

WILLIAM SCHUMAN'S SYMPHONIES NUMBERS  
SEVEN, EIGHT, NINE, AND TEN  
AN INTRODUCTION AND ANALYSIS

by

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requirements for the degree

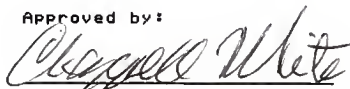
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IN MEMORY OF  
OUR DAUGHTER  
NICOLE ASHLEY JENSEN  
8 SEPTEMBER 1985

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## ACKNOWLEDGMENTS

It seems somewhat ironic that these acknowledgments should appear at the front of the thesis, when in fact, they were the last item to be written. Nonetheless, it is very important to recognize those who had either direct or indirect influence on this project.

To begin with, I would like to thank Merion Music, Incorporated for granting me permission to include over 70 musical examples in my thesis. Needless to say, my project would not be as useful if these examples were absent.

The present work concludes two years of research, writing, and numerous revisions. At times the project was approached with enjoyment, at other times, with pure frustration. In the end, however, my efforts have not only shown me the value of William Schuman's symphonies, but have opened new directions for my own analytical thinking and writing. For this I thank the composer himself. It is my hope that we continue to perform and analyze William Schuman's music many times in the coming generations.

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BJJ  
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## CHAPTER I BEGINNINGS

The musical life of William Howard Schuman could read as a nineteenth-century Horatio Alger success story. Schuman's story, however, takes place in this century and does not concern itself with the 'rags-to riches' achievements in wealth and spirituality. Instead, it illustrates the crowning accomplishments of an important American composer after his relatively late start in 'serious' musical study.

Born in New York City on 4 August 1910 (and named after our twenty-seventh President William Howard Taft), Schuman was raised in middle-class comfort with strong American values. He was considered bright and possessed an aspiring agility in sports.

Even though music in the Schuman household was not a practiced necessity, the commodity itself was not ignored. Sunday evening usually witnessed the singing of Victor Herbert songs, as well as other light operatic pieces. Other primary musical influences consisted of phonograph recordings of Enrico Caruso and Efrem Zimbalist. Despite these 'legitimate' music experiences, Schuman's first compositions were in the style of popular songs. These songs, totaling upwards of 150, were mostly written in collaboration with Edward B. Marks, Jr., and Frank Loesser.[1]

Another important adolescent enterprise was the creation

and direction of The Alamo Society Orchestra. The jazz band, formed by Schuman after his return from a summer trip to France in 1925, proved very beneficial in the acquisition of instrumental knowledge. In the ill-received 1954 Schuman biography, Schreiber wrote:

Bill performed several functions: not only was he founder and business manager but he also played the fiddle and the banjo, besides appearing as vocal soloist. After a fashion, quite sketchy and quite his own, he could 'play' every instrument in the band, conduct and do some arranging, a wholly unorthodox kind of arranging. He would teach the instrumentalists by rote. There was no other way, since he was unschooled in the writing of a score.[2]

The above summary reveals some important traits that have followed Schuman throughout his life. The discipline and tenacity needed for strong organizational prowess would be at the forefront of these traits. Also notable would be Schuman's good verbal and musical communication skills plus the desire to investigate new ideas. As significant as organization and communication may be, it was originality that eventually manifested itself in the serious compositions of Schuman. Though some would view his popular songs and jazz band as a crude beginning, the basic elements of this music deeply rooted themselves in Schuman's personality. Consequently, many of these impressions have been transformed into technically demanding adventures for audiences and performers alike.

After graduating from high school in 1928, Schuman enrolled in the New York University's School of Commerce. He

remained in the University for about two years. During this time, he continued to compose popular music, and had a strong yearning for success on Tin Pan Alley.

On 4 April 1930, William Schuman's life made a dramatic change. On that date Schuman accompanied his sister Audrey to hear Arturo Toscanini conduct the New York Philharmonic. Although somewhat reluctant to go (he had never been to an orchestra concert before) Schuman came away impressed and excited by the overwhelming affect the music had on him. The concert program consisted of ''Siegfried's Funeral March'' from Die Götterdämmerung by Wagner, Summer Evening by Kodály, and Robert Schumann's Third (''Rhenish'') Symphony in E<sup>b</sup>-Major. Especially memorable, as Schuman recalled in typical humorous fashion, ''were the uniform bowings of the strings and the countless measures in which the timpanist did not play.'' [3]

The following morning Schuman withdrew from the University and enrolled at the Malkin Conservatory of Music as a composer. His first lessons in harmony were taught by Max Persin. [4] Persin was an open-minded teacher who encouraged Schuman to continue his work with Loesser.

After his studies with Persin, Schuman studied counter-point and composition with Charles Haubiel. [5] Further studies during the summers of 1932 and 1933 were taken at the institution Schuman would one day govern: The Juilliard School of Music.



Eventually Schuman's ties to popular music had to be severed. The summer of 1934 conveniently marks the last time he composed music in a popular vein. The end result, a musical comedy entitled Fair Enough, should not be considered the superficial cutting of the umbilical cord.[6] It simply serves as the crossroads at which point pure popular music was stripped to its intrinsic components. These components were then routed through a more intellectually conceived process. Unlike Schreiber's poetic injustice (and as mentioned above), Schuman did not ignore his early influences in popular and jazz music. His environment became his music.

