



THE HUMAN CONDITION THROUGH CLASSICAL MASTERPIECES

A course in classical music appreciation

Lectures by Jonathan FIELDS, musician and composer

***Music of Music of the 20th and 21st Century:
Music for Changing Times – from Ives to Part and beyond***

Monday, June 28, 2010

Em Lee Concert Hall, Turtle Bay Music School, New York, NY

Crossroads: Welcome on behalf of Crossroads New York Cultural Center. I am pleased to introduce the final lecture in our series of four talks by Mr. Jonathan Fields on the human condition through classical masterpieces. Tonight's talk is entitled *Music of the 20th and 21st Century: Music for Changing Times – from Ives to Part and beyond*.

The focus of this series of talks is not just musicology or musical history in a strict technical sense. Rather, the emphasis is on discovering the very foundation of music, viewed as the most sincere and moving expression of human experience, of the universal human desire and expectation for beauty, for happiness, for a mysterious Other who will fulfill the promises of the heart. In this sense, the work of the great composers represents a prophecy of the ultimate meaning of human existence and history.

To help us with this discovery we are fortunate to again have with us composer, music teacher and lecturer Mr. Jonathan Fields.

Fields: This lecture is about the 20th Century, so I see we're half full! If you go to a 20th Century music concert, this is basically about the number of people that show up.

I'm honored to have my great friend Chris Vath here. I dropped on him to play a couple of things for me to help us illustrate some things right away, so thank you, Chris, for saying "yes" right away.

Let's start from the beginning. We started with Bach, the well tempered system, and the diatonic scale, the 7-note scale, [Vath plays] and we saw how beautiful Bach used that in his preludes and fugues. You remember the first prelude? [Vath plays] This was really when the well tempered system was discovered. This was very simple. Just play the triad in the beginning. [Vath plays] This is the simplest of musical materials that Bach's using. We're going to see that come back in the 20th Century. But it's going to get a little bit crazy from there.

Remember we ended last week with Chopin, with *The Ballade*? He took the sonata with different themes, different characters, one theme could be the protagonist, another theme could be him encountering someone who changes him, and we listened to *The Ballade*, Chopin's piece which really struck me. And just to remind you, he's using the system a little differently. He's exploring it more deeply using chromatic notes—the notes between that scale we just talked about. [Vath plays] Thank you, Chris. You see how beautiful that was? In the Romantic Era we said it got to the point of these beautiful singing melodies, and I just want to reiterate what a melody is because we're going to see in the 20th Century that they become somewhat ambivalent. The first phrase [sings]; it has a cadence. It doesn't go forever. It begins and ends. It has a high point [sings], he builds it, higher notes; that's what I mean by melody.

Now we're going to move on. We ended with Chopin and we ended with Rachmaninov. Rachmaninov really is

a 20th Century composer, but I connected him with Chopin and the Romantic movement—beautiful singing melodies longing for something, something beyond, something other...sadness, a beautiful melancholy. What happens after this, actually right after Chopin, a man comes into being named Wagner, and Wagner, I'm going to read you his words, what he believed music is. Remember we've talked about how music has come from a system, how it's developed from an understanding of real dramatic life—I'm a subject and life is objective, out there, and I'm trying to figure out the meaning of it? It's not all my interior thinking; it's my encounter with reality. Remember at the end of Chopin you have that really dramatic ending? There's a lot of the beautiful but then you have that dramatic ending that just keeps going. Chopin's saying, "Look, yes, there's an answer, there's a meaning, but it's still dramatic, life is still dramatic." Now it's a little bit different. This is what Wagner says about how he looks at music and how he thinks about composing: "Life and death, the whole meaning of existence, of the outer world here hang on nothing but the inner movements of the soul." The inner movements are what reality is. And so he comes up with a piece of music which is really known to have changed the course of history. And you're going to hear what we're beginning to say. Music begins to deconstruct the diatonic system, and there's a greater sense of tragedy.

[plays Richard Wagner's *Tristan and Isolde*]

Now we're beginning to look at... [plays piano] It's very unresolved. Where is it going? It's different than [plays piano] which is more certain. This unleashes a whole new language which he says is concerned with only his impressions, his internal life. And he writes huge operas. I don't want to say anything of the value of it. I just want to say in his words what he said, "Life and death, the whole meaning of existence, of the outer world here hang on nothing but the inner movements of the soul." It's different. It's a different understanding of things. So here's the first departure from the seven-note scale.

