

# JACKSON'S CD PURCHASES: AN OUTLINE

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The following is an outline of my CD purchases, divided into rotations and units. With each rotation, I have attempted to chart music history by buying new CDs in a roughly chronological order. Each rotation consists of individual units which apply a broad theme. My rotations have generally become more expansive over time with units, in response, becoming more narrow and specific. The outline below lists the theme for each unit. Where possible I have listed all the composers included in the unit, but sometimes I have only had enough space to be representative. Dates are shown with all units—first year, then month—as numbers.

## Initial Collecting Phase

Until September 2007

I was given my first classical CD—*Gustav Mahler: Symphony No. 3* conducted by Sir John Barbirolli—around 2002 when I sang in this work with the St. Louis Cathedral Boychoir and the Louisiana Philharmonic Orchestra. I received my second CD—*Dmitri Shostakovich: Violin Concerto No. 1; Cello Concerto No. 1* with David Oistrakh and Mstislav Rostropovich—after enjoying a performance of the Cello Concerto by the Rapides Symphony Orchestra in May 2006. That fall I began making CD purchases of my own spurred by a high school Fine Arts Survey class. I picked up several of the masterpieces over the next few months, often in quality recordings but sometimes in poor recordings which have now exited my collection. Many of my first purchases were in search of music I knew from Disney's *Fantasia*, *Tom and Jerry*, or other media.

**Representative Composers:** Gregorian Chant / Vivaldi / Handel / J. S. Bach / Tartini / Mozart / Beethoven / Rossini / Schubert / Berlioz / Mendelssohn / Chopin / R. Schumann / Liszt / Wagner / Strauss II / Saint-Saëns / Bizet / Mussorgsky / Tchaikovsky / Dvořák / Grieg / Rimsky-Korsakov / Elgar / Mahler / Strauss / Sibelius / Vaughan Williams / Rachmaninoff / Holst / Schoenberg / Ives / Bartók / Stravinsky / Prokofiev / Orff / Copland / Rodrigo / Shostakovich / Bernstein

## The First Rotation

September 2007 – September 2008 / Nine Units

My junior and senior years of high school, I listened to music in a roughly chronological order while working on homework. To introduce new music into my collection, I began purchasing new CDs at approximately the same pace as my listening. Both school years, then, I went from the earliest music in my collection to the latest—in my listening and in my purchases. This marked the beginning of my rotations. As of my First Rotation, the earliest composer represented by at least one full disc was Antonio Vivaldi from whom I acquired both his *L'estro armonico*, Op. 3 and *La Stravaganza*, Op. 4; the latest composer was Philip Glass, represented by his album *Glassworks*. As of September 2009, the two-disc sampler of contemporary classical music—*Sonic Rebellion*—had also entered my collection, introducing me to many of the composers active in the late twentieth and early twenty-first centuries.

1. **The Baroque Era** Vivaldi / J. S. Bach 07.09
2. **The Classical Era** Haydn / Mozart / Beethoven 07.10
3. **Haydn's Paris and London Symphonies** Haydn 07.12
4. **Great Romantic Symphonies** Brahms / Dvořák / Nielsen 08.02
8. **The Romantic Era** R. Schumann / Bruckner / Borodin / Tchaikovsky / Nielsen / Rachmaninoff 08.06

### Music of the Twentieth Century [four units – one delayed]

5. **Into the Twentieth Century** Elgar / Debussy / Schoenberg / Ravel / Respighi / Berg / Prokofiev 08.03
6. **Between the Wars** Stravinsky / Hindemith / Barber / Britten / Bernstein 08.04
7. **Mid-Twentieth Century and Beyond** Copland / Shostakovich / Hovhaness / Bernstein / Glass 08.05
9. **Others; Sonic Rebellion** Gershwin / Khachaturian / Nancarrow / Ligeti / Penderecki / Pärt / Glass 08.09

# The Second Rotation

July 2008 – April 2009 / Seven Units

My Second Rotation followed much the same course as my first. The collection expanded in both directions though, with Dietrich Buxtehude becoming the earliest composer represented by a full disc—his Trio Sonatas, Op. 2—and John Adams the latest through his *Shaker Loops*. Throughout summer and fall 2008, I also added many of the discs from the *Discover* series by Naxos, so that my collection now included selections from as early as the Middle Ages and Renaissance. Still the majority of the collection did not predate the eighteenth century.

