for direct imitation so much as a generalized model of eclecticism: he too draws on a range of heterogeneous models, capable of being directly juxtaposed in order to create a panorama of contrasted, well-defined forms, existing within the realm of absolute rather than descriptive music.¹⁵

If the above is true, then Stravinsky’s true influence on Martinu lies not in the incorporation of particular stylistic elements as some have implied, but instead in his broad eclecticism. Martinu’s consciousness of this influence is debatable, although Chew provides an argument not presented elsewhere in the literature regarding Martinu and Stravinsky.

¹⁴Large, *Martinu*, 33.

¹⁵Geoffrey Chew, “Martinu’s Three Wishes and their Fulfillment: links between Paris and Prague in music of the 1920s,” *French Cultural Studies* 11, pt. 3 (Oct. 2000): 368.

The dissertation by Erik Entwhistle, “Martinu in Paris: A Synthesis of Musical Styles and Symbols,” extends Chew’s insight into Martinu’s eclecticism.¹⁶ Entwhistle discusses the eclectic quality of Martinu’s works after his relocation to Paris, focusing particularly on his integration of popular dance styles, Czech influences, and Stravinskian gestures into his music. Surprisingly though, Entwhistle’s discussion of *Half-time* is relatively scant and brief. He mentions only Stravinskian and popular dance influences on the work, neglecting the multitude of other stylistic trends Martinu had infused.

Thus remains a wide gap in opinion and interpretation of Martinu and *Half-time*. There is also much debate regarding the degree of Martinu’s stylistic independence or slavery to influence. While Chew and Entwhistle have shifted the focus of the debate from simple influence to more complex questions of synthesis and eclecticism, neither of them has analyzed the pivotal role of *Half-time* in Martinu’s career.

My initial intent with this document was to establish a context for Martinu as a composer living in Paris during the 1920s and also for *Half-time* within Martinu’s *oeuvre*. This led to a study of his background, influences, and compositional output through his entire career. The goal during this period of research was to collect as much information about the composer as possible. Martinu is usually only briefly mentioned in any given resource, although a few articles have treated him or one of his works more specifically.

Following this research, it was then possible to investigate the musical circumstances in which Martinu composed *Half-time* and the styles and works of active composers in Paris and abroad during the 1920s. I gave particular attention to Arthur Honegger and other members of Les Six, George Antheil, Paul Hindemith, Charles Ives, and Igor Stravinsky. Stravinsky and

¹⁶Erik Anthony Entwhistle, “Martinu in Paris: A Synthesis of Musical Styles and Symbols” (Ph.D diss., University of California Santa Barbara, 2002).

Honegger were frequently cited as influences on Martinu's *Half-time*, and emphasis was given to the study of Honegger's *Pacific 2.3.1* and *Rugby*, and particularly to Stravinsky's *Rite of Spring* and *Petrushka*.

My final step was to evaluate the early reception of *Half-time* based on reviews of its premiere and also of the first Piano Concerto as well as *La Bagarre*. The goal during this process was to find references to *Half-time*—perhaps a change in response to the work—and new reactions to Martinu as a composer after he had become better established. The validity of the claims regarding Stravinsky's influence were then examined in relation to the scores of *Half-time*, *Petrushka*, and the *Rite of Spring*.

The next chapter of this document will discuss Martinu's formative years before he moved to Paris in 1923. Significant Parisian musical events of 1923 will then be discussed, as well as relevant contemporary musical trends. Finally, a trend among young composers active during the period will become evident and outlined further at the end of the chapter. The last chapter will include an examination of claims made in regard to the Stravinskian influence on *Half-time*. Evidence of contemporary style traits included in the work will also be discussed as *Half-time* will be shown as an eclectic blend of many popular styles of the 1920s.

CHAPTER 2

MARTINU'S BACKGROUND AND PARISIAN MUSICAL ECLECTICISM OF THE 1920S

Bohuslav Martinu was born December 8, 1890, in the bell tower of St. James Church in Policka, a small country town in northeastern Bohemia. Martinu's father, Ferdinand, was a shoemaker who earned only a meager income for his family. Hence when the opportunity arose in 1889 to assume the position of Town Keeper of Policka, he accepted the job. As Town Keeper his duties included winding the church clock, ringing the hours, tolling the church bell for service, and keeping watch for fire. In return for his services, he received a small salary and free accommodations in the tower. The Martinus were confined to a single small living room in the bell tower with hardly any room to move about. Ferdinand Martinu continued to work as a cobbler after moving into the bell tower, but few townspeople chose to climb the 193 steps up to the tower for a fitting.¹⁷

Bohuslav Martinu spent the first eleven years of his life living in the bell tower, rarely leaving the tower to go into town until he began school. He therefore received little interaction with those outside his family and did not socialize with many children before entering school. In a later memoir he recalled spending long hours gazing at the town from above:

¹⁷The following information through p. 18 is compiled from Miloš Šafránek's *Bohuslav Martinu: His Life and Works* and Brian Large's *Martinu*.

Since I was so long isolated on the tower and as cut off from the outside world as if I had lived in a lighthouse, I could do nothing but engrave the views from the top of the tower in my memory. From each side of the balcony the outlook was different, and a wide expanse of space covered everything...This space, I think, was the greatest impression of my childhood. Before everything else it penetrated my consciousness and it was only later that I became aware of people. In my early days people seemed like little dots, shifting I knew not where nor why, figures working in an unknown fashion...building houses like boxes, moving like ants. This picture, I remember, was always changing and was dominated by space. When you consider that I lived more or less in isolation except for spatial phenomena, it perhaps explains why I viewed everything differently.¹⁸

Having been so isolated throughout his childhood and receiving so little opportunity for human interaction, Martinu learned to be an observer. Instead of taking part in the daily activities of the townspeople one hundred feet beneath him, he watched them as they chatted on the street and ran their errands. He believed that his ability to observe was invaluable when he moved to Prague and later to Paris.

And so, first of all, life in the tower, where the possibility of communication was excluded and only the possibility of observation could be developed, when I came into the world—and, to a certain extent, when I went to Prague from the country—when I went to Paris and then to the States, there were long moments when I was without bearings, when I could not speak and all I could do was to observe. Thus the opportunity and even the power of observation were given me in those first years in the tower. You cannot speak and communicate with people, but you see people, their actions, their behaviour and the kind of folk they are. And this is proper to the artist, this human relation to his fellow-men, everything centres round it, and no methods and no orientation is of any use if this faculty in the artist is lacking.¹⁹

The shy Martinu had to abandon the comforting isolation of the bell tower when he began school. He was a poor student, though, and instead of paying attention to his studies he often daydreamed. Soon after he started school he began studying the violin.

¹⁸Large, *Martinu*, 5.

¹⁹Bohuslav Martinu, *Reminiscences* (Policka: F. Popelka, 1945); quoted in Šafránek, *Bohuslav Martinu*, 27.

His parents bought him a three-quarter-sized instrument, and twice a week Martinu visited the local tailor Josef Cernovský for violin lessons. He spent hours practicing his little violin, continuing to isolate himself from the outside world.

As he developed his interest in music, Martinu became preoccupied with the theatre and with literature. After music, books were his greatest passion. He began reading stories for children, but as he matured he expanded his interests to include important Czech and foreign authors, among them Dostoyevsky, Alois Jirásek, and Václav Klicpera.²⁰ When Martinu was eight years old, his father became a prompter for the Policka Players in town and he frequently took his son to plays. Martinu developed a great passion for the theater that would lead to his eventual composition of twenty-eight stage works.

Martinu's earliest surviving composition is a string quartet called *Tri jezdci* (*The Three Horsemen*). Martinu's memory was notoriously fallible, and in later years he could not recall exactly when he composed the work, although Šafránek supposes he was between ten and twelve years old. *Three Horsemen* is a three-movement work in D major based on a ballad by Jaroslav Vrchlický written in 1873. Curiously, the viola part is written in the treble clef; Martinu later admitted in a letter to Šafránek that when he wrote the quartet, he was not yet even familiar with the alto clef.²¹

In 1902, about the time *Three Horsemen* was composed, the Martinu family moved out of the bell tower into the town, and with this move came the beginning of Martinu's recognition as a legitimate musical talent. Whereas in the bell tower he could practice for hours without risking being overheard, the townspeople could now easily

²⁰Large, *Martinu*, 7, 13.

²¹Šafránek, *Bohuslav Martinu*, 37.

hear his music-making. Opportunities arose for Martinu to advance his musicianship; in 1905 he became the leader of the Policka String Quartet and in August of that year he made his solo debut in the nearby town of Borová. It became clear to the people of Policka that the boy's musical talent was extraordinary, and they had their hopes set on his becoming the next great Czech violinist. The Martinus' friends and neighbors convinced them to send their son to the Prague Conservatory. A notice was sent out to the local newspaper announcing:

We have before us a gifted and promising youth. All that is required is for some generous benefactor or rich organization to take notice of this needy young fellow and assist him to find a place at the Conservatoire in Prague where, we venture to maintain, he could bring his patron and Policka great honour. Let all who can help him!²²

Donations were collected from the townspeople and the Policka Council agreed to an annual contribution of 100 gulden to aid in his studies. Martinu then journeyed to Prague to begin his studies as a student of the Conservatory.

There was great opportunity to be had in Prague with his training at the Conservatory and daily visits to the National Theatre, but every good fortune comes at a price. Martinu had never been a devoted student, nor did he enjoy submitting himself to authority. His poor study habits continued at the Conservatory. During his first year, he grew tired of the strict demands of his violin teacher and the endless technical exercises he was required to practice. He began playing often with an amateur orchestra outside the Conservatory, and, at the end of his first year of study, he and fifteen other students were expelled for performing in public without the permission of the Conservatory director. An appeal was made to the board on behalf of the students, who were eventually reinstated.

²²Large, *Martinu*, 9.

In his second year Martinu met Stanislav Novák, a fellow student with whom he would develop a lasting friendship. Together they would frequent local musical and dramatic events, although Novák found it easier to maintain his studies. Martinu, on the other hand, continued to neglect academics. After failing his annual examination in July 1908, he was assigned to a new violin professor, Jindrich Bastar. Martinu did not improve under his new professor, and the next summer Bastar marked him as “incompetent” at his examination. By this time Martinu knew that the violin was not his passion; he wanted to compose. When the townspeople of Policka gave him one final chance to prove himself at the Conservatory, Martinu discontinued his violin studies to enroll in the Conservatory’s Organ School, the only school in Prague that taught composition. In the Organ School, though, Martinu was trained to become a choirmaster and organist, two more areas in which he lacked interest. His organ playing was considered so poor that in the summer of 1910 he was expelled from the Conservatory for “incorrigible negligence.”²³ Upon his return to Policka, he was met with bitter disappointment from the townspeople, who felt that the promising violinist had inexplicably changed from the responsible and talented youth they once knew into an indolent adult. With his parents’ support, however, he was able to move back to Prague.

For Martinu, freedom from the Conservatory in Prague meant more time to compose and to experience the city for what it was. Before World War I the music composed and performed in Prague did not keep up with the current musical trends in France and Russia.²⁴ Martinu was nevertheless exposed to the modern works of Richard Strauss, Stravinsky, Bartók, Debussy, and the music of rising Czech composers.

²³Ibid., 15.

²⁴Šafránek, *Bohuslav Martinu*, 50.

Stimulated by the various styles surrounding him and inevitably highly influenced by them, Martinu completed a number of works by the end of 1910, among them the first movement of a symphony, a symphonic poem, a set of waltzes for chamber orchestra, and a number of songs with piano accompaniment. Never having had serious formal training in composition, Martinu learned his compositional techniques from studying scores and from the music performed around Prague.