Now we have a French composer named Claude Debussy, and he at first is very influenced by Wagner and then decides to break with him. But he comes up with a music that uses other scales as well. He draws on true colors. He's very into building on Chopin's use of color in a piano, but he's not dealing with melodies anymore. He's dealing with impressions of reality. I'm going to play one of his preludes which really struck me when I was in the conservatory. It's called *The Submerged Cathedral*, and it's about a cathedral just coming out from under the sea. I remember when my teacher played it, I thought, wow, it's incredible that he's able to make that image. But he's not using the well tempered system anymore. These two composers are setting up the 20th Century. He goes back to using more folksy, five-note scales. [plays piano] So he's now beginning to use a different kind of system.

[plays *Preludes for Piano*, Claude Debussy, *La Cathedral Engloutie*] This is Pollini...it's colors and that's the five-note scale...bells like the cathedral bells...those notes are the cathedral and it's going to emerge...there it is...

The music is descriptive; it's describing something; it's not really describing his drama, per se. So you have the music of Wagner speaking about his inner world. This is the time that Freud is coming around, Marx is coming around, completely different ideas about who we are, the definition of who we are. Remember what Schubert said—"Look, I write sad music, but sadness also brings you to your destiny." That's not really in discussion anymore. So these are two of the later types of music—one from Germany, one from France.

Now I'm going to take you to where most people say is the birth of the violence of the age. It's kind of expressionistic, inner state. It's called *The Rite of Spring* by Igor Stravinsky. He was an Oranienbaum ex-patriot living in Paris. *The Rite* was written in 1913, before World War I. He had written two really beautiful ballets before, really telling of the Russian huge symphonic world, colorful, using Russian themes—*The Firebird Suite* and *Petrushka*. This is the third of that series and basically it caused a riot in France; it had an instinctivity and a primitive feeling so intense that it shocked everyone. I'm going to play the beginning of it. You will recognize it

if you've ever seen the movie *Jaws*. This music is exactly what they put up to that picture before John Williams wrote the music. This is also a kind of Russian scale. It has a lot of color. It departs from the diatonic scale and it's used in a lot of cinema right now, but John Williams used it all throughout *Jaws*. When you watch *Jaws* again after you listen to this, you'll understand what I'm talking about. The scale has kind of a strange Oriental feeling to it. [plays piano] If you listen to *Star Wars*, that chord comes around all the time. Even though it sounds dissident, that's the dissonance before the explosion into the victory or whatever's next. So let's listen to the piece that basically...for composers this is the piece that really radically changed everything.

[plays *The Rite of Spring* by Igor Stravinsky] It starts very primitive...all woodwinds, but in strange registers...this is a bassoon way up high...it sounds like some ancient animal...this is *The Adoration of the Earth*...what this is about is a pagan sacrifice where a young girl dances herself to death...that's the content...it's a Russian myth...that's an English horn, an instrument a little harder than an oboe...and there is a melody...it's very dark...bass clarinet, gives you a sense of a primitive feeling...remember, this was right before World War I, Europe is about to explode...it's a clarinet way up high...the instruments are out of their normal registers...this is all the set up...*Jaws*!...this is what caused the riot...melodies...it's constructed in little sections put together...it's a dance...

Music's a lot different all of a sudden. This is what's happening in Europe. Let's move to America and see what's going on there.

There's a composer named Charles Ives and he lives in Danbury, Connecticut. He's a Yankee, he's a WASP, as WASP-y as can be, and he doesn't want to make his money writing music. He's a very successful insurance broker, so he works all day selling insurance, and at night he composes. It's very American. They can't do that in Europe; there are no jobs. They have to beg for patrons. But in America, I'll work, I'll make all my money that way, and just write music; I'll be free. And he's a wild man. There's a museum dedicated to his life in Danbury, Connecticut. You can go see it. But his dad was a high school band director. He was crazy. He used to take two different bands and have them play two different things and have them march, meeting each other in the middle, and you'd hear the clashing, just because he wanted to see what it sounded like. So Charles grew up in this way. Americans are a lot freer; they're not thinking about new systems and the inner life. None of that is going on. The dad just wants to hear, what if I put this band this way and this other band here? There's nothing else behind it. And this continues to be exactly what American music is going to be. As the Europeans are falling apart, the Americans are having a lot of fun—weird fun, but a lot of fun.

