Webern’s Influence on Serialism in Barbara Pentland’s Symphony for Ten Parts

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Influences

• Pre-Darmstadt
  • Neoclassical influence from Aaron Copland

• After-Darmstadt
  • Serial influence from Anton Webern
“Webern was a king of a fresh way of looking at the relationship of tones and the use of simple material in a more sophisticated and very strong way, and I began to think in that direction. So my music took on more of the controls of the twelve-tone, serial technique” (Cornfield 2003).
Symphony for Ten Parts vs. Symphony Op. 21

- Use of tone rows
- Aesthetic impact of repetition
- Traditional employment of form
- Use of Klangfarbenmelodie
- Motivic unity and development
Tone Rows -- Webern

PO

C A Bb B G Ab D C# F E Eb F3
Tone Rows -- Webern

Clarinet in Bb

Bass Clarinet in Bb

Trumpet

Trumpet

Harp

Violin 1

Violin 2

Viola

Violoncello
<table>
<thead>
<tr>
<th>Tone Rows -- Pentland</th>
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<tbody>
<tr>
<td><strong>Blue:</strong> [E B C# F D C Bb Eb Ab] = [4e1520t38]</td>
</tr>
<tr>
<td><strong>Red:</strong> [E B C# F D C Eb G A] = [4e1520379]</td>
</tr>
<tr>
<td><strong>Green:</strong> [E B C# F D C Bb A G] = [4e1520t97]</td>
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Tone Rows -- Pentland
The myth of serial purity “maintains that serial compositions follow certain generic rules (including alleged rules about avoiding placing emphasis on any one of the twelve tones through repetition or doubling) … in relation to which non-conforming tones are understood as freedoms or liberties… the myth of serial purity imagines that individual twelve tones works conform to, or deviate from, sets of rules…” (Straus 2009, 183).
Repetition -- Webern
Repetition -- Pentland
Klangfarbenmelodie – Webern
Klangfarbenmelodie -- Pentland
Form – Webern

Sonata Form or Ternary?

||: A :|| B A’
Form – Pentland
Form – Pentland
Motivic Unity -- Webern

PO: (0 9 t e 7 8 2 1 5 4 3 6)
Motivic Unity & Development – Pentland
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Conclusion & Further Research

• How do other composers shape Pentland’s compositional techniques?

• What other pieces has a clear influence from Webern?

• What other composers from Canada have a similar musical career and musical influences?