Schuman received his Bachelor of Science and Master of Arts degrees from the Teacher's College at Columbia University in 1935 and 1937. Also in the Summer of 1935, he earned a conducting certificate which allowed him to attend the Mozarteum in Salzburg, Austria. During his stay in Austria Schuman began composing his first symphony--a scant five years after his initial studies with Persin. Even though it was written for only 18 instruments, the First Symphony clearly illustrated Schuman's desire to undertake larger projects.

Perhaps the most important and influential musical contact Schuman was to make in his rise as a contemporary composer occurred in 1936. Roy Harris, the demanding, egocentric composer who was in his fourth year of teaching at Juilliard, 'proved to be a dominant and enduring influence on Schuman's

music.' '[7] Both men developed an admiration for each other's work, but

Harris, for his part...appreciated some of [Schuman's] earlier efforts, in which the older man's influence was still evident. However, he seems not to have followed his former student's later music and had little to say about it.[8]

As a composition teacher, Harris insisted that his students do things his way. This produced, in a sense, a changing-of-the-guard syndrome in which the older man was assured his style and technique would endure. Perhaps Schuman's need to expand his compositional imagination is the main reason that Schuman's later music was not followed by Harris. After Serge Koussevitzky premiered Schuman's American Festival Overture in 1939, the conductor said, 'Now you must learn to hate Roy Harris!''[9] As harsh as these words may seem, they were not taken literally. Much of Schuman's work embraces many of his former teacher's ideas and concepts. As he matured as a composer, Schuman added his own identity and voice to them. In retrospect, American Festival Overture is significant in that it divides Schuman's early works from his mature compositions.

In all, Schuman's rise from possible Tin Pan Alley success to attaining public acclaim as a prominent American composer of orchestral works, took a little over nine years--a feat that would make any Horatio Alger reader envious.

CHAPTER 11  
ADMINISTRATIVE AND  
SYMPHONIC CONTRIBUTIONS

The intention of this paper is not to outline every detail in William Schuman's life. Some events, however, should be acknowledged. Perhaps the most notable of these would be the presidencies of both the Juilliard School of Music (1945-1962) and the Lincoln Center for the Performing Arts (1962-1969). Before those two appointments Schuman served as the Director of Publications and Publications Consultant at G. Schirmer Inc., (1944-1952). Each appointment had far-reaching implications in the field of music education, and the expansion of music in America. Education in Schuman's mind was not confined to the university music student. He believed that an informed public was the most important thing needed for the advancement of contemporary music. "In the final analysis, the quality of the listener has a definite bearing on the basic quality of the musical culture of his time." [1] This ideal was impressed upon the performer as well. Through the implementation of Schuman's Literature and Material programs at Juilliard, the student became not an automated performer, but someone who had an understanding of the music through its history and theory.

Schuman's concept for the Lincoln Center was to consolidate the separate performing families (New York Philharmonic, Metropolitan Opera, Juilliard School of Music, New York City Ballet, Library and Museum of the Performing Arts, New York

City Opera, Repertory Theater, and the Music Theater) in hopes that collectively, they could work as one institution, and therefore better serve the American public. Unfortunately, the ideals initiated at Juilliard and the Lincoln Center have not had the enduring values for posterity which Schuman probably desired.

In view of these tremendous administrative assignments, it is admirable that Schuman even had time to compose. In a comment about this allotment of time for composition, Schuman said, 'I made the time because I have one fortunate gift--that is, I don't mind being interrupted.' [2] He also admitted that his two responsibilities (composing and administration) were never separated.

My life is not a dual one. I am not two-headed nor do I have two hats. I live a single existence which is expressed through activities as a composer and an administrator. [3]

During his presidency at Juilliard, Schuman supposedly set a goal of up to 600 hours (or 25 complete days!) a year for composition. [4] This amount of time obviously designates Schuman as a facile composer, and lends credible impressiveness to the amount of music composed by him. A list of Schuman's compositions includes choral music, music for various chamber groups, ballets, operas and cantatas, concertos, works for concert band, a handful of solo pieces, and a large amount of material for the orchestra. Many compositions have been commissioned, and a few works have received awards. The most

prestigious award was the 1943 Pulitzer Prize for his secular cantata A Free Song. This cantata, based on a text by Walt Whitman, was the first musical composition to be awarded the Pulitzer Prize.

Any study that is devoted to a composer's method of composition would be a valued one. These methods of composition are a mystery when it comes to conscious and subconscious applications. How much the composer realizes he is doing, is often times related to how much he is willing to admit he is doing. His secrets are stored away in his music, and in the far reaches of his mind, away from those who wish to seek the unknown. Usually, as is the case with Schuman, we know a few facts about the composer's process of composition, but very little as to how his compositional methods evolve intellectually.