The Unanswered Question is Charles Ives most famous piece. I'm playing you the pieces that I was played first when I was learning about 20th and 21st Century classical music. Ives drew a lot from the spirituals at the same time Dvorak was doing it. He also understood the great wealth of American pop music, and every single American composer draws on that whether it's him or Chris Vath. Our music from our spirituals and our folk music is a lot to draw on. He writes a lot of music. I recommend his second symphony and third symphony and fourth symphony. We don't have time to listen to them. But this is *The Unanswered Question*. It's a very interesting piece. Again he's experimenting with new ways of putting music together—music in different keys. It's called bi-tonality. Is that legal, by the way? Or it's called poly-tonality—many different tonalities going together at the same time, which is what he heard. He wasn't coming from, Oh! Let's try this new system. He heard his dad do it. One band was in one key and another band was in another key. So Ives got used to that and thought, that's kind of interesting. It's democratic too. How in a democracy do people who are so different stay together? So it has something of that feeling too. This piece is very easy to follow. You're going to hear a very beautiful, soft, almost like a choral, in the string section. It reminds me of *Adoramus Te*. He calls it *The Voice of the Druids* that hear nothing and see nothing. So the mystery is out there, but it's not going to respond. Then you have—it's incredibly genius—the trumpet playing over and over again the question, which means the need for the meaning of everything. And then the woodwinds, the flutes, try to respond. America was entering the technological age, and he said, this is not going to answer our questions. He was putting a challenge to America

saying, I think the question is still unanswered. So this piece is an expression of that. The flutes begin to try to answer him like we all answer each other when we have problems, “Oh, don’t worry.” But he still asks the question again, like a kid. You see the flutes getting more and more upset as they go along. He’s asked it the 10th time and they’re furious...just trying to come up with some answers that will put him at peace. But in the end they can’t answer the question, so the very last thing you hear is the trumpet. It’s interesting, he’s a Protestant, and he’s very Puritan. The mystery is far off; it’s not responding.

[plays *The Unanswered Question* by Charles Ives] This is 1906...this will be the last piece in this period of history, then we’ll move ahead...timeless...eternal time...the question...the answer...

I just wanted to give these four short examples. You see, what happened to Chopin? Things are really changing and a lot of these composers are responding to super-romanticized, super-interior feelings. Ives is a Puritan, remember? He’s trying to say, let’s cut back from this—Wagner is the first, then you have Strauss. So here’s a different group of composers trying to say, we have to try some other directions.

Let’s move ahead to after the War. We just heard music that precedes World War I. There is beautiful music as well—*The Firebird Suite* is gorgeous, and Rachmaninov is gorgeous, *Petrushka* is interesting, but I purposefully stayed away from that because I want to say that the composers are trying to pay attention to reality a little bit and their feelings are picking up on an inner lack of certainty and a lack of certainty that’s going on outside—America’s build up of power, Europe about to come apart. Also, remember we talked about how the language had developed to a very high degree? Now the language is beginning to become fragmented and we’re entering a century of intense violence and one of the first things to go when a person is in front of deep violence is language. You’re not able to communicate because the violence is so intense. So the first casualty to the culture is language. So I think that music is kind of pointing at that century.

But let’s move ahead. The war is over. We enter a kind of positive period. Let’s stay in the USA. I’m going to go right ahead, much later in the century, to Aaron Copeland. This piece, *Appalachian Spring*, is very easy. This is 1945. Now we’re even in World War II, but America is really beginning to go back to its simplicity—the Forest Gump idea of this beautiful, simple way to stay in front of reality—the gratitude, a kind of freedom we have, and there’s an incredible positivity and hope that we’re going to hear in this music. Copeland is not a Puritan American, he’s a Jewish, Russian American, and he studied in France. He’s going back to, let’s go back to our original position in front of reality, the simple position in front of reality. I’m going to play from the second half hour where he also uses a famous folk song, *Simple Gifts*. So he takes this song, and at the end it’s quite beautiful. This is also a dance. It was a Martha Graham dance which is quite beautiful to see. It’s about a couple who just gets married out in the wilderness in Pennsylvania and they go through a big drama, and at the end the community comes around them and they say, “It’s possible for us.” They’re very grateful and there’s a prayer and there’s a recovery of a very simple relationship with reality. In this period of time America is coming to recognize its place as holding on to this value while the language of Europe is destroyed after World War II. So here’s an American response to *The Unanswered Question*, also by an American.