1. **The Baroque and Classical Eras** Handel / J. S. Bach / D. Scarlatti / C. P. E. Bach / Mozart / Beethoven 08.07
2. **Haydn and Mozart** Haydn / Mozart 08.10
3. **The Early Romantic Era** Paganini / Weber / Berlioz / Liszt 08.12
4. **The Eighteenth Century** Buxtehude / Telemann / Rameau / D. Scarlatti / J. Stamitz / Vaňhal / Dittersdorf 08.12
5. **The Late Baroque** Corelli / A. Scarlatti / Albinoni / Handel / J. S. Bach / D. Scarlatti 09.02
6. **Romantic Opera; The Twentieth Century** Wagner / Verdi / Mahler / Vaughan Williams / Stravinsky / Adams 09.03
7. **Contemporaries** Lutosławski / Ligeti / Rautavaara / Pärt / Glass / Corigliano 09.04

# The Third Rotation – Interrupted

May – November 2009 / Four Units

The Third Rotation began at the close of my high school years, and it found me exploring at a new depth. Claudio Monteverdi became the earliest composer represented by a full disc—his 1610 Vespers in a stunning performance by Sir John Eliot Gardiner—but Henry Purcell was another composer from before the eighteenth century to enter the collection. I also added several discs by second-tier eighteenth and early nineteenth-century composers. There would be only one unit after I began at the Louisiana Scholars' College in fall 2009. I felt I had learned too much in the music history survey course I took my first semester to continue on the current path, so I chose to start over, and from the beginning, with the Fourth Rotation.

1. **From Monteverdi to C. P. E. Bach** Monteverdi / Purcell / J. S. Bach / C. P. E. Bach 09.05
2. **The Eighteenth Century** F. Couperin / Rameau / Geminiani / Locatelli / Sammartini / Richter / J. C. Bach 09.06
3. **The Early Romantics** Pleyel / Cherubini / Méhul / Beethoven / Crusell / Weber / Berwald 09.07
4. **Russia and Bohemia** Tchaikovsky / Dvořák / Janáček / Rachmaninoff / Prokofiev / Kabalevsky / Shostakovich 09.11

# The Fourth Rotation

December 2009 – March 2016 / Thirty-Four Units

In the Fourth Rotation, I sought to be as absolutely comprehensive as possible. This entailed starting with a full disc of music by the Ancient Greeks—far earlier than anything else I had done—and taking the next seven years to work my way forward to the present day. It also included, for the first time, operas on DVD, and much later books. I had not envisioned this rotation taking nearly this long, but the twentieth-century and contemporary units became particularly detailed. All of the units were much more thematic than in previous rotations. Initially my purchases kept up with my listening, yet by June 2013 and my trip to the [BachFest Leipzig](#), I was eager to return to the festival-appropriate earlier music at which point my daily listening and new purchases split ways. By the time I had reached the final units of this rotation, my daily listening had progressed to the turn of the twentieth century, so that the MusicCentral posts, [A Survey of Nineteenth Century Nationalism](#), [The Last of the Romantics](#), and [The Break with Traditional Tonality](#), were from my daily listening and not new listening. The Fourth Rotation also saw my collection reaching outside of classical music for the first time, initially to jazz as of October 2012—*The Essential Louis Armstrong*—and later ragtime, rock, and popular electronic music. This shift came with the realization that much twentieth-century classical music was dependent on popular music, and initially these

non-classical purchases came where there were direct connections between the classical and non-classical discs. Later I was buying these non-classical discs for their own enjoyment.

**I. The Ancient World and Middle Ages** Mesomedes / Carmina Burana / El Sabio / Leonin / Perotin / Machaut 09.12

## **II. The Renaissance**

1. **An Overview of the Renaissance** Dufay / Ockeghem / Josquin / Palestrina / Byrd / Gesualdo / Monteverdi 10.02
2. **The English Renaissance and Reformation** Taverner / Tye / Tallis / Mundy / Parsons / Byrd / Dowland 10.03

**III. The Early and Middle Baroque** Monteverdi / Schütz / Lully / Buxtehude / Corelli 10.04

## **IV. The Late Baroque**

1. **Masters of the Late Baroque** Biber / Vivaldi / Handel / J. S. Bach 10.06
2. **More Masters; Back to the Seventeenth Century** Benevolo / Froberger / Vivaldi / Handel / J. S. Bach 10.07
3. **France; Corelli's Successors** Charpentier / F. Couperin / Rameau / Manfredini / Weiss / Geminiani 10.08

**V. Baroque / Classical Transition** Quantz / Seixas / Avison / Richter / Pergolesi / C. P. E. Bach / Balbastre / Soler 10.09