Debussy's influence was most evident in his early works. He later wrote in his autobiography that Debussy was "the greatest revelation of his life."²⁵ His fascination with Debussy began in 1908 when he heard *Pelléas et Mélisande* at the German Theatre in Prague. For Martinu, "Debussy pointed out...the path along which contemporary music was advancing, liberated from all mere lip service, from prescribed rules of harmony, whose century-old fetters he struck off by emancipating the dissonance, from the slavery to counterpoint...from the necessity for perfect cadences."²⁶ From studying the composer, Martinu also interpreted that "music was a law unto itself, that Debussy composed as freely as he breathed, without any rational musical system."²⁷

Resulting in part from his Impressionist tendencies in his compositions, Martinu was often referred to as a "French" composer before he moved to France; ironically though, in his most significant work before *Half-time, Puppets*, he rejected all then-current stylistic trends, including those of France. Composed between 1912 and 1914, *Puppets* is a set of four works for piano titled "Pierrot's Tryst," "Valse sentimentale," "Columbine," and "Puppets' Ball." Martinu later emphasized his effort to counter the notion that his works imitated a French style in the cycle with his incorporation of a

²⁵Ibid.

²⁶Ibid., 51.

²⁷Ibid.

balanced musical and emotional structure. The set is one of a number of naïve works from his *oeuvre* likely intended for younger performers.

Despite his compositional progress, Martinu's parents felt it necessary for him to establish a steady and reliable career. It was perhaps at their request that in the spring of 1911 he took the state teaching exam so that he might teach violin at a local school, although it was not until 1912 that he passed the exam. When World War I erupted in 1914, Martinu moved back to Policka, where he hoped to avoid being drafted into the army. He resided with his parents in Policka and taught violin lessons privately. In 1916 he put his teaching certificate to use when the violin teacher at the Boys' Municipal School in Policka was called to serve in the army. He was to replace the teacher during his absence. Stanislav Novák had joined the Czech Philharmonic playing first violin, and through him Martinu was invited in 1917 to perform with the orchestra on a part-time basis. Under Vilém Zemánek he played second to last desk of the second violins and by the end of the year he was being called upon more regularly to play.

While establishing his teaching and performing career, Martinu continued to compose. In 1918 he moved back to Prague and still played periodically with the Czech Philharmonic to support himself. More important to his musical career during this period, however, was the composition of his cantata *Czech Rhapsody*, for solo baritone, mixed choir, orchestra, and organ. The work is a reaction to the nation's political strife that would lead to the Prague Declaration of April 18, 1918, and to the establishment of the first Czech Republic on October 28 the same year. The text of the cantata is derived from a setting of a section of Psalm 23 and from the St. Wenceslas chorale, an old Czech hymn from ca. 14th century. Musically there is no trace of the Impressionist style that

would dominate Martinu's works thereafter until his move to Paris. The work premiered on January 12, 1919, in Smetana Hall performed by the Czech Philharmonic. Its second performance on January 24 was attended by the new president of the Czech Republic and marked Martinu's ascension into the ranks of recognized Czech composers.²⁸

As Martinu's compositional career improved, so did his career as a performer. He joined the National Theatre Orchestra, which was to begin a tour in the spring of 1919 of several European cities, including Paris. This was Martinu's first trip to Paris, and so began his fascination with the city. As much as he valued Prague for its cultural offerings, Paris was even more abundant with modern music, theatre, and art. He stayed with the orchestra for only a short time and vowed to return to Paris as soon as possible, although it would be another four years before he would be able to do so.

The next year in 1920, Martinu became a regular member of the Czech Philharmonic and would remain with them until his departure for Paris in 1923. By this time Václav Talich had taken over the position of conductor; and under his direction, the Philharmonic began expanding its repertoire to include current works from abroad by composers such as Debussy, Ravel, and Roussel. Martinu became even more intrigued by the Impressionist movement and spent hours in the library of the Philharmonic studying scores. Soon thereafter, his works began to take on an Impressionist character as he strived for a broader range of tone color.

His first major work for theater, the ballet *Istar*, is riddled with Impressionist coloring. *Istar* is a three-act ballet that Martinu began as early as 1918. Based on a poem by Julius Zeyer dealing with the Sumerian myth of Istar's excursion to the underworld, Martinu initially conceived it as a "symphonic poem for dancing," and incorporated one

²⁸Ibid., 67.

symphonic poem in each act.²⁹ Large perhaps provides the best summary of the range of Martinu's Impressionist orchestral effects:

The orchestral forces are large and the score calls for a well-stocked array of percussion, whose role is not merely decorative, but an integral part of the music. Every stage picture or passing image is differentiated in the orchestra with sensuous, plaintive melodies on flute, oboe or cor anglais and sonorous wind chords coloured by the metallic shimmer of cymbal, gong and harp. To these precisely imagined timbres Martinu adds a women's chorus at the close of Act III, and the way he uses it suggests his indebtedness to Ravel's *Daphnis et Chloë*.³⁰

Martinu completed the ballet in 1922, although it was not premiered until September 1924 at the National Theatre in Prague. By then the composer had already moved to Paris and exchanged his Impressionist tendencies for the more modern French styles.

Martinu's next ballet is a stark rebellion against *Istar*. *Who is the Most Powerful in the World?* is in every regard an uncomplicated ballet that deals with no such intellectual subject matter as a Sumerian myth, but rather with a family of mice. A young mouse's parents hope to marry off their beautiful daughter to the most powerful in the world, rejecting the mouse prince who has asked to marry her. They first assume the sun is most powerful, but the sun is hidden by a cloud, who they next assume is most powerful. But after the cloud is blown away by the wind, and the wind halted by a wall, they hope to marry their daughter to the wall. The wall, though, is collapsing as a result of mice burrowing underneath it, and the mouse family realizes that the mice are the most powerful in the world. They then marry their daughter to the mouse prince who had asked for her hand in the first place. The naïve plot is reminiscent of the new interest in children's music and storylines arising in Paris, though the ballet was composed from

²⁹Large, *Martinu*, 26.

³⁰*Ibid.*, 27.

1922-23 before he moved to the city. The music consists of a string of popular dances like the foxtrot, Boston, polka, waltz, and march, each infused with its own rhythmic verve. The only Impressionist device in the ballet is its use of large orchestra; in every other respect, *Who is the Most Powerful in the World?* is a complete reaction against the preceding *Istar*.

Who is the Most Powerful in the World? was composed while Martinu attended Josef Suk's composition classes at the Conservatory in Prague. He had studied composition under him informally and after more than a decade away from the Conservatory, he had been accepted again as a student of Suk. His decade of absence had not resulted in an improvement of his academic discipline, and Martinu did not complete his studies at the Conservatory.

Nevertheless, in 1923 he was awarded a small allotment from the Ministry of Education to study abroad. Since 1919 he had longed to return to Paris, and thus his intent was to use the grant toward a three-month stay to study under Albert Roussel. He arrived in Paris in October 1923 and would reside there until 1940.

While it was the opportunity to study under Roussel that brought Martinu to Paris, it was his enthrallment with the new "gravitational center of contemporary music" that compelled him to remain.³¹ During the 1920s, composers endeavored to create a musical response to the stylistic extravagance of the Romantic period. The result was a wealth of new musical styles. Martinu became fascinated with the barrage of musical ideas and innovations that the Parisian composers were bringing to life. For the next eighteen months, Martinu hardly composed at all as he attempted to absorb into his own musical thinking the *mélange* of musical influences surrounding him.

³¹Šafránek, *Bohuslav Martinu*, 92.

The previous discussion has provided an outline of Martinu's main musical influences prior to his move to Paris. But *Half-time* was a completely new work composed in a style foreign to his earlier works, likely inspired by his exposure to avant-garde musical ideas.³² A discussion of contemporary musical trends is thus necessary to illuminate the particular influences on Martinu's sudden change of style as revealed in *Half-time*. The musical atmosphere of Paris will be illustrated from two standpoints: first important Parisian musical figures and events of 1923 will be reviewed briefly, and next the most relevant contemporary trends will be discussed in further detail to provide a more complete picture of Parisian eclecticism and Martinu's influences. Finally, an examination of the careers of three young composers during the 1920s, including Martinu, will reveal a pattern of eclectic experimentation that is likely common to other composers of the generation.

In October 1923, Prokofiev, like Martinu, had also relocated to Paris and premiered his First Violin Concerto, completed six years earlier, under the direction of Sergey Koussevitzky.³³ It was a palpable departure from Prokofiev's previous works with regard to its surprisingly lyrical main theme and his innovative treatment of the violin. Prokofiev's uncharacteristic concerto led to much criticism of the unusual nature of the violin part.³⁴ Even *Les Six* criticized the work as being too "old-fashioned."³⁵

The members of *Les Six* were reaching their pinnacle of popularity as a group in 1923. By December of that year, Arthur Honegger had completed his First Symphonic

³²Ibid., 100.

³³Dorothea Redepenning, "Prokofiev, Sergey," in *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, Ltd., 2001), 20:411.

³⁴Israel V. Nestyev, *Prokofiev*, trans. Florence Jonas (Stanford: Stanford University Press, 1960), 140-44.

³⁵Redepenning, "Prokofiev, Sergey," in *NGDMM*, 20: 411.

Movement, *Pacific 2.3.1*.³⁶ Inspired by the composer's personal love for locomotives, it was considered relevant to the broader futurist aesthetic.³⁷ The work serves as a viable example of futurist ideals with its mechanical basis and implied mathematical rhythms.³⁸ However, Honegger had not planned to mime the noise-based compositions of Italian futurists.³⁹ In response to much confusion regarding its programmatic content, Honegger clarified that what he intended for the piece "was not the imitation of locomotive noises, but the translation of a visual impression and a physical delight through a musical construction."⁴⁰

Darius Milhaud, another member of *Les Six*, completed his eclectic ballet *La Création du monde* in 1923 as well. Milhaud scored the work for jazz orchestra, incorporating the same instrumentation used in Harlem. Using the popular jazz orchestra, he achieved a primitivist effect with "timbral novelties such as saxophone and muted trumpet, fluttering tonguing and glissandi, syncopated rhythms and blues, and the use of the piano and strings...to reinforce the rhythm section."⁴¹ In addition to popular and primitivist styles, Milhaud also incorporated a jazz fugue to "convey a purely classical style," and in doing so, mimicked Stravinsky's tendency to combine jazz and neoclassicism.⁴²

³⁶Martinu heard *Pacific 2.3.1* performed at the Grand Opera House under the direction of Koussevitzky on May 8, 1924. Šafránek, *Bohuslav Martinu*, 97.

³⁷Harry Halbreich, *Arthur Honegger*, trans. Roger Nichols, ed. Reinhard G. Pauly (Portland: Amadeus Press, 1992), 350.

³⁸Halbreich quotes Honegger on p. 351 commenting on his desire to give the "impression of a mathematical acceleration of rhythm while the speed itself decrease[s]." Arthur Honegger, *Ecrits*, ed. Huguette Calmel (Paris: Honoré Champion), 700.

³⁹Halbreich, *Honegger*, 350.

⁴⁰Arthur Honegger to Aloys Mooser, undated, courtesy of Bibliothèque publique et universitaire, Geneva; quoted in Halbreich, *Honegger*, 351.

⁴¹Watkins, *Soundings*, 276-8.

⁴²Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge: Belknap Press, 1994), 117.