We know Schuman likes to compose at a desk. He vocalizes the parts even as they ascend or descend out of range--without the aid of a piano. (Are there shades of Schindler's visit to Beethoven in this process?) Schuman admits he neither sings nor plays the piano very well. As far as his methods are concerned, there is a certain amount of Schuman aloofness suggested in Lily McKinley's observation:

What came as a surprise to this researcher was his relative unawareness of the compositional techniques he employs in the creation and organization of his music.[5]

Schuman's music, especially his orchestral music, has a

sound (or a voice) of its own. It is a voice that is primarily melodic in nature, very chromatic, and usually void of any histrionics. A collection of criticisms concerning this music, whether positive or negative, would reflect not only the music, but the inner personality and compositional style of William Schuman. "'Enthusiasm' is the word for Schuman" wrote Alfred Frankenstein, "and his faults are the faults of enthusiasm." [6] Persichetti wrote that "long slow pages seemed in a firm masculine hand, yet sometimes bear the touch of gentleness...." [7] Nathan Broder neatly summed up Schuman's music by writing:

What strikes the unbiased listener most of all in this music is its complete honesty and integrity, its deep seriousness--even at its gayest--its unswerving fidelity to the highest aims. [8]

Subjective as they may be, these accolades barely touch the surface of Schuman's music. Theoretical analysis cannot validate these adjectives, just as adjectives alone cannot describe why a composition elicits specific emotions.

There is no doubt that the symphony genre (and the orchestra in general) has been a focal point in Schuman's compositional life since 1935. Each opportunity has created deeply serious and moving statements. There are no inferences of pictorial essays. [9] The stability of Schuman's symphonies is closely regulated by perceptive emotional and philosophical attributes. The justification for such an assertion is simple: Schuman's formidable ideas cannot produce trivial musical

statements. This is substantiated by Schuman's comment that 'if his music was going to be a failure, he wanted it to be a great big failure, not a little, plddling failure.' [10] To this cause, it will be found that the Schuman symphonies are affluent in both theoretical and emotional content. While Schuman's symphonies are at times very overwhelming (especially from an analytical perspective), there is never any lack of imagination.

Thus far Schuman has composed ten symphonies. He appears to be satisfied with this output and is concentrating on compositions either for smaller ensembles or works with pedagogical applications. It is interesting to note that Schuman does not compromise his musical intellect for pedagogical works.

If I write something for the high school band and make whatever compromises are needed, the compromises are in the techniques of writing but not in the material I'm writing. [11]

Schuman's first attempt at the symphony, as mentioned earlier, came five years after his initial studies with Max Persin. Both the First and Second Symphonies have been withdrawn from circulation by the composer as works of juvenilia.

The Second Symphony, composed in 1937, was the work that really launched Schuman's career. The symphony was entered in a contest sponsored by the Musicians Committee to Aid Spanish Democracy. The promised prize, which was never completely fulfilled, was to include the performance, publication, and

recording of the composition. Schuman's symphony was selected as the overall winner and subsequently performed on 25 May 1938 by the Greenwich Orchestra conducted by Edgar Schenkman. A very significant performance came in September of that same year as the symphony was performed over the Columbia Network with Howard Barlow conducting.

Aaron Copland, one of the judges on that committee, was strongly impressed with Schuman's originality. In a review of the eight-part chorus Pioneers! (also composed in 1937), Copland wrote:

Schuman is, so far as I am concerned, the musical find of the year. There is nothing puny or miniature about this young man's talent. If he fails he will fail on a grand scale...From the testimony of this piece alone, it seems to me that Schuman is a composer who is going places.[12]

Copland encouraged Serge Koussevitzky to perform Schuman's Second Symphony with the Boston Orchestra--a request that was granted in February 1939. Even though the Boston premiere was met with mixed criticism, the interest of both Copland and Koussevitzky was nonetheless encouraging. Schuman's next orchestral composition, American Festival Overture, elicited Koussevitzky's satirical remark (see p. 5).

Program notes for the Second Symphony were written by the composer for the February 1939 concert. A summary of these notes reveals a few details that have remained durable throughout Schuman's later symphonies.



1. The Second Symphony is a one-movement work that is integrated by a single theme. This one movement plan has also been used by Schuman in his Sixth and Ninth Symphonies, and to some extent the Seventh Symphony which is four movements performed without pause.
2. The theme and several ostinato figures are alluded to in Schuman's synopsis. References are then made to the development of the theme, one or more of the ostinatos, and combinations of both ideas. Characteristically, Schuman's music is severely bent on continuous melodic development and the exploitation of rhythmic diversity.
3. Although not of major importance, the Second Symphony requires a fairly large orchestra. The wind section itself is larger than the entire instrumentation used for his previous symphony. Except for the Fifth Symphony which is for strings only, the Schuman symphonies require large forces for performance.

Three more symphonies were composed between 1941-1943: the Third and Fourth Symphonies in 1941 and the Fifth Symphony in 1943. The Third Symphony, with its neoclassical style and complex structures, established Schuman as an important American composer. This symphony is cast in four movements, each movement consisting of genres that find their roots in the Baroque period: Passacaglia, Fugue, Chorale, and Toccata. Overall, the Third Symphony is substantially contrapuntal and asserts Schuman's predilection towards polychordal and bitonality writing. The world-wide success of the Third Symphony led G. Schirmer Inc., to write a first-option contract with Schuman.