## **VI. The Classical Era**

1. **Haydn and His Contemporaries** Gluck / Haydn / Beck / L. Hofmann / Vaňhal / Dittersdorf 10.10
2. **Mozart and His Contemporaries** Haydn / Boccherini / C. Stamitz / Salieri / Viotti / Mozart / Kraus 10.11

**VII. Classical / Romantic Transition** Haydn / Gossec / Clementi / Witt / Beethoven / Hummel / Ries 11.01

## **VIII. The Early Romantic Era**

1. **First Generation** Beethoven / Paganini / Weber / Rossini / Schubert 11.03
2. **From First Generation to Second** Spohr / Weber / Rossini / Schubert / Mendelssohn / Chopin / Schumann 11.05
3. **Second Generation** Donizetti / Berlioz / Mendelssohn / Chopin / R. Schumann / C. Schumann 11.06

## **IX. The Middle Romantic Era**

1. **Central Europe** Liszt / Verdi / Bruckner / Brahms / Bruch 11.07
2. **France** Chopin / Alkan / Gounod / Franck / Lalo / Saint-Saëns / Delibes / Bizet / Widor / Fauré 11.09
3. **Russia** Borodin / Cui / Balakirev / Mussorgsky / Tchaikovsky / Rimsky-Korsakov / Rachmaninoff 11.10
4. **Others; The Ring Cycle DVDs** Wagner / Raff / Smetana / Strauss II / Dvořák / Grieg / Tárrega / Taneyev 11.12

## **X. The Turn of the Twentieth Century**

1. **The Last Romantics** Saint-Saëns / Elgar / Puccini / Wolf / Nielsen / Glazunov / Reger / Holst 12.02
2. **Impressionism / Symbolism** Debussy / Dukas / Busoni / Satie / Lekeu / Vaughan Williams / Holst / Ravel 12.05
3. **From Late Romanticism to the Dawn of Twelve-Tone** Mahler / Strauss / Scriabin / Schoenberg / Ives 12.07

## **XI. Between the Wars**

1. **France: Neo-Classicism; Post-Impressionism; Jazz Influences** 12.10  
Roussel / Ravel / Stravinsky / Prokofiev / Honegger / Milhaud / Gershwin / Antheil / Louis Armstrong
2. **Germany and Austria: Expressionism; Twelve-Tone; Neo-Classicism; Neo-Romanticism** 12.12  
Wolf / Strauss / Schoenberg / Webern / Berg / Orff / Hindemith / Korngold / Krenek

### **The National Schools** [three units]

3. **Italy; Spain; Latin America; Eastern Europe** 13.03  
Janáček / Falla / Bartók / Malipiero / Szymanowski / Casella / Villa-Lobos / Martinů / Ginastera
4. **The USA: The American Sound; Early Jazz; Crossovers; Neo-Romanticism** 13.05  
Joplin / W. C. Handy / Jelly Roll Morton / Hanson / Harris / Ellington / Copland / Barber / Schuman / Bernstein

## 5. **The Soviet Union; Great Britain** 13.09

Delius / Glière / Myaskovsky / Prokofiev / Walton / Kabalevsky / Shostakovich / Britten / Charlie Parker

## XII. Music Since 1945

### 1. **Prelude to the Avant-Garde: Post-War Serialism; Futurism; Ultra-Modernism** 13.12

Stravinsky / Grainger / Varèse / Russolo / Sessions / Cowell / Krenek / Dallapiccola / Tatum / Cage / Nancarrow

### 2. **The Darmstadt Composers and their Contemporaries** 14.04

Messiaen / Xenakis / Ligeti / Nono / Boulez / Berio / Stockhausen

## **The United States** [three units]

### 3. **Experimental Music; Modern Jazz; The Counterculture** 14.08

Partch / Cage / Brubeck / Mingus / Feldman / Miles Davis / Coltrane / Brown / Coleman / Cardew / Bob Dylan

### 4. **The New Virtuosity; Third Stream; Art Rock** 14.10

Wolpe / Carter / Babbitt / Modern Jazz Quartet / Foss / Schuller / Dolphy / Crumb / Zappa / The Beatles

### 5. **The Return to Tonality – Minimalisms; Neo-Romanticism; Jazz Fusion** 14.12

Rochberg / Shankar / Piazzolla / Riley / Reich / Glass / Bolcom / Herbie Hancock / Bowie / Eno / Metheny