Like Prokofiev and Martinu, George Antheil moved to Paris in 1923, publicly marking his arrival with a performance of his piano works that was met with a “riotous reception” at the Champs-Élysées on October 4.⁴³ On the night of his arrival, June 13, Antheil attended a performance of Stravinsky’s *Les noces* at the Théâtre de la Gaîté-Lyrique and soon afterward began work on his *Ballet mécanique*.⁴⁴ Not coincidentally, *Les noces* has often been pointed to as an inspiration for the ballet. At its premiere on June 19, 1926, the ballet was scored for one pianola with amplifier, two pianos, three xylophones, electric bells, small wood propeller, large wood propeller, metal propeller, tam-tam, four bass drums, and siren.⁴⁵ With its mechanistic character and extensive percussion, the work is perhaps the quintessential illustration of futurist tendencies of early 1920s composers as well as of the far-reaching influence of Igor Stravinsky.

All of these events occurred within a twelve-month span, and the works discussed above bear little resemblance to each other. Several different musical trends are evident from these works: neoclassicism, futurism, and the integration of popular music and culture into new compositions. These very trends, as well as others, were influential in Martinu’s composition of *Half-time*. An examination of the relevant musical trends will provide a background for the next chapter’s discussion of the infusion of these trends into the work. Two particular composers, Igor Stravinsky and Erik Satie, deserve special attention separate from these trends. Whether intentionally or unintentionally, Stravinsky and Satie each fathered their own musical movements that would profoundly influence

⁴³Charles Amirkhanian, Susan C. Cook, and Linda Whitesitt, “Antheil, George [Georg] (Carl Johann),” in *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, Ltd., 2001), 1:716.

⁴⁴Nigel Simeone, *Paris: A Musical Gazetteer* (New Haven: Yale University Press, 2000), 25-6.

⁴⁵Amirkhanian, et al., “Antheil, George,” in *NGDMM*, 1:716.

composers of the period. These compositional giants will be discussed preceding the explication of separate contemporary trends.

Although “Stravinskianism” cannot formally be considered a musical trend, Stravinsky’s style was an especially distinctive one. For Martinu, his influence led to a compositional period during which he incorporated several aspects of his style into his works, and thus “Stravinskianism” is worthy of special discussion. Before 1924, the year in which Martinu composed *Half-time*, two stylistic periods are evident in Stravinsky’s works: pre and post World War I. After the war, his works became quite eclectic as he experimented with a number of styles, frequently predicting the next popular trend and remaining “several steps ahead of his chic, novelty-hunting Parisian audience.”⁴⁶ Before World War I, though, Stravinsky focused on the creation of grandiose ballets that would fuse a number of art forms together in a manner similar to Richard Wagner’s music dramas. These ballets included a number of Russian musical characteristics as well as unconventional rhythms and harmonies underscored by *ostinati*. Even without evidence from Martinu, it is reasonable to assume that he would have noticed certain patterns in Stravinsky’s two different stylistic periods discussed below. A review of elements within *Petrushka* and *The Rite of Spring* will specifically aid in ascertaining Martinu’s probable perception of Stravinsky’s style before World War I.

According to Šafránek, Martinu’s critics uncovered a number of elements found within Stravinsky’s *Petrushka* (1911), his second full-length ballet created for Sergei Diaghilev, that prove influential in *Half-time*.⁴⁷ *Petrushka* was originally intended as a *Konzertstück* for piano and orchestra in which the piano would represent the puppet

⁴⁶Stephen Walsh, “Stravinsky, Igor (Fyodorovich),” in *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, Ltd., 2001), 24: 541.

⁴⁷The specific influence of *Petrushka* on *Half-time* is discussed on pp. 40-2, 46-49, 50, and 52.

Petrushka, a popular character in Russian children's stories. At Diaghilev's behest, however, the partially completed *Konzertstück* became a ballet.⁴⁸ Stravinsky used much of the musical material from the initial *Konzertstück* in the ballet, which resulted in a prominent piano part within the orchestra, a trademark of the work and an uncommon instrumental gesture at the time. Petrushka is characterized not by the piano, as originally intended, but by the bitonal "Petrushka chord," the concurrence of C-major and F-sharp-major chords.⁴⁹ Although Stravinsky incorporated preexistent materials into *Petrushka*, he also began the development of a unique style with the ballet that included a combination of musical devices not found together in such concentration before in art music. His stylistic devices included: 1) numerous non-developing ostinati that are layered to create a thick and static texture; 2) repetition and sectionalization; and 3) frequent meter changes and syncopation.⁵⁰

No less than *Petrushka*, *The Rite of Spring* has commonly been perceived as an influence on Martinu's *Half-time*. *The Rite of Spring* is another large-scale ballet produced by Diaghilev featuring rhythmic innovation, the layering of ostinati, bitonality, and extreme dissonance. Stravinsky responded to the primitivist movement in the ballet with his depiction of a tribal sacrifice of a virgin at the birth of spring. Syncopation, compound rhythms, and changing meters are prevalent against numerous ostinati. Stravinsky eliminated functional harmonies, thematic development, and fluid transitions and instead relied upon the idea of accumulation. Taruskin notes Stravinsky's process of accumulation within the *Rite*, beginning each section with a sparse texture that gradually

⁴⁸Eric Walter White, *Stravinsky: A Critical Survey* (New York: Philosophical Library, 1948), 30-1.

⁴⁹Watkins, *Soundings*, 208.

⁵⁰Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra*, vol. 1 (Berkeley: University of California Press, 1996), 713; Watkins, *Soundings*, 209.

thickens until the end of the section.⁵¹ Stravinsky achieved this by progressively adding layers of ostinati that eventually built into a complex polyphonic mass. He relied upon the octatonic and whole-tone scales, including little reference to tonal or harmonic centers.⁵² The harmonies are complex and dissonant against more simplistic diatonic themes, resulting in much unrelieved harmonic tension, at least from a common-practice frame of reference. In opposition to *Petrushka*, Stravinsky avoided melodic repetition and instead fragmented his melodies and their associated rhythms, rearranging the component elements so as to avoid exact repetition.⁵³

After World War I, Stravinsky focused on composing a number of smaller-scale works that incorporated starkly contrasting musical trends. He received a great deal of criticism for his stylistic changeability, although with the eclecticism of *Half-time* in mind, it seems likely that Martinu would have looked upon this flexibility favorably. *Les noces*, *L'Histoire du Soldat*, and the Octet for Wind Instruments are three works representative of Stravinsky's diversity and have potential relevance to *Half-time*.

Les noces was initially intended as a cantata for four sopranos, mezzo-soprano, tenor, and bass accompanied by orchestra in four uninterrupted tableaux.⁵⁴ Diaghilev eventually convinced Stravinsky to reconfigure *Les noces* into a ballet concerning a typical wedding ritual in Russian villages. Stravinsky arranged the work for vocalists accompanied by a chamber orchestra of percussion divided into instruments with and without pitch.⁵⁵ The endless rhythmic drive and momentum provided by the percussion results in a futurist quality emphasized by Stravinsky's inclusion of a moveable accent

⁵¹Taruskin, *Stravinsky and the Russian Traditions*, vol. 1, 957.

⁵²Walsh, "Stravinsky, Igor (Fyodorovich)," in *NGDMM*, 24:535-6.

⁵³White, *Stravinsky: A Critical Survey*, 40-1.

⁵⁴*Ibid.*, 71.

⁵⁵*Ibid.*, 74-5.

inspired by Russian folk verse. According to Stephen Walsh, the accent “could be played off the natural accents of speech, as well as against the musical metre, to make yet an extra rhythmic tier, somewhat like the stresses superimposed on the regular patterns of *The Rite*, but less arbitrary.”⁵⁶

After *Les noces*, Stravinsky composed *L'Histoire du Soldat* (1918), which was scored for an even smaller ensemble consisting of violin, double bass, clarinet, bassoon, cornet, and trombone with a percussion section based on the New Orleans Dixieland jazz band. The percussion is performed by a single person and consists of two drums of different sizes, one drum with snare and the other without, bass drum, cymbals, tambourine, and triangle.⁵⁷ Stravinsky claims in his book *Expositions and Developments* that the instrumentation here is derived from jazz sources:

My choice of instruments was influenced by a very important event in my life at that time, the discovery of American jazz. The *Histoire* ensemble resembles the jazz band in that each instrumental category—strings, woodwinds, brass, percussion—is represented by both treble and bass components. The instruments themselves are jazz legitimates, too, except the bassoon, which is my substitution for the saxophone.... The percussion part must also be considered as a manifestation of my enthusiasm for jazz.... Jazz meant, in any case, a wholly new sound in my music, and *Histoire* marks my final break with the Russian orchestral school in which I had been fostered.⁵⁸

In addition to his use of a supposed jazz ensemble, Stravinsky incorporated a tango, waltz, and ragtime, possibly signifying the influence of Satie and his interest in modern

⁵⁶Walsh, “Stravinsky, Igor (Fyodorovich),” in *NGDMM*, 24:537.

⁵⁷White, *Stravinsky: A Critical Survey*, 79-80.

⁵⁸Cited in Watkins, *Soundings*, 266. Richard Taruskin refutes the notion that Stravinsky had intended in 1918 for his instrumentation to reflect that of a jazz ensemble. He cites Ramuz’s statement that the incorporation of the cornet à pistons, big drum, flat drum, side drums, and cymbals are a salute to typical military band instrumentation and mentions that the drums, double bass, and violin were not associated with the developing jazz style in 1918. He notes the absence of the indispensable piano and opines that the percussion’s intricate rhythms are not “jazzy.” The above quote from *Expositions and Developments* was not written until 1962, and it is possible that Stravinsky was innocently confused in remembering prior events and his instrumental intent 45 years after the fact. Richard Taruskin, *Stravinsky and the Russian Traditions*, vol. 2, 1301-6.

popular idioms.⁵⁹ His rhythmic and harmonic style in *L'Histoire* is consistent with his previous works. Stravinsky employed changing meters and cross-accents accompanied by ostinati that maintain the rhythmic stability of the piece as well as the tonal foundation in harmonically unstable sections.

Stravinsky's Octet for wind instruments premiered at a Koussevitzky concert at the Paris Opera House in October of 1923. Since the majority of Martinu's post-*Half-time* career is marked by the composition of a number of neoclassical works, a review of the Octet could be useful in ascertaining Stravinsky's particular neoclassical influence on Martinu's later works, if not on *Half-time* itself. The Octet marks the beginning of Stravinsky's experimentation with the neoclassical style and soon after its completion was perceived as the quintessential representation of the neoclassicism.⁶⁰ Composed for flute, clarinet, two bassoons, two trumpets, and two trombones, the work contains three movements: a Sinfonia, Air, and Finale. The work is a blend of 18th-century techniques with a modern approach through his use of a *secco* instrumental style and variation-rondo form reminiscent of Haydn and Mozart, combined with contrapuntal textures, octatonicism, changing meters, and chromaticism.⁶¹

Between 1911 and 1924, Stravinsky's works exhibit a dramatic change in style. Before the war, he created extravagant ballets with Wagnerian-sized orchestras. He seemed to focus on the new primitivist trend in the *Rite* with his subject matter and emphasis on unusual rhythmic devices. He also incorporated these devices to some extent in *Petrushka*. After the war, his works tend to incorporate smaller ensembles and

⁵⁹Watkins, *Soundings*, 283.

⁶⁰Walsh, "Stravinsky, Igor (Fyodorovich)," in *NGDMM*, 24:540; Austin, *Music in the 20th Century*, 271.