The Fifth Symphony is significant in that it is written

for string orchestra only. It was the first of two symphonies (the other being the Seventh Symphony) commissioned by the Koussevitzky Music Foundation. By now (1943), Schuman had control of his mature technique. Even though the Fifth Symphony is brief in comparison to the other symphonies, lasting about 17 minutes, it is rich in both melodic interest and Schuman rhetoric. It incorporates, especially in the last movement, the jazz-like elements that Schuman encountered in his earlier years. (The Fourth Symphony also uses some jazz elements.) The "Symphony for Strings" (as Schuman called his Fifth Symphony) is highly contrapuntal (especially in the first two movements), and uses modified common forms in its three movements (sonata, canon, and rondo). There also seem to be references to some basic melodic cells throughout the work. As we will see, these are ideas that become important traits in Schuman's later symphonies.

The premiere of the Sixth Symphony took place after a lapse of five years. Persichetti suggests that this work (along with the Martha Graham ballet Judith and the Fourth String Quartet) represents a culmination of Schuman's artistic skills. In his chapter "New Directions," Persichetti wrote:

The control of emotional drive and the clarity of formal thinking bring the music directly within the reach of the listener. Logic is at no point outrun by invention and the architectural pattern is devoid of any feeling of experimentation.[13]

The Sixth Symphony, Schuman's second one-movement symphony, is

held together by three themes: a passacaglia theme which is stated four times, and themes 'A' and 'B' which enter before the passacaglia is concluded. Schuman does away with some of his standard conventions such as parallelism (i.e., three- and four-note chords moving the same direction), and jazz-related rhythms or ideas. Replacing these conventions was another important development: the simultaneous usage of major- and minor-thirds over the same root. This combination, known by some as the 'mijor/manor' chord[14], is clearly articulated throughout the Sixth Symphony. (For instance the opening measures.) The intrigue created by this combination 'has since become a hallmark of Schuman's harmony.' [15]

Many believe that the Sixth Symphony is perhaps Schuman's finest symphony. Peter Dickinson wrote 'it is not surprising that this symphony is regarded as a peak in Schuman's output, or that he now waited until 1960 before returning to the form.' [16] However, this statement is somewhat deceiving. In reality, Schuman had very little time to compose another symphony. The period between 1948 and 1960 was very productive in terms of composition. Works added to Schuman's list of compositions during this time included an opera, a ballet, several choral works, a string quartet, three wind ensemble pieces, two piano works, and one film score. This was all accomplished while Schuman was heading the Juilliard School of Music. Program notes from the premiere of the Seventh Symphony

also reveal that Schuman had a commission as early as 1954 to write a piece for the Boston Symphony Orchestra. Thus, it is very doubtful that a 13 year hiatus (as Dickinson suggests) really existed between the end of the Sixth Symphony and the beginning of the Seventh Symphony.[17]

The completion of the Seventh Symphony in May of 1960 ushered in another productive period for Schuman. Nearly half of the orchestral works (as listed in Christopher Rouse's pamphlet) were composed between the years 1960-1975. This 16-year span brought forth the last four symphonies. The first three symphonies of this group (Nos. 7, 8, and 9) were either completed or written within a nine year period (1960-1968). The Tenth Symphony was completed by 1975, in time for the American Bicentennial celebration.

In retrospect, the hiatus that does exist between the Sixth and Seventh Symphonies could indicate Schuman's awareness of the technical problems he created for himself in the former symphony. Perhaps some justification for this may be found in the man himself. Knowing the value Schuman must put on non-commercialized composition,[18] one understands why Schuman did not immediately follow on the heels of the Sixth Symphony's success. The hiatus served not only as an exploratory period for other genres, it also served as an incubation period for other ideas and concepts--ideas and concepts that were realized in the four symphonies in this study.

CHAPTER 111  
THE RISING  
GENERATION

Any composer who makes a significant contribution to his art will be remembered for his stylistic qualities and compositional mannerisms. This may be an overstatement if applied to the countless individuals who coexisted in the shadows of a master composer. In spite of this generalization, a composer's ideas and traits--even if they are not good imitations--are developed primarily in three ways or conditions:

1. Through the study and knowledge of music written before the composer's own era. A composer must have an historical perspective if he is to see how his music should progress.
2. Through the familiarization of current trends and techniques. Whether or not a composer chooses to use any or all of these current methods is a moot point. It is important, however, for the composer to distinguish the passing vogues from the viable techniques.
3. Finally, and perhaps most importantly, the development of the composer's own imagination. This is the only element which results in a logical progression of the other two conditions.

Simply speaking, the composer is accountable for his past, his present, and his future.

An acceptance of all three conditions is exemplified by the nineteenth-century composers. For the most part, the composers of the Romantic period believed in greater flexibility and personal expression. These were their current ideas, the ideas that expanded the repertoire of useful techniques and

genres. An equally important aspect of this period was its contradictoriness. Composers such as Brahms, Liszt, and Mendelssohn recognized that music, like strata beneath the topsoil, existed in progressively complex layers. They sought justification of this past through the advancement of their own compositions. In Liszt's view, this was the 'music of the future.' Supposedly, it was the music to change the world and all its political structures.

