This chapter starts with the January 1943 appearance of the Ellington orchestra in Carnegie Hall. Ellington composed a work of symphonic dimensions, Black, Brown and Beige. Strayhorn’s contributions to this work are unearthed. A strong structural analogy between Ellington’s Black and Strayhorn’s Pentonsilic suggests that the exchange of ideas, rather than actual co-composition, formed the essence of their collaboration. The next section looks at the suite-format and sums up the advantages: it silenced criticism regarding form, it accommodated the division of tasks, it enabled the insertion of unused numbers, and it facilitated the later addition of programmatic explanations. The chapter continues with The Perfume Suite, the first acknowledged Ellington-Strayhorn collaboration, followed by Beggar’s Holiday (1946), unraveling Strayhorn’s contributions to this adaptation of the Beggar’s Opera. As Strayhorn contributed a growing number of arrangements, his style slowly permeated the orchestra’s sound.

This chapter details how in the last years of Strayhorn’s life, his and Ellington’s activities drifted in various directions. While the orchestra embarked on some of its most commercial projects ever, Strayhorn wrote
some of his most intimate compositions. Among the more artistically challenging projects Ellington and Strayhorn initiated is The Far East Suite, to which Strayhorn contributed Bluebird of Delhi, Isfahan, and Agra. The final segment explores his activities outside the Ellington realm: the recordings of The Peaceful Side, and the agonizing Suite for the Duo. In Blood Count, Strayhorn radically steered away from any compromise. A detailed analysis of this bitter and introspective work, that conjures the devastating consequences of Strayhorn’s progressing cancer, sums up Strayhorn’s virtues as a jazz composer.

The concerto and other genres
Richard D. P. Jones

in The Creative Development of Johann Sebastian Bach Volume 1: 1695-1717: Music to Delight the Spirit

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This chapter argues that the various stylistic and formal elements that Bach assimilated from the Italian concerto were to become key factors in the development of his mature style, distinguishing it quite clearly from much of his earlier music. His various concerto transcriptions, toccatas, sonatas, and suites are discussed.

The Dances of Central Europe
Peter van der Merwe

in Roots of the Classical: The Popular Origins of Western Music

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This chapter deals briefly with the polka and its musical relatives, and with the waltz in detail. It traces the history of these dances from primitive beginnings, showing how increasing length and complexity (of melody, harmony, and rhythm alike) coexisted with an underlying simplicity. The waltz ‘suite’ of successive tunes (e.g., Johann Strauss's ‘Blue Danube’) is discussed, pointing out the subtle unifying devices employed by the great waltz composers.
Gustav Holst was a great composer, a great teacher, and a great friend. These are really different aspects of the same fact. It was his intense human sympathy that fostered his musical invention. In one of his lectures he speaks of the almost mystical unity that must necessarily exist between master and pupil, between friend and friend. Art and craft are travellers alongside each other. In England one does not always realise this. It is this very sureness of purpose which makes his music distasteful to some of the less bold hearted of his critics, who seem to think that the tunes from “Jupiter” and St. Paul's Suite are little less than an insult to the intelligence of the intelligentsia. However, Holst gets his own back in “Neptune” and Egdon Heath, with harmonies compared with which the wildest efforts of our young “moderns” are so much milk and water.
In making a choral suite out of the poems for the Five Tudor Portraits of John Skelton, Ralph Vaughan Williams ventured to take some liberties with the text. Certain omissions have been made necessary, partly by the great length of the original, partly from the fact that certain passages did not lend themselves to musical treatment, and partly that certain lines that look well when read cannot conveniently be sung. Williams changed the order of the lines; this seems legitimate, as there does not appear to be an inevitable sequence in Skelton's original order. This fusion is, he hopes, justified by the fact that the character who sings the song in the play has immediately before quoted a line from “Jolly Rutterkin.” The setting is for baritone solo and chorus.