⁶¹Watkins, *Soundings*, 316.

include vastly differing stylistic trends in successive works. He integrated futurism into *Les noces* with the nature of his percussion section, he briefly alluded to the developing style that would later be termed “jazz” in *L’Histoire du Soldat*, and the Octet is indisputably neoclassic in nature. However discretely one may classify the style of each of the aforementioned works, each work cannot be limited in classification under one style heading. For example, while *Les noces* may appear primarily to be a Russian work, there is also a certain futurist quality within the percussion. Furthermore, while each of the discussed post-war works has been labeled under a single stylistic heading above, all could possibly be said to allude to Satie’s new simplified style in his music with their minimalist instrumental approach. In short, Stravinsky seems to have taken part in nearly every significant musical trend and added his own particular voice; his influence became virtually omnipresent, as Martinu arguably would have noticed. As mentioned above, this stylistic flexibility of sorts was highly criticized by some members of the musical elite, although likely later influenced Martinu.

Erik Satie developed a provocative new style of composition that is somewhat difficult to classify. He worked to simplify his music and to rid it of the superfluous indulgences of the Romantic period in favor of sparser textures and lucid forms while striving for the “cardinal French virtues of simplicity, brevity and precision.”⁶² In addition to his simplification of musical structure, Satie also included more charming and naïve storylines in his works and composed several works for or about children. Examples include the piano pieces *Menus propos enfantins*, *Enfantillages pittoresques*,

⁶²Robert Orledge, “Satie, Erik [Eric] (Alfred Leslie),” in *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, Ltd., 2001), 22:316.

and *Peccadilles importunes*, all of which are limited to only ten keys.⁶³ Satie also composed the *Enfantines*, which includes a naïve text setting.⁶⁴ Satie integrated popular forms of entertainment and music into new works as well. *Parade* (1917) was considered Satie's first widely known exploration into this aspect of his new musical aesthetic.⁶⁵ The ballet takes place at a fairground where theatre managers present a series of music-hall numbers to lure the surrounding audience into the theatre. Satie's melodies are simple and tuneful, short and plentiful, and quickly move from one into another to recreate the sense of variety found in popular entertainment.⁶⁶

Although Satie's intent was not to father a musical movement, his influence is evident in works by other composers of the time.⁶⁷ For instance, some of Ravel's works may bear the mark of Satie's influence. He composed several children's works, including the piano duet *Mother Goose* (1910) and *L'enfant et les sortilèges* (1920-5). The latter, composed "in the spirit of an American operetta," portrays a child who throws a temper tantrum, harasses a squirrel, and breaks items around the house, only to have the animals and domestic items rebel against him. Ravel's incorporation of such popular dances as the waltz, minuet, polka, round, and foxtrot may also reveal Satie's influence. The various dances reveal the work's apparent derivation from the opera-ballet of the 1700s, as well as a reference to the new tin-pan alley style, Baroque dance, and coloratura.⁶⁸

⁶³Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*, Studies in Musicology, no. 101 (Ann Arbor: UMI Research Press, 1988), 97.

⁶⁴Watkins, *Soundings*, 259.

⁶⁵Nancy Perloff, *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie* (Oxford: Clarendon Press, 1991), 112.

⁶⁶*Ibid.*, 143.

⁶⁷Watkins, *Soundings*, 269.

⁶⁸*Ibid.*, 280.

Satie's *Parade* gained the attention of a number of younger composers who admired his new approach to composition. Their creative response to his style can be considered a second phase of a French reaction to German excesses. These artists had become increasingly interested in the vast choices of spectacular entertainment in which they might indulge themselves—music-hall revues, cinemas, circuses, fairs, café-concerts, cabarets, etc.⁶⁹ In 1918 Jean Cocteau codified and defined the new musical aesthetic in *Le Coq et l'Arlequin* and named Erik Satie the forefather of the movement. By 1920 Henri Collet had dubbed Satie's most faithful followers—Francis Poulenc, Arthur Honegger, Darius Milhaud, Georges Auric, Germaine Tailleferre, and Louis Durey—*Les Six* in an article for *Comoedia*.

Jean Cocteau and the members of *Les Six* produced several works during the early 1920s that reflected the new Parisian enthusiasm for popular culture. In 1920 Cocteau organized a "Spectacle-Concert" that would recreate a music-hall event at the *Théâtre de Comédie des Champs-Élysées*. The concert would consist of three parts—dance, music, and revue. A foxtrot by Georges Auric that included clowns and acrobats was used in the dance section, music and songs by Francis Poulenc and Erik Satie were used in the musical section, and Darius Milhaud's *Le Bœuf sur le toit* was used for the revue.⁷⁰ Following a commission by Rolf de Maré, Jean Cocteau created the ballet *Les Mariés de la Tour Eiffel* in 1921. De Maré also requested music from *Les Six* for the work; all but Durey complied.⁷¹ The ballet was to be presented as a series of scenes without transition, much like a music-hall revue.⁷² It was also to include popular dances and musical

⁶⁹Perloff, *Art and the Everyday*, 19-20.

⁷⁰Ibid., 171-2.

⁷¹Ibid., 186.

⁷²Watkins, *Soundings*, 271.

numbers along with fairground elements. The action dealt with a wedding party on a platform on the Eiffel Tower with the dialogue spoken by two actors dressed as phonographs, who also provided the narration for the ballet.⁷³ Darius Milhaud completed the ballet *La Création du monde* in 1923, which depicted the world's creation according to African legend and includes primarily jazz and blues styles.⁷⁴ Milhaud's orchestra was also modeled after the jazz orchestra used in Harlem.⁷⁵

While the futurist composers also included elements of popular culture in their music, the key elements of futurism included “a reverence for the dynamism of urban life, a glorification of speed, and the polyphony of noises inspired by the machine age.”⁷⁶ In other words, the futurists were largely inspired by the spirit of the Industrial Age. Led by the poet Filippo Tommaso Marinetti and initially defined by his 1909 doctrine *The Founding and Manifesto of Futurism*, the futurist movement first became popular in Italy.⁷⁷ It was here that practicing artists first exhibited their new interests in “speed, sport, and war.”⁷⁸ Partly responsible for inspiring futurist music, Luigi Russolo made an appeal specifically to composers, calling for the integration of the new mechanistic noises into music in his manifesto *The Art of Noises* (1913).⁷⁹ A few years later the movement reached its pinnacle of popularity in Paris, and Stravinsky was considered a primary proponent. The trend has already been discussed in relation to the rhythmic quality of *Les noces*, but Stravinsky's futurist interest is also displayed in his incorporation of a mechanical piano in an earlier version of the same work. Stravinsky also composed a

⁷³Perloff, *Art and the Everyday*, 187.

⁷⁴Ibid., 202.

⁷⁵Darius Milhaud, *Notes without Music* (New York: Knopf, 1953), 148.

⁷⁶Watkins, *Soundings*, 236.

⁷⁷Ibid., 235.

⁷⁸Ibid., 243.

⁷⁹Ibid., 236.

Study for Pianola (1917) and transcribed a number of his own works for pianola, *Les noces* included.⁸⁰ The day after the premiere of *Les noces* in 1923, Stravinsky played this electric pianola version for Antheil, which led to Antheil's inspiration to use mechanical pianos in his *Ballet mécanique*.⁸¹ Initially intended to accompany a film, *Ballet mécanique* was originally scored for sixteen pianolas, xylophones, drums, and other percussion. The obvious difficulties of synchronizing the music with the film prohibited the fulfillment of the project, however.⁸² However, Fernand Léger, Antheil's partner in the film project, successfully created a film for Honegger's *Pacific 23.1*. Fellow *Les Six* member Darius Milhaud also experimented with futurism in his *Les choëphores* (1915), in which he accompanied a choir of speaking persons with fifteen percussionists. Lastly, the father of *Les Six*, Erik Satie, included such futurist noisemakers as sirens, tubes, roulette wheels, and typewriters in *Parade*.⁸³

Of all the musical trends of the 1920s, neoclassicism has arguably received the most scholarly attention; it was a trend Stravinsky integrated into both his *Octet* and *Pulcinella* and a trend Martinu later would favor in his works. In his post-*Half-time* career, Martinu composed more works in the neoclassical style than any other, and therefore the likelihood of his having paid close attention to its development is high. The precise definition of the term is a matter of great debate, but Arnold Whittall's definition in *New Grove* is an acceptable starting point:

A movement of style in the works of certain 20th-century composers, who, particularly during the period between the two world wars, revived the

⁸⁰Ibid. , 242. The pianola was a common instrument in futurist compositions.

⁸¹Watkins, *Pyramids*, 327-9. Antheil also wrote his own manifesto, *Manifest der Musico-Mechanico*, in which he predicted that the music of the future would be composed by musical machines. Watkins, *Pyramids*, 326.

⁸²Amirkhanian, et al., "Antheil, George," in *NGDMM*, 1:716.

⁸³Watkins, *Soundings*, 244.

balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism.⁸⁴

Neoclassicism in musical works often served particularly to counteract the perceived excessiveness or overindulgence of the Romantic period.⁸⁵ Traditional classical forms were applied alongside a more modern interpretation of tonality or even atonality. Debussy's *Suite Bergamasque* (c. 1890) and *Pour le piano* suite (1894-1901) refer back to the Baroque period, and Debussy's last three sonatas are reminiscent of the French classical tradition.⁸⁶ Satie incorporated one of Clementi's works in his *Sonatine Bureaucratique* (1917).⁸⁷ Ravel also paid homage to Couperin with his *Le Tombeau de Couperin* (1914-17). This interest in restoring classical traditions was not limited to French composers. Prokofiev completed his "Classical" Symphony no. 1 in 1917; Schoenberg included Baroque dance forms in his *Suite for Piano*, op. 25 (1921-2), which also incorporated the twelve-tone method; and Hindemith's *Fourth String Quartet* (1923) and song cycle *Das Marienleben* (1922-3) each incorporated typical Baroque forms, including the fugue, passacaglia, and ground bass. A number of American composers, among them Aaron Copland and Virgil Thomson, traveled to Paris to study under Nadia Boulanger, renowned for her promotion of Classical compositional virtues and for producing talented neoclassical composers from her studio.

The Parisian musical scene was an eclectic one during the 1910s and 1920s as composers sought an appropriate musical reaction to the stylistic extravagance of the Romantic period. The styles mentioned above were arguably those most often

⁸⁴Arnold Whittall, "Neoclassicism," in *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, Ltd., 2001), 17:753.

⁸⁵Ibid., 754.

⁸⁶Watkins, *Soundings*, 309-10.

⁸⁷Whittall, "Neoclassicism," in *NGDMM*, 17: 754.

represented in new compositions, their common bond being their mutual goal of popular accessibility and interest. The freedom of stylistic choice was often demonstrated in the eclectic *oeuvres* of the younger generation of composers.

Composers of the period, particularly those younger and less established, did not commit themselves to any particular style mentioned above. They instead often experimented with several of them before discovering their own personal musical voices, sometimes incorporating references to multiple styles within a single work. Evidence of this resulting eclecticism is not limited to the works of native Parisian composers, nor to composers residing in Paris during the 1920s. The period works of Bohuslav Martinu are characteristic of such experimentation. Better-known composers such as George Antheil and Kurt Weill also participated in a similar period of experimentation. Martinu's period of eclecticism and the eclecticism of *Half-time* are perhaps more typical to composers of the era than previously realized. An examination into the typical stylistic experimentation and eclecticism of Antheil, Weill, and Martinu will illuminate a perhaps unrecognized trend.