In his introspective book entitled Greatness in Music, Alfred Einstein wrote:

Whether a great man is carried by his time, or whether he drags his time after him, his works are always an impulse, a push forward, with which that curious thing known as the world of art (in our case the 'musical world') must come to grips.[1]

In the world of music this progression has, and always will be, greatly influenced by the principal composers. These composers are the ones who combined great facility and imagination with strong personalities. Whether consciously, unconsciously, or a balance of both, these composers are the ones who developed the aesthetics and theories which adequately describe a given period of music history.

Perhaps more so than any other period, the composer of the twentieth century has been profoundly influenced by what has come before him. Some will say this is only natural--today's composer has more historical background to work with than a composer of the Baroque period. Other factors need to be men-

tioned. These include advanced musicological research (by both the historian and composer), the advancement of the composer's own sociological intuitiveness (brought about mostly through the proliferation of rapid communication), and the immediate availability of records and tapes which have preserved much of our past musical heritage.

The twentieth-century American composer has been able to choose from (or combine) a vast array of styles and techniques--often times to the point that labels fail to describe the music precisely. Within these national boundaries a composer must seek a personal identity or identities. Each label accorded to a composer (whether accurate or not) can set up specific biases. Serialism, expressionism, modernism, and other yet-to-be-found '-isms' all have their musical needs, values, and recognitions. To label a composer as such is like calling someone a 'radical' or a 'conservative.' Too many emotional and philosophical judgements inhibit a clear objective account of the music. In an insightful essay written for a selective bibliography, Slonimsky concluded that 'the teleological essence of American music is perceived intuitively as well as through esthetic analysis.' [2] It is with these thoughts in mind that William Schuman should be approached. What is most important is to properly place Schuman in the ranks of American symphonists and composers.

This idea may have been on Schuman's mind when he was

interviewed by Lily McKinley. When asked if he considered himself a Classicist or a Romanticist, he replied both. He continued:

I am influenced by everything--every piece of music I've heard or studied, and everything I've done or eaten--everything in life.[3]

Within these words lies the quintessential relationship of composer and man, i.e., the absorption of past and present into music for the future. From his comment above, it is apparent that Schuman is unwilling to tie himself to one mast. His real designation must be seen as a twentieth-century American composer--specifically, that of a fourth generation American symphonic composer.

Designating Schuman as a fourth generation American symphonic composer is not an arbitrary decision. A short historical synopsis will attest to this fact. America's ascension as a significant musical force in serious art music began in the late nineteenth century. This fact politely omits, for very practical reasons, the eighteenth century composers and the early nineteenth century composers of America. Colonial composers such as William Billings (1746-1800) and Francis Hopkinson (1737-1791) are important as a starting point of composition in America. Their works, however, were not written for any of the small theater or opera orchestras in existence during this period. Orchestral composition was usually done by immigrants who were members of the



orchestras. The immigrants were also primarily responsible for organizing these small orchestras.[4]

America's first generation of symphonic composers appear during the early years of the nineteenth century. The works of George Fredrick Bristow (1825-1898), William Henry Fry (1813-1864), Louis Moreau Gottschalk (1829-1869), and Anthony Philip Heinrich (1781-1861) are very programmatic, and rely heavily on European models. Heinrich was considered 'the Beethoven of America' by his contemporaries.[5] His performances of Beethoven's symphonies occurred 10 years before the latter's death, and as such, are considered to be the first performances in America.[6] In 1845 Bristow (who was a violinist in the New York Philharmonic Society), was the first native-born composer to have a work performed by an American orchestra. Other works by Bristow, including his Second and Third Symphonies, also received performances. Gottschalk, considered by Lowens as America's first 'Matinee idol,' was very successful as a pianist in Europe--winning the admiration of Berlioz and Chopin.[7] As a whole, this group of composers was somewhat successful in initiating a newly-composed orchestral repertoire, but for the most part, their music and contributions have been largely forgotten or ignored.

The symphonic composers of the second generation were all native-born Americans. Their initial studies were with local amateurs, but they realized that Europe was the best place to

adequately fulfill one's destination as a musician and composer. For the most part, they went to Germany where teacher/musicians such as Reinecke, Raff, and Wieprecht made an enormous impression on the Americans. Added to this Germanic teaching was the profound Romantic spirit that touched nearly every aspect of artistic life during the nineteenth century. This second generation of American symphonic composers consisted of George Whitefield Chadwick (1854-1931), Arthur Foote (1853-1937), Edward MacDowell (1860-1908), John Knowles Paine (1839-1906), and Horatio Parker (1863-1919). Another composer who should be mentioned in this group is Amy Cheney-Beach (1867-1944). Beach is the exception in this group, being the only one who did not study in Europe. Upon returning home, the European-trained musicians were appointed to music professorships in the universities and conservatories of America.[8] The fact that these institutions now offered music was not enough to establish and maintain a nationalistic school of thought. The Romantic-period music these composers wrote was strongly tied to their European examples. Even Dvořák's controversial suggestion in 1895 to utilize American folk and Indian tunes practically fell on deaf ears.[9] Composers readily divided themselves between groups who welcomed the suggestion, and those who believed in the development of music through its own sake. As it is, MacDowell's Second Orchestral Suite ('Indian', 1886) and the symphonic works of Arthur

Farwell (1872-1952) represent only a handful of compositions from this period that incorporated native American themes. Of the two men, it may be safe to assume that Farwell was directly influenced by Dvořák's suggestion, especially since MacDowell's Suite pre-dates the suggestion by at least nine years. It should also be noted that Farwell composed the majority of his music in the first two decades of the twentieth century, and as such, should be looked upon as a transitional composer between two generations.

