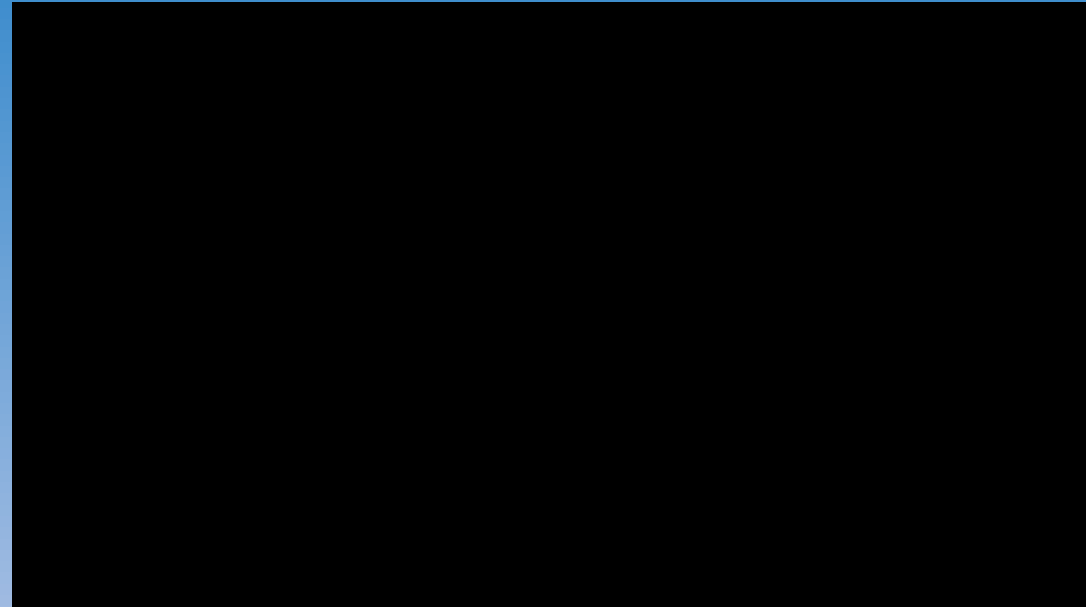


Week 9

Exoticism in the Twentieth Century

French Nationalism and Exoticism in Debussy

- *Nuages* (Clouds) from No. 1 from *Nocturnes*, 1897–99
- Nationalism: anti-Austro-German qualities
- Impressionistic harmony: lack of drive/tension-release (opening=alternating fifths and thirds) + octatonic and pentatonic scales
- Programmatic elements of *Nuages* vs. Austro-German music
- ABA form
- B section (4:40)
- SURMERGED EXOTICISM: general musical style in late 19 and 20 centuries to include elements previously associated with exotic music (Ralph Locke, *Musical Exoticism*, p. 217)