The American-born George Antheil made use of a number of the available musical styles of the 1920s in his compositions. Antheil's main works during the period consisted largely of futurist compositions in which he experimented with his "time-space formula," with which "...music will find its forms in Time."⁸⁸ His theories about mechanical music and time-space relationships are recorded in various manifestos written by the composer during the 1920s.⁸⁹ In 1922 he moved to Berlin where he met

⁸⁸Antheil typescript, "Music in 2000 A.D.," Antheil estate, from Abe Meyer, MCA Artists, Ltd., p. [1]; quoted in Linda Whitesitt, *The Life and Music of George Antheil: 1900-1959*, Studies in Musicology, no. 70 (Ann Arbor: UMI Research Press, 1983), 68.

⁸⁹Whitesitt, *Antheil*, 67.

Stravinsky, who would serve as Antheil's greatest influence in the coming years. Stravinsky's particular influence was displayed in Antheil's subsequent preference for rhythmic verve, an example being his *Airplane Sonata* for piano.⁹⁰ The futurist influence on the sonata is evinced by unfaltering ostinati and lack of dynamic contrast, which highlight its cold, machine-like quality. He composed several other piano works in a similar Stravinskian/futuristic vein while in Berlin, namely the *Sonata Sauvage* (1923), *Death of Machines* (1923), the *Jazz Sonata* (1923), and *Mechanisms* (c. 1923).⁹¹ The *Sonata Sauvage* and *Jazz Sonata* integrate elements of other styles within them as well. As its name suggests, the *Sonata Sauvage* includes primitivist references, with three movements titled "Niggers," "Snakes," and "Ivory."⁹² The *Jazz Sonata*, of course, is predominantly a jazz work. Antheil composed several works during the 1920s in the jazz style, particularly with regard to their rhythmic character, including the *Second Sonata for Violin* (1923), *A Jazz Symphony* (1925), and the last movement of his *Symphony No. 1* (1920-2).⁹³

Antheil moved to Paris in 1923, and his Parisian works display a mixture of styles. Soon after his move he began work on his futurist *Ballet mécanique* (1923-5), with Stravinsky once again serving as inspirational muse, as discussed above. Following the completion of the ballet, Antheil composed the *Symphonie en fa* (1925-6) and a Piano Concerto (1926), both of which he considered neoclassic. In 1928 Antheil completed his opera *Transatlantic*, which included references to jazz and popular melodies. Later he composed his *Capriccio* (1930) and *Morceau* (1932), both for orchestra and which

⁹⁰Amirkhanian, et al., "Antheil, George," in *NGDMM*, 1: 716.

⁹¹Whitesitt, *Antheil*, 88.

⁹²Watkins, *Pyramids*, 171.

⁹³Whitesitt, *Antheil*, 111.

elaborated upon the “fundamentally American style” hinted at in *Transatlantic*. In 1936 Antheil moved to Hollywood where he spent his time composing film scores.⁹⁴

The works that Kurt Weill (1900-1950) composed in the 1920s are also eclectic, although his stylistic development followed a dissimilar path to Antheil’s. Weill began his career composing several works using the late-19th-century German musical aesthetic, including a String Quartet in B minor (1919), a Sonata for Cello and Piano (1920), and his Symphony no. 1 (1921).⁹⁵ He later moved toward the expressionist style of Hindemith, as exhibited in his First Symphony, his *Divertimento* (1922), and the *Sinfonia sacra* (1922).

In 1922 he composed a pantomime ballet for children which he titled *Die Zaubernacht*, as well as a suite based on the ballet’s musical score, *Quodlibet*, subtitled “entertainment music.” *Quodlibet* incorporates much unison writing between the various instrumental parts as well as frequent homophonic textures; Weill had expressed a clear intent to simplify the music for the two children’s works.⁹⁶ Such intent may demonstrate an influence from Satie. Kowalke proposes that Weill was following another trend with *Die Zaubernacht* and the derivative *Quodlibet*, labeling them his “first genuine neoclassic compositions.”⁹⁷

Weill’s subsequent works would display neoclassic qualities as well. His previous *Sinfonia sacra*, although expressionist in style, includes Baroque forms in all three movements—a chorale fantasy, a passacaglia, and a fugue.⁹⁸ The *Recordare* of

⁹⁴Amirkhanian et al., “Antheil, George,” in *NGDMM*, 1: 716.

⁹⁵Kim H. Kowalke, *Kurt Weill in Europe*, Studies in Musicology, no. 14 (Ann Arbor: UMI Research Press, 1979), 161.

⁹⁶*Ibid.*, 245.

⁹⁷*Ibid.*, 246.

⁹⁸*Ibid.*, 230.

1923 looks back even further for formal inspiration. The work is set for mixed chorus and children's choir with text taken from the Lamentations of Jeremiah.⁹⁹ It is in the form of a motet in which the polyphonic writing is drawn from Renaissance and Baroque procedures.¹⁰⁰ The next year Weill wrote his Concerto for Violin and Wind Orchestra, which has often been noted for its Stravinskian influence. The instrumentation is similar to a typical post-war Stravinskian ensemble in terms of its harmonies and prevalent ostinati.¹⁰¹ Weill also incorporated jazz into the work somewhat in the manner of *L'Histoire du Soldat*.¹⁰²

Around 1925, Weill focused more on popular styles that might appeal to a broader audience. That year he composed *Der neue Orpheus*, a cantata consisting of a series of variations with textual references to elements of popular culture such as cabaret, the circus, dance hall, and movie houses.¹⁰³ The same year he began composing his ballet *Royal Palace*, supposedly the first work "in which we hear him using distinct jazz motifs."¹⁰⁴ The work employs dance rhythms throughout, as well as a foxtrot and a tango in the finale.¹⁰⁵

Weill was not well known for any futurist tendencies, although he arguably incorporated futurist elements in *Der Lindberghflug* (1929). The work was initially conceived as a play for the Baden-Baden festival in which Bertolt Brecht would write the text, and Weill and Hindemith the music. The cantata consisted of a series of fifteen

⁹⁹David Drew and J. Bradford Robinson, "Weill, Kurt (Julian)" in *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, Ltd., 2001), 27: 223.

¹⁰⁰Kowalke, *Kurt Weill*, 258.

¹⁰¹*Ibid.*, 260.

¹⁰²Ronald Sanders, *The Days Grow Short: The Life and Music of Kurt Weill* (New York: Holt, Rinehart and Winston, 1980), 59.

¹⁰³Kowalke, *Kurt Weill*, 281.

¹⁰⁴Sanders, *The Days Grow Short*, 72.

¹⁰⁵Kowalke, *Kurt Weill*, 284.

scenes given such names as “Invitation to the American flyer to fly over the ocean,” “Presentation of the flyer Charles Lindbergh,” “Sleep,” and “In the night came a snowstorm,” all meant to represent Lindbergh’s great flight of 1927. As a result of a personal dispute between Hindemith and Brecht, Hindemith chose not to complete work on the play. The cantata was then transformed into a radio play for which Weill continued to compose the music. He conceived it as a series of closed-form compositions, each unified by a recurring rhythmic motive that suggests the motor of the plane, although otherwise Weill apparently did little to depict the flight itself.¹⁰⁶ Weill would later move to America in the 1930s and achieve great success with his theatrical works for Broadway in the 1940s.¹⁰⁷

The works of George Antheil and Kurt Weill exhibit a mixture of styles; futurism, primitivism, neoclassicism, popular music and culture, expressionism, children’s music, and Stravinsky’s influence are all evident between the composers. These two composers were relatively well known during the 1920s and are only two examples of such eclectic experimentation during the era. Bohuslav Martinu’s works of the period also display a stylistic changeability that is possibly common even to composers not mentioned here.

Bohuslav Martinu’s works of his early Parisian years from 1924 to 1927 serve as an excellent example of the efforts of a young composer struggling to find his own musical voice in using aspects of the eclectic styles of the 1920s. As previously mentioned, *Half-time* was his first major work composed in Paris and incorporates elements reminiscent of Stravinsky’s style, futurism, Impressionism, and popular culture, as will be discussed in the next chapter. *La Bagarre* (1926) is a chamber work depicting

¹⁰⁶Sanders, 134-6.

¹⁰⁷Drew and Robinson, “Weill, Kurt (Julian),” in *NGDMM*, 27: 220.

chaos on the street, although Martinu was quick to note that the work is not a descriptive one. The program is nevertheless a reference to popular culture in the representation of a tumultuous street setting and somewhat parallels the programmatic intent of the futurists to illustrate the new dynamism of urban life. Martinu's later dedication of the work to the Lindbergh flight of 1927 would imply a futurist intent, although the flight, having occurred after the work's composition, was not a direct inspiration for *La Bagarre*.¹⁰⁸ Martinu expanded upon his futurist interests in the mechanical ballet *Le raid merveilleux* (1927). The ballet is a representation of two airmen's failed endeavor to fly across the Atlantic Ocean. Martinu required an airplane for the set as well as neon lights and an abundance of scenic settings.¹⁰⁹ Several years later, Martinu would include "powerful motor rhythms" reminiscent of the futurist style within his Fifth String Quartet (1938) and Double Concerto (1938).¹¹⁰ He would also name one of his orchestral works after a famous World War II fighter plane, *Thunderbolt P-47* (1945).

During the 1920s, Martinu also incorporated jazz elements into his compositions. He composed *Le Jazz* in 1928 for three saxophones, banjo, and voice and also composed a *Jazz Suite* during the same year. He created the jazz ballet *La Revue de Cuisine* (1925) as well as another ballet, *Who is the Most Powerful in the World?* (1922-3), in which he incorporated popular dances. These two ballets include naïve plots and hence fall in line with the popular trend of composing for children during the 1920s. The plot of *Who is the Most Powerful in the World?* has been discussed above, and *La Revue de Cuisine* is a story about common kitchen utensils engaged in a complicated love dispute. An

¹⁰⁸Šafránek, *Bohuslav Martinu*, 108-9.

¹⁰⁹*Ibid.*, 116.

¹¹⁰Jan Smaczny, "Martinu, Bohuslav," in *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, Ltd., 2001), 15: 942.

examination of Martinu's works list shows a number of other naïve works: *Children's Pieces* (1932) in four movements, titled "Morning at the Baths," "Daddy's Song," "Božánek in the River," and "A Little Waltz;" *Lullabies* (1916-8); *Children's Songs* (1925); and *Four Children's Songs and Rhymes* (1932).

Martinu's works of the 1920s show a similar stylistic eclecticism as seen in the works of the more famous composers George Antheil and Kurt Weill, and a general trend that affected several significant composers of the 1920s should now be clear. Although Martinu's career followed a similar path to Antheil and Weill during the period, neither the composer nor his works have been discussed to the extent of the former composers. Nevertheless, even in the works of such famous composers as George Antheil and Kurt Weill, no individual musical example is evident that displays the eclectic variety of *Half-time*. *Half-time* will prove to be unique in its representation of numerous contemporary styles of the 1920s.

CHAPTER 3

THE ECLECTICISM OF *HALF-TIME*

Half-time is possibly Martinu's most controversial work due to its perceived abundant Stravinskian influence. Although much music of the 1920s shows an eclectic range, *Half-time* has been criticized both then and now for being derivative. Many such claims regarding a Stravinskian influence are valid, though many others are unfounded. Critics noted the excessive influence of Stravinsky immediately after the premiere of *Half-time* and as a result, regarded the work with disdain. Many years later Stravinsky is still identified as Martinu's primary influence in composing *Half-time*.