An indefinite nationalistic verve was not the only shortcoming encountered by American composers. Another was the lack of performance opportunities--especially for their symphonic works. Concurrent with the development of these composers was the birth of the professional orchestra in America. Four major orchestras which had their inceptions in the nineteenth century were the New York Philharmonic (1842), the Boston Symphony Orchestra (1881), the Chicago Symphony Orchestra (1891), and the Cincinnati Symphony Orchestra (1895). It is quite possible, as Stedman proposes, that these orchestras were partially influenced by American composers.[10] For the most part, members of the orchestra were European--primarily German. Almost immediately, the orchestras established firm musical barriers that were quite biased toward music written by American composers. Much of this exclusion may be attributed to the rich resource of music already available in the European countries.

A look through the Boston Symphony Orchestra Program reveals that American composers were not represented very well. In the first season alone, the only American composition performed was Paine's Prelude to 'Edipus Tyrannus'. Three more American compositions were performed the following season, but Gilbert Chase was definitely courteous when he wrote:

The Boston Symphony Orchestra, founded in 1881, proved hospitable to local composers; but again this was more a gesture of recognition than an admission to the repertory....[11]

At this point it seems appropriate to mention the symphonic works of Charles Ives (1874-1954). Ives existed on the outside of the current mainstream. For him, artistic music composition was viewed as a hobby. Because of his isolation, Ives's symphonic works were virtually unknown until World War II. As such, they did not present any immediate influence on American composers of the second or third generation. However, due to their use of American thematic material, the symphonies of Charles Ives are some of the most nationalistic works written by an American composer.

Even though the first and second generation symphonic composers are not remembered for their musical ingeniousness, they should be acknowledged as the 'pioneers' of serious symphonic art music in America. Most importantly, they were the ones who forged the paths to be followed by their successors. It was the third generation of American symphonists who gained international recognition and respect.

The composers of the third generation, like their predecessors, went to Europe after their initial education in America. There was, however, no passing-of-the-traditions between these two generations. The latter had little or no respect for the former. Reasons for this can be traced to a decline, rejection, or reassessment of Romantic ideals, as well as the anti-German feelings that existed in the United States during and immediately following World War I. Leading this list of third generation composers are Walter Piston (1894-1976), Roger Sessions (1896-1985), Howard Hanson (1896-1981), Virgil Thomson (1896), Henry Cowell (1897-1965), Roy Harris (1898-1979), and Aaron Copland (1900). While these men all presented distinctive attitudes and styles in their music, for the first time 'American music...became a part of the Western tradition as a whole at its growing edge.' [12] This idea is further supported by Salzman's observation:

In several important and individual ways, the vast changes in European music during the first part of the [twentieth] century were paralleled--sometimes anticipated, sometimes followed--in the United States.[13]

For all of these composers there was a struggle for individuality. Each had to choose from the many paths that diverged before him. There were those who remained somewhat tonal while others explored newer possibilities. Still others looked for ties to their American past and 'spoke' more directly towards a popular audience. At the same time there

was the group who continued to wrestle with large-scale forms and ideas.

As did their predecessors, many of these men became important teachers of theory and composition at the university level. Add to this the growing number of foreign musicians and composers who immigrated to the United States (Bartók, Block, Hindemith, Milhaud, Schoenberg, Stravinsky, and Varese--to name just a few), one sees the enormous shifting of musical centers from Europe to America within a short period of time. American composers were no longer obligated to travel in Europe for an advanced musical education. Europe, with all its traditions and innovations, had come to America.

This is the starting point of America's fourth generation composers, a collection of composers that includes William Schuman, as well as Paul Creston (1906-1985), Elliot Carter (1908), Samuel Barber (1910-1981), David Diamond (b. 1915), Vincent Persechetti (1915), and Leonard Bernstein (b. 1918). The United States served as the primary center of studies for these composers, with secondary studies in Europe sponsored by scholarships and other awards. While in Europe, the majority of them continued to be influenced by Nadia Boulanger who resided in Paris.

As a group these composers were also faced with compositional options to choose from. The stylistic differences of the nineteenth century were expanded by a mass of new tech-

niques which included serial, and later aleatoric and electronic music--as well as the continued yearning and expansion of the past 'tried-and-true' methods. Mixed in with all this ambiguity was the search for an American voice, one that was tempered by the thoughts and feelings of America's citizens past and present.