### 6. **Europe Beyond Darmstadt – Spectral Music; The Soviet Avant-Garde; European Jazz** 15.07

Lutosławski / Dutilleul / Henze / Bolling / Kagel / Górecki / Brouwer / Pink Floyd / Grisey / Murail / Vivier

## XIII. Contemporary Voices

### 1. **Europe – The New Symphonic School; Complexities, Old and New; Post-Spectral Music** 15.11

Gubaidulina / Nørgård / Davies / Pärt / Andriessen / Ferneyhough / Kraftwerk / Rihm / Saariaho / Lindberg / Lentz

### 2. **The United States – Beyond Category: Post-Minimalism; Totalism; Jazz; Electronic Music** 16.03

Reich / Glass / Lansky / Adams / Branca / Zorn / Metheny / Gordon / Lang / Wolfe / W. Marsalis / Aphex Twin

## The Louisville Interlude

August 2016 – May 2019

After the all-encompassing Fourth Rotation, I was reluctant to enter another rigorous buying cycle so soon. My financial situation also changed when I began graduate studies at the University of Louisville. Instead, during this three-year gap, I enjoyed the free CDs picked-up at the Anderson Music Library as well as used CD purchases at McKay Used Books, Half-Price Books, and elsewhere. Whenever the Music Library would receive a CD donation, any duplicates would go to the students on a first-come, first-serve basis. I was still careful in the CDs I would acquire from the library and used CD stores, and I made a great many finds. When traveling, I would also buy CDs at musical destinations, and, encouraged by my new surroundings, I began to add folk music, bluegrass, mainstream country, blues, and soul to my collection for the first time. Occasionally I would still order new CDs online, but mostly inspired by happenings at the University of Louisville—such as the festivities surrounding the Grawemeyer Award for Contemporary Composition. The MusicCentral posts, [Maurice Ravel, Richard Strauss, and the Classicists](#); [Les Six and Post-Impressionism](#); and [Post-Serialism in Central Europe](#), relate to my daily listening which continued to follow the trajectory set in June 2013 and work its way to the present throughout this interlude.

**Representative Composers:** Old Roman Chant / Sweelinck / Dowland / Handel / J. S. Bach / Boccherini / Billings / Reicha / Beethoven / Donizetti / Wagner / Verdi / Offenbach / Stephen Foster / Gottschalk / Massenet / Sullivan / Barès / Strauss / Beach / Joplin / Kern / Prokofiev / Carter Family / Niles / Still / Thomson / Gershwin / Poulenc / Weill / Walton / Bill Monroe / Muddy Waters / Britten / Zimmermann / Bernstein / Crumb / Sondheim / Penderecki / Schnittke / Riley / Glass / Herbie Hancock / Adams / Bons / Saariaho / G. F. Haas / Tan / Golijov / W. Marsalis / Cendo / Wolek / Norman / Soper / Hearne

# The Fifth Rotation

June 2019 – Now / Three Units to Date

As of June 2019, I have begun my Fifth Rotation. If the goal of the Fourth had been to be as comprehensive as possible, the goal now is to fill the perceived gaps in my collection rather than bolstering what I already have. This also takes into account used CDs acquired in the Louisville Interlude, most of which are from the nineteenth century forward. In the Fourth Rotation, I had devoted considerably more time to the twentieth and twenty-first centuries, so I have been content to take my time with earlier music, especially the sixteenth and seventeenth centuries where my collection was still considerably lacking. Encouraged by [the intercultural approach of Grawemeyer recipient Joël Bons](#), I also intend to expand my collection into non-Western music which will complement my expansion into popular and folk music as of the later units of the Fourth Rotation. Specifically, I intend to address the music of the Ottoman Turks, Byzantium, pre-Westernized Russia, the colonial Americas, sub-Saharan Africa, India, and East Asia—all cultures which at some time or another influenced the course of Western music and which have, moreover, contributed to our contemporary worldview of music. I have no timeframe for completing this Fifth Rotation, but it might last as long if not longer than the Fourth. One innovation, however, is the ability to go backwards in time with a full unit, if I perceive or create an additional gap, although I intend to move forward progressively without making these kinds of skips.

1. [Music of the Renaissance and Reformation](#) Dunstable / Arcadelt / Othmayr / Byrd / Victoria / Lobo / Schütz 19.06
2. [Claudio Monteverdi and His Circle](#) Monteverdi / Marini / Cavalli / B. Strozzi 19.12
3. [Germany in the Sixteenth and Seventeenth Centuries](#) Isaac / Lassus / Hassler / Schein / Scheidt / Buxtehude 20.02