[plays *Appalachian Spring* by Aaron Copeland] This is the original recording. One of my friends is actually playing cello. That’s how I came to like it again...Stravinsky is all the dark stuff, and Copeland is all the Americana where there’s a struggle, but there’s always hope. We can start again...This is like the morning sunrise...very sweet, so simple...again, you can imagine dancers...you can see the original dance on U-Tube...clarinet, very soft...and now, let’s go to work...talking to each other...let’s start working...you can see a 1940s movie, moving out into the suburbs and feeling building, the country is building...1945...playfulness on the bottom and the beautiful lyric melody over the top...a harp animates life...that’s the prayer actually...getting our hands dirty now...that’s Stravinsky, Copeland’s made it his own...sounds like a news program, that’s where they take it from, by the way...same melody, like a bird singing...

That's what's called Americana. When I write music and they say, "Give me something Americana," where do you go? To this piece, or something like it, and you try and make it your own. Copeland defined a lot of things well—the beautiful Puritan hymn.

How this is used now in film, there's a great film composer, Thomas Newman, and when you're asked to write music, you're asked to write like this guy. It's called Magical Americana. And there's a great film, *Cinderella Man*, about the American man during the depression. This movie is post-9/11, so there's a lot of movies about fighting back, finding that heart to fight back, but always with a beautiful sense of simplicity. The film that comes before it is *Forest Gump*, and if you know that theme, [plays piano] that's the theme that you heard that defined the American spirit, Gump's theme. Again very simple and sad also. And this is what Thomas Newman wrote. Ron Howard directed the film and he's really good when he directs something from real experience. It's very short. This is the next generation. There's a little bit of mystery in it.

[plays theme from *Cinderella Man*] It's Irish, so there's an Irish instrument. The main character is Irish Catholic... This is the newer Americana; it's sadder; it's darker...

That's considered the newer Americana, and when I'm asked to write some kind of score, I'm asked to take from this kind of feeling as opposed to pre-World War II.

Now let's go back to Europe. I'm going to actually let you listen to a whole piece of music. This for me is my favorite piece of music of the 20th Century. What happens to Stravinsky is he has a conversion experience. He's Russian Orthodox. You can see his attitude in *The Rite of Spring*—I'm just going to do this and make them all riot. It's going to be really cool. But later he becomes very faithful to his Russian Orthodox tradition. Remember we played the *Ave Maria* by Rachmaninov? That's 1910. Rachmaninov never leaves his heart to his dying day; his music never leaves his heart. Stravinsky's did, in my opinion. But here he writes in gratitude for his new faith. He's asked to write something for the 50th anniversary of the Boston Symphony, and he comes up with *The Symphony of Psalms*. I'm going to play the last movement. I hope you hear it the way I hear it. You'll hear the previous Stravinsky, but something has happened to him. This is for choir and orchestra. He says, "This is about the Psalms; I've symphonized them." This means something to him. He wants to share this newfound faith with everyone. This is the last movement. The first two movements are very hard and dark, and I think he's aware... God has been very far away; he's been very far away from God. It's like the Jews in the desert. There's a certainty, but there's an effort and a work and an aridity. Here's the third Psalm which is the Alleluia. The words are simple, "Alleluia," which is just this little ray of light that bursts out, almost hushed. In an article in *Il Sussidiario*, I like what Pigi Colognesi says about this piece. He said that this Alleluia really takes into account where Stravinsky was in history personally and where everything was, and there's the beauty of praise to God, but there's also a sense that there's still a work that has to be done. The ending is one of the greatest moments of the 20th Century. Let's listen to this whole movement. Enjoy this.

[plays *Symphony of Psalms* by Igor Stravinsky] It's in Latin even though he's Russian Orthodox... *laudate*... Richard Einhorn listened to this piece... like *The Rite of Spring* but different... John Williams again... "Let everything that has breath praise the Lord."...

These pieces were really the pieces that projected me towards having the Faith. I listen to them differently now, but I remember they were things that lead me in a direction in my life. There was something there that grabbed me. The 20th Century is not easy, so I appreciate your patience.

Now we're going to go to another Russian composer who really is the only one out of all the composers we're playing who had a hard life. He lived under Stalin. His name is Dimitri Shostakovitch and he's a powerful, powerful composer. If anybody ever complains that their boss makes it too hard for you to work and your friends don't respect you, basically what happened to him, in 1936 Stalin killed half of his friends and threw the