Salzman categorizes these two streams in a similar vein. He elaborates by pointing out that the first group (those who sought new sounds) evolved into 'other avante-garde developments', whereas the latter group 'remained constant in the new works of older composers.' [14] What is meant by 'older composers' is difficult to render. A partial explanation of this would be that those composers, who initially composed in a semi-conservative manner, have remained true to its precepts, even though some adventures may have been attempted with newer techniques (such as serialism). Those composers who steered the course of progressiveness have continued exploring new ideas. It is this duality, or better yet, this plurality which defines music of the fourth generation American symphonic composers.

There is little doubt that Schuman's music embraces all sorts of twentieth century phenomena: wide-ranging dissonances, expanded or tailored forms, advance polyphony, synthetic scales, and emphatic rhythms. He has, however, remained loyal to his beginnings. He does not dabble in extended

twelve-tone studies or serialized rhythmic possibilities. He does not explore electronic media or investigate microtonal timbres. Instead, Schuman uses the orchestra in its natural environment, i.e., the instrument and its player, without the aid of electronic gadgetry. This may be viewed by some as too conventional or conservative in respect to the many theoretical and technological advances of twentieth-century music. It remains, however, the best form of expression for Schuman. In the end, that is all that matters.

It is very possible that the four symphonies in this study will not withstand the futuristic criteria of 'masterpiece' designation. The popularity of a piece often times assists in such a designation. Preserved within Schuman's symphonies are those ideas and techniques which are indigenous to twentieth century American composition. These elements, along with Schuman's personal usage of them, are the analytical priorities by which real judgment should be rendered.

This study continues with a closer look at the techniques and ideas used by Schuman. Individuality is an important attribute for any composer. Because of this, emphasis will be placed on what makes Schuman's music carry its own voice in the crowd. The first order of business will concentrate on the general characteristics as perceived in Schuman's use of the orchestra.



CHAPTER IV  
SCHUMAN'S USE OF  
THE ORCHESTRA

As a result of the Romantic traditions, and the subsequent influence our second generation composers recieved from their European teachers, the Americans quickly adopted a large orchestra as a natural medium. Further support of this fact may be found in the Boston Symphony Program Notes. Beginning in their ninth season (1889-1890) extended program notes were provided for the audience--a tradition that still exists today. The following quotes are taken from the Notes. The author, concert season, and page numbers are listed after the composer and title.

1. MacDowell, Lancelot and Elaine, op. 25, (1886): G. H. Wilson, Ninth Season, p. 389. "'Published in 1888 by Hainauer of Breslau, and is scored for full modern orchestra including piccolo, great drum and cymbals.'"
2. Paine, Columbus March and Hymn (1892): William F. Apthorp, Twelfth Season, p. 499. "'It is scored for the fullest modern orchestra,--all the wind instruments except the four horns being grouped by threes,--to which in the hymn a chorus and organ are added.'"
3. Chadwick, Symphony No. 3 in F Major (1894): William F. Apthorp, Fourteenth Season, p. 54. "'The symphony is scored for full modern orchestra, with trombones and tuba, but without unusual instruments.'"
4. Chadwick, Concert Overture to "'Euterpe'" (1904): Phillip Hale, Twenty-third Season, p. 1345. "'The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, Kettledrums, and strings.'"

While these quotes indicate that a Wagner-size orchestra was not employed, they do show that within 50 years of symphonic writing, American composers recognized the musically expressive possibilities of the larger-sized orchestra. Of course the early 1920s saw a reaction against the large orchestra by those who promoted Neo-Classical ideals. However, the large orchestra retained a prominent position by most symphonic composers of the twentieth century.

Schuman is one of those composers who has continued using the large orchestra for his symphonies. Except for the First Symphony (for 18 instruments) and the Fifth Symphony (for strings only), Schuman's symphonies require large orchestras for proper sounding and resonance.

Of the four symphonies in this study, the Ninth Symphony uses the fewest instruments. (Refer to the chart on page 30.) By far the largest mass of instrumentation is in the Eighth and Tenth Symphonies, especially the latter since there are no indications of instruments ad libitum. The increased size of these two symphonies is mostly in the percussion section. Other than this modification, all the symphonies are very similar in instrumentation and numbers.

The parts that are designated as instruments ad libitum in the Seventh and Eighth Symphonies are usually doubled by other instruments. Obviously Schuman believes these parts would be heard better if the additional instruments were present. This