Although none clarify their claims, Bohumil Karásek and Vladimír Štěpánek, Rosa Newmarch, and Jan Smaczny all noted a general Stravinskian influence on *Half-time*, and are correct in their observation. Other writers have provided specific and convincing evidence to support such Stravinskian observations. An examination of these specific claims will illuminate Stravinsky's particular influence on *Half-time*. A subsequent discussion of other influences, namely, futurism, neoclassicism, Erik Satie's new aesthetic, and Impressionism, will demonstrate the true diversity and eclectic nature of *Half-time*.

Brian Large details several examples of Stravinsky's influence, including one of the most obvious—Martinu's response to Stravinsky's treatment of the Russian Easter Hymn in the first tableau of *Petrushka*.¹¹¹

¹¹¹ Large, *Martinu*, 33.



Example 1, mm. 377-383, *Half-time* (partial score)¹¹²

Allegro giusto.



Example 2, Reh. No. 33, *Petrushka* (partial score)¹¹³

The conspicuous similarity between the passages begins with the predominance of the piano part within each excerpt. The piano part in each example consists of percussive, complete triads, and both hands of ex. 1 and the right hand of ex. 2 move in conjunct motion. Each melody is presented in the white key diatonic mode and consists of the repetition of one short motive. The

¹¹²Bohuslav Martinu, *Half-time: Rondo per orchestra* (Prague: Panton, 1963).

¹¹³Igor Stravinsky, *Petrushka* (Mineola, New York: Dover Publications, Inc., 1999).

differences between the examples are only minor. Example 1 consists of root position chords with octave doubling while Stravinsky's chords are in first inversion. The chords assigned to the left hand in Stravinsky's example are more static, while Martinu's move in parallel motion with the right hand. Martinu's melody also consists of shorter note values and moves in contrary motion to Stravinsky's. While Martinu's passage differs from Stravinsky's, the corresponding dominance of the piano repeating a short motive in conjunct, percussive chordal motion in the diatonic mode leads to a reasonable assumption that Martinu was indeed responding to *Petrushka*.

Large particularly emphasizes the derivative quality of Martinu's rhythms in *Half-time* and points to the *Rite* as his main rhythmic inspiration. Halbreich similarly points to the *Rite* as Martinu's primary rhythmic source, although he provides no justification for this statement.¹¹⁴ While he gives no specific examples, Large lists several general rhythmic similarities between the two works. First, he notes the predominance of the rhythm over the melody within the two works.¹¹⁵ Martinu virtually excluded any extended melody within *Half-time*, the only true example of such being the melody shown in ex. 1. Instead of melodic lines consisting of several measures with climax and cadence, Martinu instead employed melodic motives that are repeated as ostinati. These motives rarely last more than two or three measures. Without melodic distraction, shifting accents and the occasional percussive treatment of instruments becomes more apparent. By contrast, Stravinsky employed melodic phrases within the *Rite*, although it could be argued that he often gave priority to the rhythmic sound rather than the melodic with the prevalence of percussion and irregular rhythms.

¹¹⁴Halbreich, *Bohuslav Martinu*, 218. Specifically, Halbreich says, "Der Einfluß Strawinskys...ist nicht zu leugnen (<Sacre>Rhythmik und <Petruschka>Harmonik). "Stravinsky's influence is not to be denied (*Sacre*-rhythm and *Petrushka*-harmony)." He writes nothing further to clarify this claim.

¹¹⁵Large, *Martinu*, 33.

Large also justifiably claims that Martinu's use of "motoric rhythms" is derived from the *Rite*.¹¹⁶ Although he does not clarify what is meant by "motoric rhythms," it may be practically assumed that he is referring to short rhythmic motives whose repetition generates a continuous momentum.

Example 3, mm. 210-6, *Half-time* (partial score)

Example 4, Reh. No. 13, *Rite of Spring* (partial score)¹¹⁷

¹¹⁶Ibid.

¹¹⁷Igor Stravinsky, *The Rite of Spring* (Mineola, New York: Dover Publications, Inc., 2000).

Examples 3 and 4 may be construed as “motoric” examples with regard to the rhythmic drive provided by the repeated static chords. The similarity of the two examples is striking. In both instances it is the strings that execute these repeated chords, and both examples include shifting accents.

Large is similarly correct in citing Martinu’s use of “aggressive stabbing chords” as derivative of Stravinsky.¹¹⁸ His descriptive phrase likely refers to the abundance of accented chords executed by several instruments simultaneously.

Example 5, mm. 149-152, *Half-time* (partial score)

¹¹⁸Large, *Martinu*, 33.

Piccolo

Oboe

English Horn

Clarinet in E \flat

Bassoon

Horn in F

Trumpet in C I

Trumpet in C II

Trombone

Tuba

Example 6, 4 measures before Reh. No. 48, *Rite of Spring* (partial score)

The stabbing chords in examples 5 and 6 are also used to mark the end of a section. The example from *Half-time* occurs immediately before the transition into the middle section of the rondo, and this excerpt from the *Rite* occurs at the end of the “Ritual of Abduction” section. As in the previous examples, the chords in each example include shifting accents.

Large mentions one final convincing parallel between the *Rite* and *Half-time*—the use of ostinati.¹¹⁹ Indeed, both composers include numerous ostinati throughout their works, but more significant is their simultaneous use of discrete ostinati. According to Taruskin, with *Petrushka* Stravinsky was the first composer to ever include layers of ostinati within a work.¹²⁰ Of course he also expanded upon this procedure in the *Rite*. Martinu used the same concept in his rondo. Within those sections of his ballets that include such layers, particularly in the *Rite*, Stravinsky frequently assigned a melody to a particular instrument or small group of instruments, while remaining instruments each articulate one of a few simultaneously repeating rhythmic ostinato patterns. Martinu expanded upon Stravinsky's idea, incorporating these layers throughout almost the entirety of *Half-time*. So prevalent are these ostinati that Martinu rarely included any prominent melodic line to disrupt this layer of pure sound, as shown in ex. 7.

While the above statements convincingly argue in favor of a significant Stravinskian influence, many others do not. Some have made bold statements proclaiming such derivation, but provide either insufficient or faulty evidence to support their claims. As mentioned previously, one critic proclaimed that Martinu had plagiarized *Petrushka* when he composed *Half-time*.¹²¹ While the inaccuracy of such a declaration likely needs no defense, the accusation raises an important issue. Šafránek implies that the critic above was referring to the similarity between the main motive of *Half-time* and the famous *Petrushka* chord with his accusation. This similarity caused a controversy after *Half-time*'s premiere, and Martinu wrote an open letter, published on December 24, 1924, in which he defended his work:

The critics simply discover the similarity of a motif lasting two seconds, and their verdict is formed. The fact that the whole composition takes ten minutes, that the

¹¹⁹Ibid.

¹²⁰Taruskin, *Stravinsky and the Russian Traditions*, vol. 1, 713.

¹²¹Šafránek, *Bohuslav Martinu*, 101.

Fl. I, II *mf* *sf acc.* *8va*

Picc. *mf*

Oboe I, II *mf* *sf acc.*

3rd Clar. *mf*

F Horn I, II *f*

F Horn III, IV *f*

B \flat Tpt. I, II *f* *senza sord.*

Tromb. I, II *f* *senza sord.*

Tuba *f*

Timp. *f* *8va*

Piano

Violin I *f* *8va*

Violin II *f*

Viola *f*

Cello *f*

Bass *f* *arco*

Example 7, mm. 295-8, *Half-time*

development of the motif, the handling of the thematic material and the whole expression and movement of the composition are different does not signify. Like

somebody who sees something cooking on the stove, but is not interested in what is in it.¹²²

The main similarity between the opening motive of *Half-time* and the *Petrushka* motive has to do with intervallic shape. The *Petrushka* chord, of course, consists of a simultaneous ascending arpeggiation of a C major chord and F-sharp major chord in sixteenth notes. A variation of the *Petrushka* motive also occasionally appears as a single arpeggiation rather than the arpeggiation of two separate major chords. As shown in examples 8 and 9, Martinu's motive most resembles the *Petrushka* chord in these instances, as it is likewise an upward arpeggiation of a four-note chord. Additionally, the final note of both the *Petrushka* chord and Martinu's opening motive is usually sustained longer than the preceding notes of each arpeggiation.

Piston trumpet I, II

Trumpet I, II

fff

Example 8, Reh. No. 60, *Petrushka* (partial score)

Trumpet in Bb

f

Example 9, mm. 1-2, *Half-time*

The similarity between the two motives ends here. Unlike the *Petrushka* motive, Martinu's motive is usually presented as a triplet figure whose harmonic quality is somewhat unclear. *Petrushka*'s motive, however, is usually much simpler to analyze harmonically. In most

¹²²Ibid., 102.

instances, it occurs simply as the arpeggiation of a major chord, unlike the *Half-time* motive. The two motives also serve completely different functions within their respective works. Šafránek argues that Martinu's motive plays only an "insignificant role" within the rondo, likewise implying the comparative importance of the *Petrushka* motive within the ballet.¹²³ On closer examination, however, the opposite seems true. While the *Petrushka* chord is a well-known element of *Petrushka*, in the actual composition its main function is to represent the puppet, not to articulate form. It recurs in the work, but the chord does not signify the recurrence of a larger section. On the other hand, Martinu's motive marks the beginning of each return of the A section in the rondo.

As mentioned above, in its initial presentation, the *Petrushka* motive is constructed as an ascending arpeggiation of sixteenth notes, although Stravinsky later presents a variation of the motive—an arpeggiation in triplets as seen in ex. 8 and in the example below.



Example 10, Reh. No. 76, *Petrushka* (partial score)

If Martinu did, in fact, derive his introductory motive from *Petrushka*, it is perhaps these excerpts from which he derived it rather than from its most familiar presentation as the simultaneous arpeggiation of C major and F-sharp major chords.

As the preceding examination reveals, the motives are only somewhat similar. They are indeed alike in their particular construction as ascending arpeggiations. However, the motives differ with regard to their harmonic quality and also function differently within the two works.

¹²³Ibid.

Like Large, Šafránek admits that a rhythmic similarity exists between *Half-time* and the *Rite of Spring*, but points to the “Evocation of the Ancestors” section of the ballet as the primary rhythmic influence from the *Rite*.¹²⁴ Whether any rhythmic motive within *Half-time* resembles the rhythm of “Evocation of the Ancestors” is questionable. This section of the *Rite* includes two rhythmic ideas: a short rhythmic motive that begins with a half note followed by quarter notes and a second motive consisting predominantly of quarter notes and syncopated accents. Example 11 illustrates the first motive, while ex. 12 shows the second. Perhaps Šafránek noticed Martinu’s similar use of quarter notes offset with quarter rests as in ex. 5. Or perhaps he found that Martinu’s use of quarter and eighth notes in ex. 13 resembled the half and quarter note pattern in “Evocation of the Ancestors.” That “Evocation of the Ancestors” served as any source of inspiration for Martinu’s rhythms is doubtful, although to Šafránek’s credit, he emphasized that “nothing more than an echo” of this rhythm was to be found in *Half-time*.¹²⁵

Halbreich and Large both note Martinu’s derivation of harmony from *Petrushka*. Halbreich does not explain his meaning in the vague statement and provides no further explanation or examples for validation.¹²⁶ Large cites that those elements of Martinu’s harmonies reminiscent of *Petrushka* are particularly similar with regard to “the kind of conflict of tonality that Stravinsky produces at the beginning of his ballet.”¹²⁷ This claim is debatable, as there is little if any reference to a firm tonal center in *Half-time*. While *Half-time* includes allusions to tonal centers, a traditionally stable tonality is never established, thus making a conflict of tonality impossible. Large is nevertheless correct in noting the presence of a type of conflict, albeit harmonic rather than tonal. Instead of conflicting tonalities, Martinu included

¹²⁴Ibid.