other half in jail. Before that he had written an opera which Stalin said was against the people, so he was freaked out. Just think about how most artists can work. In America you can do anything that you want. Nobody gets thrown in jail. But he was really under a tremendous amount of pressure. This is his 5th Symphony. He wrote a tremendous number of symphonies, also string quartets, but this symphony is his response to this period of his life. His baby girl was born and his baby boy was born a few years later in this period, so that was where he drew his joy from, and also his strength to go on. He *had* to write this. Think, if you say, “I can’t express my heart in my circumstances,” this guy is going to prove you wrong because what he was able to do was to write what he wanted under the strict observation of the Politburo which had to check the music to make sure it wasn’t sad or formal—of “decadent Western Europe,” and if the music showed any sign of that, you were in trouble. And he was already in a lot of trouble, so he had to come back. Rachmaninov left, Stravinsky left, but Shostakovich stayed. Prokofiev stayed too, but at first he was just a fat cat. The Soviets loved him and he just took their money and said, “Who cares?” But he got nailed later. He was stupid. But Dimitri Shostakovich was hit early on. So basically out of all the music you’ve heard, this is the first person who is similar to the slaves, is similar to people who are really struggling. This is the piece that he personally triumphed in because he was able to express his heart and not withdraw from reality, so I’m going to play a little bit of the first movement. He had to write a very glorious, up ending. It’s almost like now with the totalitarian American government; I always have to make sure it ends with a major chord, up. Nobody can be depressed. “Make sure you put that major chord at the end, Jon.” So we have a little bit of a tyranny here. You can’t be sad here either. Sadness is a sign the ideology isn’t working. Shostakovich is very dramatic, but he’s able to keep it at an edge where it’s the drama of the people, but he’s smart because he knows the Soviets are so stupid; he knows they don’t know what the heart is; he’s figured it out. So if any of you complain, “How am I going to—”, you can figure it out if he can figure it out. I’m talking to myself too. Here it is in D Minor. D Minor is strong, very dramatic.

[plays Dimitri Shostakovich’s *Symphony 5 in D minor*] This is 1937. Copeland is writing “la, la, la” in American in 1945. This is the other side of the world...the Russians are always able to draw on their folk culture, it’s amazing...like Chopin...it’s his own language...it is very sad, but the Soviets didn’t get it...now let’s move to the last movement...the triumphant state—he’s doing this because he *has* to do it...it’s still very Russian...you can identify with this...the theme is all over the place, the theme of the people...very Russian...this is Lenny Bernstein conducting...if you buy anything from the 20th Century from Russia, buy Lenny Bernstein conducting...

He had to write that movement. He was forced to write music. He had to be intelligent enough to write music that he both liked and that wouldn’t get him killed. When Stalin dies he finds some peace. He never leaves Russia. Prokofiev did. Shostakovich is the single composer who never left Russia, who survived the entire period.

I’m going to go ahead to what’s happening now. I wanted to play a piano piece by Samuel Barber who would have been 100 years old this year, but I just don’t have the time. In America it starts getting darker too during the Cold War, but there’s still that rigor in life. The American composers like Eliot Carter, they’re different than the Europeans; they have a freer imagination, still dissonant, but not like Stravinsky. There’s just not enough time to go through it.

Let’s skip ahead. Basically what happens after the 50s, the age of the great composer is gone. Shostakovich, Revell, Carter, Copeland, this period of the great composer from Bach is over, and nothing really comes to fill the void. Again we go back to this problem of language. How do you stay in front of such a violent age? It’s like *The Unanswered Question*—the mystery is way out there, and you just have this question that repeats and people are trying to answer you, and they get angry, and you just keep asking the question. How long can it go on? So that type of certainty that gave Chopin that sense of risk—he could tell a story that had drama, that could go to the depths of despair, and rise again encountering another theme of beauty, and live a dramatic life with the certainty that you’re going somewhere. That gave composers a tremendous sense of purpose—even

Shostakovitch, you can hear it in him.

I'm a composer; I've been expressing something big. I've done a lot of symphonic work because symphonies are the biggest expression—kind of the piano and then the symphony. Even Stravinsky, if he didn't like it, still the sense of the importance of what a composer is supposed to bring out of his heart and contribute. But after that what happens? Who are the people? It's as if everyone becomes timid.

The same thing happened in Jazz, by the way. There was an explosion in the 50s, but after 68, Jazz starts breaking out into abstract things. People are doing it again like it used to be, but without that spark. If you listen to film scores now...I'm going to play one piece by probably the most famous of the modern composers, and again it comes from the east. These composers emerged after the Soviet Union fell. In America there was a thing called Minimalism. People started to write Romantic music again. Minimalism is a music that just repeats a lot. If you watch any TV, it's all there. There's this kind of Romantic music, but again it's kind of like what Wagner was thinking—I can't risk going outside of my own self. There's no challenge anymore. The music is more sentimental because without an answer it's too hard to face the drama, so the music is kind of an escape music that we hear today.