Andrey Volkonsky and the Beginnings of Unofficial Music
Peter J. Schmelz

This chapter investigates Andrey Volkonsky's early controversial career and the compositional background and performance history of his three most influential serial works: Musica Stricta, Suite of Mirrors, and Laments of Shchaza, all of which helped set the stage for the “unofficial” musical subculture that would flourish by the mid-1960s. It also traces Volkonsky's development from difficult conservatory student to notorious “young composer” to charismatic performer of early music, charting his fluctuating reception by Soviet officials while also considering the nature of his own opposition to officialdom. Andrey Volkonsky Musica Stricta Suite of Mirrors Laments of Shchaza serialism conservatory reception
The characteristic Bach gigue can be considered as a special type of fugue in a strictly prescribed, hypersymmetrical binary form—hypersymmetrical because these fugues come to a dead stop in the middle, allowing for an exact repetition of each of the two sections, or strains. All but one of the fugal gigues is written for three voices. These are dance-music pieces, the last and fastest members of the suites they belong to—too fast to allow for much maneuvering with three contrapuntal voices. The subject of the gigue from English Suite no. 3 stands out for its élan, even among the high-spirited company of gigues in Bach's suites and those of his contemporaries. The second strain presents the subject in inversion. English Suite no. 3 counts among its movements a brilliant concerto paraphrase calling for a two-manual harpsichord.

Pyotr Ilyich Tchaikovsky's works of 1882–1884 echo those of 1878–1881: op. 51, like op. 40, is a set of notated improvisations; the All-Night Vigil came in the wake of Nikolay Rubinstein's death, just as the Liturgy came after the events of 1877; the Second Suite, op. 53, is an experimental orchestral work like the 1st; the Children's Songs of op. 54 echo the Children's Album, op. 39, as the Third Suite, op. 55 with its elegy, waltz, and variations, echoes the Serenade for Strings; the Concert Fantasia for Piano and Orchestra, op. 56, returns to the dashing pianism of the Piano Sonata. Mazepa, a historical opera, recalls The Maid of Orleans in that respect. Two short pieces are adjuncts to Tchaikovsky's complex compositions of 1884.
Georg Philipp Telemann provided a rich legacy of instrumental music from the 18th century. Though considered a definitive contribution to the genre during his lifetime, his concertos, sonatas, and suites were then virtually ignored for nearly two centuries following his death. Yet these works are now among the most popular in the baroque repertory. Music for a Mixed Taste considers Telemann’s music from stylistic, generic, and cultural perspectives. It investigates the composer’s cosmopolitan “mixed taste”—a blending of the French, Italian, English, and Polish national styles—and his imaginative expansion of this concept to embrace mixtures of the old (late baroque) and new (galant) styles. Telemann had an equally remarkable penchant for generic amalgamation, exemplified by his pioneering role in developing hybrid types such as the sonata in concerto style (“Sonate auf Concertenart”) and overture-suite with solo instrument (“Concert en ouverture”).

The book examines the extramusical meanings of Telemann’s “characteristic” overture-suites, which bear descriptive texts associating them with literature, medicine, politics, religion, and the natural world, and which acted as vehicles for the composer’s keen sense of musical humor. It then explores Telemann’s unprecedented self-publishing enterprise at Hamburg, and sheds light on the previously unrecognized borrowing by J. S. Bach from a Telemann concerto. Music for a Mixed Taste further reveals how Telemann’s style polonaise generates musical and social meanings through the timeless oppositions of Orient-Occident, urban-rural, and serious-comic.

The Partitas
Joel Lester

A wide variety of dance movements characterize Bach's three solo-violin partitas. All the movements, except for the Preludio of the E-major Partita and the Chaconne ending the D-minor Partita, have two reprises and, following Bach's usual practice, fall into two parallel sections with
heightening levels of activity both within each section and between the two sections. The term “partita” means a suite (a series of dances) as well as a set of variations. Different sorts of variations characterize the solo-violin partitas: the B-minor Partita follows each dance with a “double” or variation on the complete preceding movement; the various movements of the D-minor Partita are all variations over a similar thoroughbass, followed by the Chaconne (Bach’s longest set of variations).

Acquiring a Mixed Taste: Telemann as “Great Partisan of French Music”
Steven Zohn

in Music for a Mixed Taste: Style, Genre, and Meaning in Telemann’s Instrumental Works
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This chapter focuses on Telemann’s interest in the French style, starting from his teens through old age—an interest reflected in numerous suites, sonatas, concertos, cantatas, and operas. Telemann’s involvement with the French style is most vividly documented by his overture-suites, a repertory that also offers some unusually rich expressions of the mixed taste. This blend of stylistic purity and heterogeneity helps explains the music’s great popularity among the composer’s contemporaries, for in this sense it could hardly be more “German” in expression.

