FINAL EXAM: 2 hours, study everything on study guide. You won’t find anything surprising.

Need to talk about case studies and music elements.

Mazurkas: trills and grace notes.

Mendelssohn: duet thing that high notes sing with low notes

Unit 10 Inventing America; Ernst Krenek, Kurt Weill, And “Jazz” in Weimar Germany

About German culture, and German Culture’s relation to Jazz

* Setting the Stage
  + 1920s
  + Germany
* The Weimar Republic in the 1920s
  + Intervening government
  + Kaiser Wilhelm II abdicates
  + Democratic government
    - Universal suffrage
    - Equality
    - End of censorship
* Eventual economic stability
* Influx of foreign goods and culture (especial favor from America)

JAZZ IN Europe

* End of WWI opened Europe for touring
* Allowed European musicians to visit America
* Jazz a big hit in England and France (Jazz comes to them first)
* Germany heard Jazz from its neighbor

JAZZ IN WEIMAR GERMANY

* Jazz often described as central feature of Weimar culture
  + Records imported
  + Often heard on the radio
  + Much discussed in the press
* But many scholars point out it is more complicated
  + Race record label not imported
  + Radio listenership not yet broad
  + AND Radio technology at the time limited playing of records
    - Most of the radio show are playing band whose players were Germans
  + Live bands, mostly
* Audience for jazz mainly urban middle class
  + The more the press talk about it, the more the audience listen to it

Where did Weimar Jazz come from

* Most jazz heard in Germany in 1920s was from native German bands
  + Café orchestra, dance orchestras
* But where did they get the Jazz?
  + “Robinson”
  + Essentially they made it up
    - Based on sheet music…(however, not much real jazz music was actually printed)
    - …and pictures (the setup of instruments)
    - Add lots of syncopation
    - Add noisy percussion
      * Racket bands (weird stuff and without meaning)
  + Widely popular books taught existing bands how to make jazz
  + This invented Jazz was a regular feature of many Weimar operas

What Jazz represented in Weimar operas

* African-American-rises
* American-ness
* Modernity (musical representation, most new, most modern like American technology)

The New Objectivity

* Reaction against emotional intensity of late romantics
* Focus on objective (as opposed in subjectivity)
* Art for use
* Clear communication
* Widely accessible
* Promoted use of familiar/popular musical elements
* Drew connections to contemporary concerns of the day

Ernst Krenek’s: Johnny spielt auf

* Austrian composer
* “opera of the times”
* Written in 1925
* Premiered in 1927
* Unprecedented success
  + Utilize jazz band instrumentation
* What jazz represents:
  + Connected to an African American character
  + Connected to America
  + Modernity

Kurt Weil, Bertolt Brecht, and Epic Theater

Kurt Weil:  
 German composer

Brecht:

German playwright

Traditional theater- emotional catharsis

Epic theater: audience should not identify emotional with the play

Technique :  
 Alienation

Breaking the fourth wall

Purposeful lack of flow: making the drama seems strange that reminds you this isn’t real

Awareness of the constructed nature of its reality

* Epic theater is to alienate the audience, and prevent the audience from being immerged into audience. Bring the effect of social problem so to bring to social changed: the real life is constructed just as the play. The composers try to bring some social change.
* Mahangonny\_Songspiel

-Short opera by Kurl Weill

-Setting of texts by Brectin

-Non-opperatic singers

-Written for Baden-Baden music festival in 1927

-Welil’s “Songstill”

-song style

-Music in the form of popular songs

* Not usually how it is composed, usually on arias
* Make the music approachable
* About alienation technique
* “Alabama song”

One of two English language songs in the work

The Threepenny Opera

* Based on John Gay’s The Beggar’s Opera
* Text: Bertott Brecht
* Music: Kurt Weill
* Premiered: Berliln 1928
* Jazz inspired music
* Non-operatic performers
* Story a critique of capitalism, society
* “Second Threepenny Finale”
* Connect the dots

Jazz in Weimar Gernmany very much a product of Weimar Gernmay

“Invented” by German musicness based on whatever information they could find on American Jazz

These “invented” jazz styles often used in Weimar Germany

Jazz represented

-African-American -ness

America

Modertiny

Krenek’s use of jazz in Jonny sp