¹²⁵Ibid.

¹²⁶Halbreich, *Bohuslav Martinu*, 218.

¹²⁷Large, *Martinu*, 33.



Example 11, Reh. No. 121, mm. 4-8, *Rite of Spring* (partial score)

Piano

fff

Example 12, Reh. No. 123, *Rite of Spring*¹²⁸

Violin I

ff

Example 13, mm. 61-9, *Half-time* (partial score)

¹²⁸Igor Stravinsky, *The Rite of Spring*, transcribed for piano solo by Vladimir Leyetchkiss (New York: G. Schirmer, Inc., 1985).

simultaneous conflicting tonal centers, but because there is no clearly established tonality within the work, perhaps the term “polyharmonic” is more appropriate in describing the harmonic character of *Half-time*.

Brian Large has noted justifiable similarities between *Half-time* and Stravinsky’s early ballets. Martinu’s rhythmic style is somewhat similar to Stravinsky’s in his use of accented chords and continuous rhythmic momentum, the dominance of rhythm over melody, and the similarity of one of Martinu’s melodies to Stravinsky’s treatment of the Russian Easter Hymn. The prevalence of ostinati and their layering within the work also reveal a Stravinskian influence. Other writers and critics, however, have made judgments regarding Stravinsky’s influence that cannot be completely justified. Such claims are often vague and supported by little evidence. Stravinsky’s influence is present within the work, although his influence mainly consists of a melodic gesture, a general rhythmic quality, and the use of ostinati.

As mentioned earlier, *Half-time* contains a number of styles dominating Parisian musical culture during the 1920s. Among the styles influencing *Half-time*, futurism is the most evident. As mentioned earlier, the futurists were interested in the topics of “speed, sport and war.” The title of *Half-time* refers to “the tense excitement of a crowd awaiting the outcome of a football match.”¹²⁹ This reference to a soccer match provides a futurist topical allusion. The minimal use of melodic phrases is also consistent with futurist experimentation. *Half-time* instead includes short, non-climactic melodic motives and ostinati supported by non-functional harmonies. Through much of the work, particularly during the entirety of the middle section between measures 173 and 347, one melodic ostinato is repeated many times.

¹²⁹Šafránek, *Bohuslav Martinu*, 100.

Oboe I, II *mf*

Clarinet in B♭ I, II *mf*

Piano *p* stacc. *8va*

Ob.

B♭ Cl. *pp*

Pno. *8va*

Ob.

B♭ Cl.

Pno. *(8va)*

Example 14, mm. 222-229, *Half-time* (partial score)

Example 14 is taken from the lengthy middle section of the rondo. The excerpt shows a repetition of one ostinato, the parallel movement by mostly whole tone intervals of either major thirds or triads. In excerpts such as this one, the pitches themselves lose their significance in their repetition, and the changing rhythm and timbre become more conspicuous. This lack of melodic emphasis, as mentioned above, is characteristic of futurist works.

While the futurists typically encouraged the use of mechanical instruments to achieve such rhythmic and timbral effects, Martinu instead achieved this effect with traditional instruments. Alongside the extensive use of repetition, *Half-time* also includes prominent percussion, repeated notes and chords, clusters, and shifting, irregular, and harsh accents that achieve a similar effect to mechanical instruments. Example 15, taken from the introduction, provides an example of Martinu's focus on a futurist sound ideal. Here, the percussion and accented clusters are used simultaneously to create a sort of crashing sound, while the descending octatonic figures act as a crescendo to the crash. The strings lend a percussive, mechanistic quality between measures 31 and 39 with the repeated G and shifting accents. Repeated notes, percussion, clusters, and harsh or shifting accents are used throughout *Half-time* to create this harmonically unorganized sound and futurist character.

While *Half-time* is not a neoclassical work, Martinu incorporated the word "rondo" in the title (the official title is *Half-time: Rondo per orchestra*), as was a common gesture of 18th- and 19th-century composers. It would of course be erroneous to label the work as a neoclassical one because of this allusion; *Half-time* is no more a neoclassical work than Honegger's *Pacific 2.3.1*. Yet it is noteworthy that Honegger referred to the Baroque era in *Pacific 2.3.1* with regard to its construction: "Musically, I composed a sort of big, diversified chorale, strewn with counterpoint

Partial score for Example 15, mm. 15-39, *Half-time*. The score includes parts for Bsn. I, II; Horn I, II; Horn III, IV; Piston I, II; Tpt. I, II; Timp.; Bass drum; Snare drum; Piano; Violin I; Violin II; Viola; Cello; and Bass. The music is in 3/4 time and features various dynamics and articulations.

Instrument Parts:

- Bsn. I, II:** Starts with a *ff* dynamic, followed by a *decr.* (decrescendo) to *p* (piano), and ends with a *f* (forte) dynamic.
- Horn I, II:** Starts with a *ff* dynamic, followed by a *decr.* to *p*.
- Horn III, IV:** Starts with a *ff* dynamic, followed by a *decr.* to *p*.
- Piston I, II:** Starts with a *p* dynamic, followed by a *cres.* (crescendo) to *f* (forte), and ends with a *f* dynamic.
- Tpt. I, II:** Starts with a *p* dynamic, followed by a *cres.* to *f*.
- Timp.:** Starts with a *ff* dynamic, followed by a *sf* (sforzando) dynamic.
- Bass drum:** Starts with a *ff* dynamic, followed by a *sf* dynamic.
- Snare drum:** Starts with a *f* dynamic, followed by a *sf* dynamic.
- Piano:** Starts with a *ff* dynamic, followed by a *ff* dynamic.
- Violin I:** Starts with a *f* dynamic.
- Violin II:** Starts with a *f* dynamic.
- Viola:** Starts with a *f* dynamic.
- Cello:** Starts with a *pizz.* (pizzicato) and *f* dynamic, followed by a *ff* dynamic.
- Bass:** Starts with a *ff* dynamic.

Other markings:

- 1. senza sord.** (1. senza sordina) marking appears in the Piston I, II part.
- 8vb** (8va) markings appear in the Piano part.

Example 15, mm. 15-39, *Half-time* (partial score)

Bsn.
 F Hn. I
 F Hn. II
 B♭ Pist. I, II
 B♭ Tpt. I, II
 Timp.
 Bass drum
 Snare drum
 Pno.
 Vln. I
 Vln. II
 Vla.
 Cello
 Bass

Example 15, mm. 15-39, *Half-time*, continued

Bsn.
 F Hn. I
 F Hn. II
 B♭ Pist. I, II
 3♭ Tpt. I, II
 Timp.
 Bass drum
 Snare drum
 Pno.
 Vln. I
 Vln. II
 Vla.
 Cello
 Bass

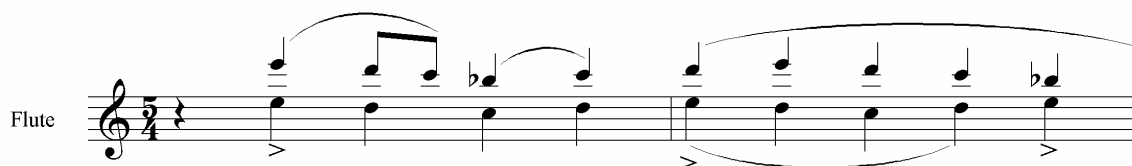
Musical score for Example 15, mm. 15-39, *Half-time*, continued. The score features multiple staves for various instruments including Bsn., F Hn. I & II, B♭ Pist. I & II, 3♭ Tpt. I & II, Timp., Bass drum, Snare drum, Pno., Vln. I & II, Vla., Cello, and Bass. The music is in 4/4 time with a half-time feel. The key signature has one sharp (F#). The score includes dynamic markings like 'f' (forte) and '8vb' (octave below).

Example 15, mm. 15-39, *Half-time*, continued

in the manner of J.S. Bach.”¹³⁰ Honegger had apparently intended to suggest somewhat of a neoclassical form for his symphonic movement. Martinu’s inclusion of the word “rondo” in the title refers to an older time in which composers were more likely to include the form of a work in the title. Additionally, as much as *Half-time* adheres to a futurist style, as discussed above, an extreme futurist would have avoided such a formal reference at the time.

Alongside his neoclassical allusion, Martinu also included Impressionist elements within *Half-time*. The specific topic of *Half-time* has been discussed above as a futurist one, but it was not Martinu’s objective to explicitly portray the actions of the crowd’s spectators. Instead, his intent was to depict the tension of the crowd, or much in Debussian fashion, the general mood of the onlookers. In his 1927 program note for *La Bagarre*, he compared the subject of *Half-time* to his current work and boldly claimed that *La Bagarre* was not a descriptive work.¹³¹ The conclusion may be reasonably drawn that he had not intended *Half-time* to describe any particular event, but instead the mood of a crowd at an event. In this same manner, the Impressionists sought not to portray specific actions, but rather to convey an overall atmospheric mood.

Martinu also included more visible Impressionist elements within *Half-time*, namely in including the whole tone scale and parallel chordal movement. Example 16 is such an example of whole tone language.



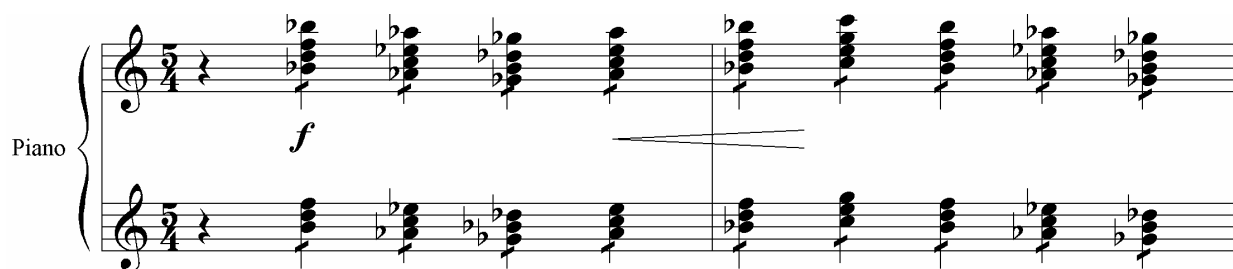
Example 16, mm. 48-49, *Half-time*

¹³⁰ Arthur Honegger, *I am a Composer*, trans. Wilson O. Clough with Allan Arthur Willman (New York: St. Martin’s Press, 1966), 101.

¹³¹ *Boston Symphony Orchestra* program notes (November 18, 1927): 418.

The entire collection of notes within ex. 16 falls within a whole tone pattern, but *Half-time* also includes many excerpts that allude to, but do not fall precisely within, the whole tone scale. Such passages may contain whole tone movement interrupted by a half-step, for example. Additionally, while minor thirds are specifically not contained within whole tone patterns, several instances of minor thirds moving by whole steps are evident.

In his article detailing Martinu's symphonic style, Peter Evans refers to the composer's frequent use of Impressionist "side-slipping" chordal movement in parallel motion, or chordal planing, as shown in ex. 17.¹³²



Example 17, mm. 303-4, *Half-time* (partial score)

This chordal progression in parallel motion is also evident in ex. 1, Martinu's imitation of Stravinsky's Russian Easter Hymn quotation, as well as in ex. 14. Although Martinu had largely cast off Impressionist tendencies in his compositions after moving to Paris, several elements of the style are visible in *Half-time*.