Telemann’s Mimetic Art: The Characteristic Overture-Suites
Steven Zohn

in Music for a Mixed Taste: Style, Genre, and Meaning in Telemann’s Instrumental Works
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Telemann ventured into the field of what 18th-century writers called “characteristic” music. His enthusiasm for musical mimesis in the overture-suite makes him something of a curiosity among his German contemporaries, for whereas composers such as Johann Sebastian Bach and Johann Friedrich Fasch freely mixed social dance types (for example, the branle, courante, and menuet) with those associated more with the
theater (sarabande, gigue, canarie, chaconne, passacaille, and “airs” and rondeaux evocative of opera and ballet), they wrote relatively few characteristic movements. Titles such as “Les Poëtes”, “Les Païsans”, and “Balet pour les Amazones” became less common after 1700 as the overture-suite increasingly moved toward concert music and away from its theatrical origins. This chapter shows that Telemann’s characteristic overture-suites not only run counter to this tendency, but more fully realize the genre’s mimetic potential than anything written previously. In their expression of an unprecedentedly broad range of subjects, they adumbrate the characteristic symphony of the late 18th and early 19th centuries. And to a greater extent than any of Telemann’s other instrumental works, they reveal him as a man of the theater, avid reader, humorist, and keen observer of the physical and political world.

Instrumental music
Daniel R. Melamed and Michael Marissen

in An Introduction to Bach Studies
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Item type: chapter

This chapter presents a list of resources covering Bach’s instrumental music, and genres and individual instrumental works such as solo organ, concertos, suits, sonatas, and canons.

The Hotel as Mise-en-Scène
David Brody

in Housekeeping By Design: Hotels and Labor
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In this vignette, Brody explores the notion that the hotel can be seen as a space for transformation and suspension of disbelief. He uses the example of the 1971 film Plaza Suite to illustrate this idea and to show how narratives involving hotel service workers are often reduced to plot devices in popular culture’s depiction of these spaces.
Chapter 10 discusses the four main suite types described in this book. It starts by arguing why Late Assyrian palaces did not possess second storeys. It provides general arguments and discusses the evidence for the main royal palaces. The chapter discusses the nature of Late Assyrian thronerooms and associated features such as the throne, the throne dais, the throneroom ramp, and its possible Assyrian designations. It continues with a discussion of the Double-sided Reception Suites and the Dual-Core Suites, i.e. the two other main types of reception suite. The chapter finishes with a discussion of the Residential/Reception Suites. Their architecture indicates that they were primarily reception rooms and only secondarily places for sleeping. Architecturally, they do not appear to have made special accommodations for sleeping, but were geared towards receiving guests.

Conclusion: On the Trail
Beth E. Levy

This chapter discusses the most famous orchestral evocation of the West, “On the Trail.” This central movement of Ferde Grofé's Grand Canyon Suite, premiered by Paul Whiteman in 1931, has for generations represented the quintessential western soundtrack. In typical occidental fashion, its popularity springs from at least three sources: the colorful and pictorial surface of the score, the “real-life” connotations of its ersatz cowboy song; and the influence of new media and clever marketing. Over the course of two decades, “On the Trail.” reached millions of radio listeners courtesy of the Philip Morris Company's tobacco advertisements. More than any other portion of Grofé’s suite, “On the Trail” celebrates the human presence in the West.
This chapter presents an essay on Pablo Casals whose Bach had preludes that were maelstroms ending in tidal waves, allemandes and sarabandes that were passionate arias and courantes that were juggernauts. The dynamics, special effects aside, fluctuated between fortissimo and mezzo fortissimo and the multiple stops, particularly the four-note chords, were grandly rhetorical, broken two-by-two with a flourish, where the upper double stop held loud until the end, with which came a sforzando termination. According to Casals, Bach was the ultimate, the universal source of truth, the fount and the origin of Western musical values and his Bachian ideal was an ethical ideal, founded on a reverent work ethic that epitomized the secular religion of art. The chapter also suggests the best cellists to listen to, including Anner Bylsma's “Servais” Stradivari, who according to the author, is also first cellist on record to manage a harmonic ambience in the Prelude to the Fourth Suite (E-flat Major), where there is a dearth of open-string resonance.

During the original Broadway run of Porgy and Bess, Gershwin prepared a five-movement orchestral suite, allegedly hoping in this way to salvage some of the music cut from the Theatre Guild production. Perhaps he prepared the suite with an eye to the work's purely instrumental sections, the better to make the transition to a symphonic setting. Porgy and Bess had various histories, but two primary ones: as a frequently performed stage work and as an important resource for popular and jazz artists. As the most successful American opera to date and one of the most internationally popular ever written—as well as one composed for an almost all-black cast—Porgy and Bess held a unique position in the annals of opera. But in light of its larger life, the work seemed to
constitute a phenomenon distinct from any other piece of music in the repertoire.