I've put together a listening list. I have a group of composer friends. We push each other to have a little bit of courage in facing the heart and in facing life and working hard. Shostakovitch by the way, really was a hard worker. All these composers were real workers. Shostakovitch's students would say, "Oh, Mr. Shostakovitch, I don't feel any inspiration; I can't write." And he would say, "If you wait for the inspiration, you ain't gonna write nothing. Just sit down and write anything; write crap." So they believed in the discovery of something and this real sense of work and mission, like anybody's job.

This next composer is Arvo Part, and he's also a Minimalist, but he's from the east, so he's influenced by Russian Orthodox mysticism. So after all this crazy music you've heard, dissonances and everything, the idea is to get rid of everything. Maybe silence is something that can participate in music? Let's go back to *Bogoroditse Devo*, being in front of the mystery, but a mystery that touches us. But there have been no real Catholic composers. The only ones that are really Christian are from the east, the Orthodox composers. Somehow their tradition has survived, stronger than even that simple American hope we heard. This is not a religious piece. This is called *Fratres, Version 6*. It's for string orchestra and percussion, but you'll hear he uses very minimal materials. It sounds like a religious chant. It's very contemplative, but it never breaks out into action. Remember with Chopin or with Beethoven you had both? You had the contemplation all in front of reality, then movement in reality. Now that doesn't exist.

Most of the composers now are pretty confused, and there is something that Stravinsky said, even if his music doesn't sense it, he was struggling for it. This is from a lecture he gave at Harvard in 1945; he gave it in French. Most of it is a diatribe against Wagner, but he's talking about how when there's a weakness, there's also a lack of unity. One composer writes in one language, another in a different language. It's not like Hayden handed down to Mozart handed down to Beethoven or with Spirituals or Jazz where a people were together and sang and grew together. Now the individual composer has it all on his shoulders—the great creativity. And Stravinsky writes about a different time where he thinks there was something else happening in this time that gave more strength to a composer, to everyone. He says, "In a society like that of the Middle Ages, which recognized and safeguarded the primacy of the spiritual realm and the dignity of the human person, (which must not be confused with the individual)—in such a society recognition by everyone of a hierarchy of values and a body of moral principles established an order of things that put everyone in accord concerning certain fundamental concepts of good and evil, truth and error." So he's kind of saying there was a period of time where the person was really valued and embraced, and from that culture people were able to build, and that's missing now, so it's a question for him too. He's wondering about it. Remember we started this whole series with Palestrina, music from the Middle Ages? Now he's pointing not to the music back then, but to the culture

back then. He's saying, can a culture like that happen again so that I can risk again, so I'm not alone risking my own language, but we speak the same thing, we're looking at the same thing and we're building something together, with each other?

I'll play just a few minutes of Arvo Part's last piece, *Fratres, Version 6*. He's from Estonia and he's very contemplative, but somehow he's considered the composer of today.

[plays Arvo Part's *Fratres, Version 6*]

It goes on like that. And all his works have that feeling, that sensibility. He has beautiful liturgical music too. His *Magnificat* is beautiful.

Well, this was a tough one because this century is a tough century for the heart to know itself, express itself. I've tried to introduce you to some of the composers who made attempts in this century to try and keep something alive, move something forward in the great tradition that we're a part of.

I asked a group of friends of mine to send me a list of everything they like of the 20th Century. I have to spend a lot of time looking for music that sells, so this whole experience has forced me to look again, search again, and I'm just beginning that. Judging by the friends that gave me their music list—David Horowitz, my boss, Andy Block who is the head of another jingle house, Peter Nashel who is the head of another jingle house, they responded right away with what they love. We'll put this up on the Web site* if you want to look at what they chose as their best music. I also got Chris Vath's five very clear choices and Phillip Nuzzo and Sebastain Modarelli. I wanted to see where their hearts are at because these are the musicians that I respect the most and I wanted to see what they were looking at, so maybe you'll have a chance to look at this too as a way of continuing if you want to listen more. Follow my friends because I follow them. There are still friends I have whose passion for music is incredible, and I'm grateful to have them as friends and to try to go ahead on this journey to try and participate in making beauty and performing and speaking about it, so I hope these four lessons have been instructive. I wish this one could've been clearer, but there it is! Thank you.

* <http://www.crossroadsculturalcenter.org/storage/documents/2010-06-28-Classical%20Music%20Listening%20Lists.pdf>