

# *auseinandergerissene Hälften*

Ian Pace

# 1. 1886

repartee with audience, usually sat at tables

influx of bohemian and socialist

45 out of 50 million Germans are literate. New demand for cheap entertainment

Nature can be improved upon through art

juxtaposition of keys in tritonal relationships  
often mimicking one another

performers of multiple ethnicities,

I'm the girl in green, glowing with the lovely sun in the beautiful attic  
space last night

C'est ainsi que, façonnés pour le joug, nous retombons d'un esclavage dans un autre, et qu'après les *poncifs classiques*, il y a eu des *poncifs romantiques*, poncifs de coupes, poncifs de phrases, poncifs de rimes ; et le poncif, c'est-à-dire le lieu commun passé à l'état chronique, en poésie comme en toute autre chose, c'est la Mort. Au contraire, osons-vivre ! et vivre c'est respirer l'air du ciel et non l'haleine de notre voisin, ce voisin fût-il un dieu !

## 2. 1902

an evil music that has crept into the homes and hearts of our American people  
regardless of race

the individual's personal response, rather than representation

some of the stranger, uncategorisable harmonies led to the former work being refused  
performance

highly subjective experience, with distortions for extreme emotional effect. Further  
influence of Nietzsche

You're flourishing. You're leaving behind all that doesn't serve your  
highest good. You're getting rid of negative thought patterns, habits  
and behaviors. Deep down you know you can do it.

Die Nächte sind nicht für die Menge gemacht.  
Von deinem Nachbar trennt dich die Nacht,  
und du sollst ihn nicht suchen trotzdem.  
Und machst du nachts deine Stube licht,  
um Menschen zu schauen ins Angesicht,  
so mußt du bedenken: wem

### 3. 1927

stock gestures, harmonies and rhythms, supposed freedom consolidates the downbeat.  
taught composition at Berlin Musikhochschule

violence, the machine age and war, and urban living

first commercial airlines

white jazz bands performing for an upper class audience

favoured Puccini and Mascagni, and predicted good things from Luigi Dallapiccola

i will never understand the rush ppl get out of exclusion. i think it's truly wicked and disgusting.

For him, as I understand his work, the ultimate synthesis of a design was never revealed in a flash; rather he approached it with infinite precautions, stalking it, as it were, now from one point of view, now from another, and always in fear lest a premature definition might deprive it of something of its total complexity. For him the synthesis was an asymptote towards which he was forever approaching without ever quite reaching it; it was a reality, incapable of complete realization.

***...to be continued***