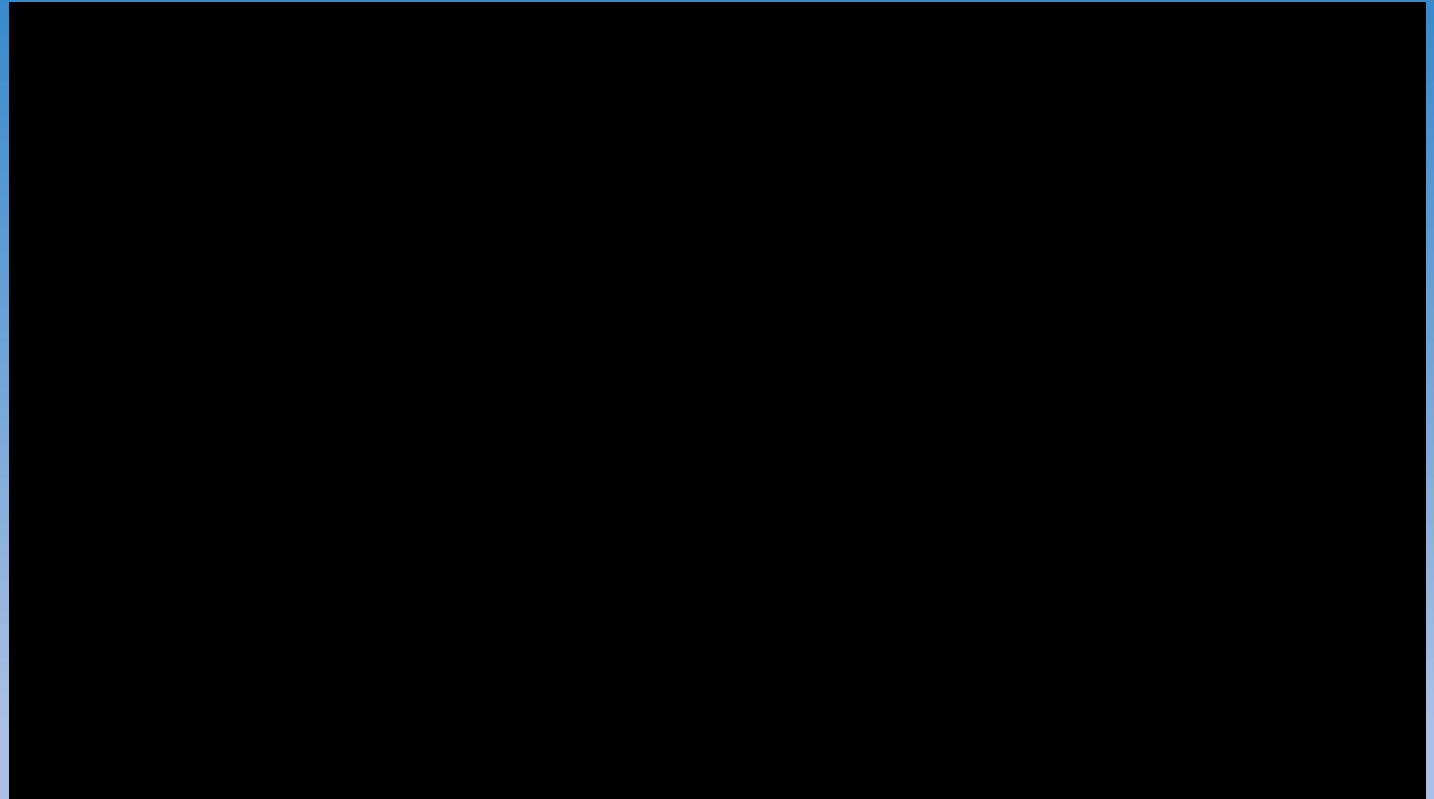
Exoticism in the Music of Benjamin Britten (1913–76)

- SUBMERGED EXOTICISM
- *The Turn of the Screw* (1954)
- Exotic-sounding music represents illicit sexual desire
- Peter Quint's Aria: "Miles" (1:40)



Exoticism in the Music of Benjamin Britten (1913–76)

- TRANSCULTURAL COMPOSING (Locke, *Musical Exoticism*, p. 228)
- *Death in Venice* (1973)
- Musical representation of homosexual desire based on Javanese gamelan



Verismo and Overt Exoticism: Puccini's *Madama Butterfly*, 1904

- Imperialist or Anti-Imperialist
- Femme Fatale vs. Femme Fragile
- Scientific exoticism: using actual Japanese tunes (#20, 4:00)
- American exoticism (#5)
- Western music vs. Exotic idioms (#10)

Exoticism and Imperial Nostalgia:

Franz Lehár

Das Land des Lächelns (The Land of Smiles),
1929

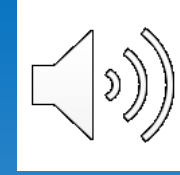
- Lisa's opening aria: 9:00
- Sou-Chong's aria: 19:00
- Mi's aria: 35:00
- Arrival in China: 1:00:00
- Missing Vienna: 1:30:00
- Eastern brutality: 1:42:30

Death of Exoticism?

West Side Story

- Locke, *Musical Exoticism*, 275: "The death of exoticism—the show finally suggests—may permit the birth of a multiracial, multiethnic, mutually tolerant society.

West Side Story in Vienna (and Brno)



- Vienna, Volksoper, 1968
- Exoticizing the Exotic
- Casting + Performing
- Brno, Národní divadlo, 1970: Czechoslovak premiere
- Brno, Národní divadlo, 1996: recording (1998)
- “America”