The matter of an influence from Satie also warrants attention. Certainly, *Half-time* falls somewhat in line with Satie's new musical philosophies during the early twentieth century. As mentioned in the previous chapter, during that time period Satie was considered the leader of a musical movement that involved the eradication of German Romantic excesses in favor of a more basic musical standard. He sought to incorporate more simplified textures, references to

¹³²Peter Evans, "Martinu the Symphonist," *Tempo*, no. 55 (Autumn 1960): 32.

everyday popular culture and music, and naïve subjects into his works. Martinu's allusion to popular culture with the subject matter of *Half-time*, the tension of a crowd watching a soccer match, is in keeping with Satie's aesthetic. Martinu's motives and textures are also uncomplicated. Short rhythmic or melodic motives are repeated as ostinati throughout the whole. Martinu layered these motives in *Half-time*, often assigning the motives by instrumental section, thus creating a layered texture consisting of these motives and ostinati (see ex. 7). The texture is clear throughout *Half-time*, as each layer is dominated by one particular motive or ostinato. In consisting almost exclusively of the repetition and layering of only a few motives or ostinati, the texture is not complicated and, in this manner, Martinu's approach to the texture is similar to Satie's aesthetic.

The preceding commentary has shown that labeling *Half-time* as merely derivative of Stravinsky, as Martinu's critics had proclaimed in early reviews, is extremely limiting. *Half-time* includes references to a variety of musical styles of the early twentieth century, specifically of the 1920s. Martinu included a futurist topic in a work composed with a dry, mechanical futurist character; his traditional reference to the form in the title of *Half-time* could be considered a neoclassical gesture; he infused the Impressionist whole-tone scale and planing by thirds and chords, and his musical intent is an Impressionist one in endeavoring to create the *mood* of a crowd at a soccer match; and he also referenced Satie's new musical style with the incorporation of a topic from popular culture and a relatively uncomplicated texture. The significance of Stravinsky's influence is nevertheless not to be overlooked—the prevalence of ostinati, the rhythmic insistence, and imitation of the Russian Easter Hymn are all likely derived from Stravinsky. Surely without the precedence of Stravinsky's style, *Half-time* would not have been the same composition, although Stravinsky's is not the only evident influence.

With the exception of Impressionism, all of these styles were flourishing in Paris during the 1920s, and Martinu is not unique in having experimented with so many musical trends; Kurt Weill and George Antheil also developed a rather eclectic style during the period. During the first nine months he spent in Paris, Martinu immersed himself into the new musical atmosphere and culture, composing little while observing the innovative trends surrounding him. The result of this immersion and observation, of course, was an eclectic rondo infusing so many of the new musical styles he had witnessed, not a plagiarism of Stravinsky.

Martinu's Stravinskian period was apparently brief. Reviews of works composed shortly after *Half-time* note the composer's evident casting off of the Stravinskian style. A review of Martinu's String Quartet provides the following statement: "The third to be debuted was a string quartet by Bohuslav Martinu, in which the young Czech composer seems to liberate himself from the Stravinskian influence that weighed upon his previous works."¹³³ In 1929 André Cœuroy similarly commented on a previous Stravinskian period within Martinu's works: "...after a Stravinskian period...B. Martinu has retained the attention of the European musical center: from now on Czech music has a brilliant defender in him."¹³⁴

Later in his career, Martinu's most significant stylistic interest seemed to have been neoclassicism. Many of his later works are written in neoclassical style, as are a number of his earlier compositions. He composed no fewer than fourteen concerti and several concertinos, dozens of traditional chamber works, three works for harpsichord, and even a Sonata da Camera. Martinu would later claim to owe much to the concerto grossi of Vivaldi, Corelli, and Bach, as

¹³³Yvonne Casella, "Le Mouvement Musical," *Musique* 2, no. 1 (Oct. 15, 1928): 605: "Le troisième débutait par un quatuor à cordes de Bohuslav Martinu, dans lequel le jeune compositeur tchécoslovaque semble s'affranchir de l'influence stravinskienne qui pesait sur ses précédents ouvrages."

¹³⁴André Cœuroy, "Musique Tchécoslovaque," *La Revue Musicale* 10, no. 3 (Jan. 1929): 255: "...après une période stravinskienne...B. Martinu a su retenir l'attention des centers musicaux européens: la musique tchèque a en lui désormais un brillant défenseur."

evinced in his *Concerto Grosso* (1938) and *Double Concerto*.¹³⁵ He composed a large number of madrigals in his later career, although his initial encounter with the English madrigal around 1922 had triggered his interest. During the last decade of his life he was profoundly influenced by Monteverdi and even experimented with the polyphonic style of Notre Dame.¹³⁶

Although during the 1920s Martinu seemed to follow a similar compositional path to several well-known composers, little has been written about him. Researching the composer was challenging, and the lack of literature regarding Martinu led to the research of other composers of the 1920s in the hopes of better understanding Martinu via his contemporaries. After this research, the aforementioned eclectic trend among young composers of the 1920s became apparent. Eclecticism was not unique. This became clear in examining the works of Antheil, Weill, and post-war Stravinsky, to name a few. The uniqueness of *Half-time* also became clear. In researching such well-known composers, no singular work proved to combine the number of styles evident in *Half-time*. *Half-time* is thus a distinct work as an amalgamation of styles and is singularly representative of the musical eclecticism of the 1920s.

¹³⁵Smaczny, "Martinu, Bohuslav," in *NGDMM*, 15: 941.

¹³⁶*Ibid.*

BIBLIOGRAPHY

- Amirkhanian, Charles, Susan C. Cook, and Linda Whitesitt. "Antheil, George [Georg] (Carl Johann)." In *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, 1: 715-9. London: Macmillan Publishers, Ltd., 2001.
- Austin, William W. *Music in the Twentieth Century: from Debussy through Stravinsky*. New York: W.W. Norton & Company, 1966.
- Bauer, Marion. *Twentieth Century Music: How it Developed, How to Listen to it*. New York: G.P. Putnam's Sons, 1933, rev. 1947.
- Beckerman, Michael and Jim Samson. "Eastern Europe, 1918-1945." In *Modern Times: From World War I to the present*, ed. Robert P. Morgan. Man and Music. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Boston Symphony Orchestra* program notes. November 18, 1927, 405-484.
- Casella, Yvonne. "Le Mouvement Musical." *Musique* 2, no. 1 (Oct. 15, 1928): 601-6.
- Chew, Geoffrey. "Martinu's Three Wishes and their Fulfillment: links between Paris and Prague in music of the 1920s." *French Cultural Studies* 11, pt. 3 (Oct. 2000): 367-76.
- Cœuroy, André. "Musique Tchécoslovaque." *La Revue Musicale* 10, no. 3 (Jan. 1929): 255.
- Drew, David and J. Bradford Robinson. "Weill, Kurt (Julian)." In *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, 27: 220-32. London: Macmillan Publishers, Ltd., 2001.
- Devoto, Mark. "Paris, 1918-45." In *Modern Times: From World War I to the present*, ed. Robert P. Morgan. Man and Music. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Entwhistle, Erik Anthony. "Martinu in Paris: A Synthesis of Musical Styles and Symbols." Ph.D diss., University of California Santa Barbara, 2002.
- Erismann, Guy. *Martinu: un musicien à l'éveil des sources*. Série "Musique." Arles: Actes sud, 1990.

- Evans, Peter. "Martinu the Symphonist." *Tempo*, no. 55 (Autumn 1960): 19-33.
- Goodden, Betty. "The Prague Festival." *The Chesterian* 6, no. 47 (June 1925): 228-9.
- Grout, Donald J. and Claude V. Palisca. *A History of Western Music*, 5th ed. New York: W.W. Norton & Company, 1996.
- Halbreich, Harry. *Arthur Honegger*. Trans. Roger Nichols, ed. Reinhard G. Pauly. Portland: Amadeus Press, 1992.
- Halbreich, Harry. *Bohuslav Martinu: Werkverzeichnis, Dokumentation und Biographie*. Zürich: Atlantis Verlag, 1968.
- Honegger, Arthur. *I am a Composer*. Trans. Wilson O. Clough with Allan Arthur Willman. New York: St. Martin's Press, 1966.
- Karásek, Bohumil, and Vladimír Štěpánek. *An Outline of Czech and Slovak Music*. Pt. 1, *Czech Music*. Prague: Orbis, 1964.
- Kowalke, Kim H. *Kurt Weill in Europe*. Studies in Musicology, no. 14. Ann Arbor: UMI Research Press, 1979.
- Large, Brian. *Martinu*. New York: Holmes and Meier Publishers, 1975.
- Martinu, Bohuslav. *Half-time: Rondo per orchestra*. Prague: Panton, 1963.
- Messing, Scott. *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*. Studies in Musicology, no. 101. Ann Arbor: UMI Research Press, 1988.
- Mihule, Jaroslav. *Profil Života a Díla*. Prague: Supraphon, 1974.
- Milhaud, Darius. *Notes without Music*. New York: Knopf, 1953.
- Nestyev, Israel V. *Prokofiev*. Trans. Florence Jonas. Stanford: Stanford University Press, 1960.
- Newmarch, Rosa. *The Music of Czechoslovakia*. New York: Harper & Row, Publishers, 1969.
- Orledge, Robert. "Satie, Erik [Eric] (Alfred Leslie)." In *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, 22: 313-21. London: Macmillan Publishers, Ltd., 2001.

- Perloff, Nancy. *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie*. Oxford: Clarendon Press, 1991.
- Prunières, Henry. "Tchechoslovaquie: Le Festival de la Société Internationale de Musique Contemporaine." *La Revue Musicale* 6, no. 8 (June 1925): 280-3.
- Redepenning, Dorothea. "Prokofiev, Sergey (Sergeyevich)." In *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, 20: 404-23. London: Macmillan Publishers, Ltd., 2001.
- Šafránek, Miloš. *Bohuslav Martinu: His Life and Works*. Translated by Roberta Finlayson-Samsourova. London: Allan Wingate, 1962.
- Sanders, Ronald. *The Days Grow Short: The Life and Music of Kurt Weill*. New York: Holt, Rinehart and Winston, 1980.
- Simeone, Nigel. *Paris: A Musical Gazetteer*. New Haven: Yale University Press, 2000.
- Smaczny, Jan. "Martinu, Bohuslav." In *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, 15: 939-45. London: Macmillan Publishers, Ltd., 2001.
- Steinhard, Erich. "Junge Musik in der Tschechoslowakei." *Die Musik* 17, no. 8 (May 1925): 561-77.
- Stravinsky, Igor. *Petrushka*. Mineola, New York: Dover Publications, Inc., 1999.
- Stravinsky, Igor. *The Rite of Spring*. Mineola, New York: Dover Publications, Inc. 2000.
- Stravinsky, Igor. *The Rite of Spring*. Transcribed for solo piano by Vladimir Leyetchkiss. New York: G. Schirmer, Inc., 1985.
- Taruskin, Richard. *Stravinsky and the Russian Traditions: A Biography of the works Through Mavra*, 2 vols. Berkeley: University of California Press, 1996.
- Walsh, Stephen. "Stravinsky, Igor (Fyodorovich)." In *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, 24: 528-67. London: Macmillan Publishers, Ltd., 2001.
- Watkins, Glenn. *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists*. Cambridge: Belknap Press, 1994.
- Watkins, Glenn. *Soundings: Music in the Twentieth Century*. New York: Schirmer Books, 1988.

White, Eric Walter. *Stravinsky: A Critical Survey*. New York: Philosophical Library, 1948.

Whitesitt, Linda. *The Life and Music of George Antheil: 1900-1959*. Studies in Musicology, no. 70. Ann Arbor: UMI Research Press, 1983.

Whittall, Arnold. "Neo-classicism." In *New Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, 17: 753. London: Macmillan Publishers, Ltd., 2001.