INSTRUMENTATION CHART OF  
SYMPHONIES SEVEN, EIGHT,  
NINE, AND TEN

INSTRUMENTS	NO. 7	NO. 8	NO. 9	NO. 10
FLUTE	4: 2-OP1; 3-OP2	4: 3-OP1; 4-OP2	3: 3-OP1	4: 2-OP1; 3-OP2
OBOE	3: 3-IAL	3: 3-IAL	2	3
ENGLISH HORN	1	1	1	1
E-FLAT CLAR.	IAL	---	---	1
B-FLAT CLAR.	3: 3-IAL	3: 3-IAL	2	3
BASS CLAR.	1	1	1	1
BASSOON	3: 3-IAL	3: 3-IAL	2	3
CONTRA-BASN.	1	1	1	1
HORNS IN F	6: 5 & 5-IAL	6	4	8
TRUMPETS IN C	4: 4-IAL	4	4	4
TROMBONES	4	4	3	4
TUBA	1-TENOR-IAL 1-BASS	1	1	1
TIMPANI	STANDARD	STANDARD	STANDARD	STANDARD
PERCUSSION	SO,SD,MB, SC,TB,GB, XP.	SO,SD,CM, SC,TT,TB, OS,VP,XP.	SD,TD,SD, CM,SC,TT, XP,TB.	SO,SD,CM, SC,TT,TB, CR,GB,XP.
HARP	---	2	---	1
PIANO	1	1	1	1
CELESTA	---	---	---	1
STRINGS	STANDARD	STANDARD	STANDARD	STANDARD

NOTE: ANYTHING AFTER COLON APPLIES TO SPECIFIC CHAIRS ONLY.

ABBREVIATIONS

OP-DOUBLE ON PICCOLO

IAL-INSTRUMENTS AND LISTING

SD-SNARE DRUM TD-TENOR DRUM

CM-CYMBALS

TB-TUBULAR BELLS VP-VISAPHONE

SD-BASS DRUM

TT-TAM TAM

OS-SUSPENDED CYMBAL

GS-SLOCKENSPIEL

MB-WOODBLOCK

CR-CROTALES

XY-XYLOPHONE

becomes very important during contrapuntal sections where melodic lines may not be perceived very well without these enforcements. In reality, the added resonance of these extra instruments will be quite modest. Their's is a pragmatic contribution--to further illuminate important events.

Example IV-1 illustrates the necessity of the fourth trumpet part. Even though the pitches in this example are covered by the strings, the strident sound of the pitch-cluster (especially in the final measures) is well supported by the presence of all four trumpets.

EXAMPLE IV-1: Seventh Symphony, Movement II, mm. 61-65



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Whenever Schuman employs the instruments ad libitum, especially in a homorhythmic chordal section (as in the above example), the emphasis is on equal distribution of chord tones. There are no tones vying for more prominence. Some may argue that it is inherently impossible to hear all the tones with equal weight. There may be some truth to this since the ear usually concentrates on the outside voices for primary movement. This belief, however, has a tendency to demote the middle voices to mere chordal elaborations.

There are places in the Schuman scores where the importance of the outer voices is negated by effective polychordal or major/minor-chord writing.[1] In Example IV-2, the combination of Mm-chords, strong accents, and a fortissimo dynamic level help to alleviate a sense of melodic importance. The

aggressive sound, bolstered by the ad lib instruments (5th and 6th Horns, 4th Trumpet, and Tenor Tuba), has an immediate impact upon the ear. The power of this homorhythmic passage is fueled by a continuous rhythmic drive and a steady progression of chords and dissonances.

EXAMPLE IV-2: Seventh Symphony, Movement IV, mm. 82-85

Scherzando *briso poco*

The musical score is presented in two systems. The first system is titled 'Scherzando briso poco' and the second system is titled 'Brio'. Both systems show measures 82-85. The instruments listed on the left are Horns (Hr.), Trumpets (Tpt.), and Tubas (Tuba). The music is in 4/4 time and features a homorhythmic passage with a continuous rhythmic drive and steady progression of chords and dissonances.

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The need for melodic interest is compromised for the sake of pure sound and resonance. This sound eventually leads to a decisive cadence and thus creates a breaking point in the form.

The majority of instruments ad libitum appear in the

Seventh Symphony. It must be remembered that these added instruments are doubling parts that already exist, especially in the brass section.

Only three instruments (all woodwinds) have the ad libitum distinction in the Eighth Symphony. This symphony, unlike the Seventh, frequently uses nine- or ten-part writing within the six horns and four trumpets. Many times this four-part writing is independent of other parts and pitches.

One of the more striking combinations of instrument doublings and complex polychordal structures is seen in the second movement of the Eighth Symphony. In measures 15-30 the addition of the oboe, clarinet, and bassoon to the woodwinds permits that section to adequately double the divisi string parts. This integration allows for a steady crescendo (Example IV-3) from piano to fortississimo. Unlike the previous example, the cadence is reached only after specific melodic material has been briefly expanded. (Example IV-3, p. 34.)

The use of extra instruments also adds stability to contrapuntal sections. Although the two individual lines in Example IV-4 may not be confused without the added instruments, there is comfort in numbers. The increase of harmonic compactness, created through octave doublings by added instruments, gives the entire segment a very abrasive sound. (Example IV-4, p. 35.)

In all, the instrument ad libitum parts are used primarily

EXAMPLE IV-3: Eighth Symphony, Movement II, mm. 23-26

*Largo*  $\text{♩} = ca. 54$

Fl. 1-2  
Ob. 1-2  
E.H.  
Cl. 1-2  
B.Cl.  
Bsn. 1-2  
C.Bsn.

Vln. 1  
Vln. 2  
Via.  
C.  
B.

Fl. 1-2  
Ob. 1-2  
E.H.  
Cl. 1-2  
B.Cl.  
Bsn. 1-2  
C.Bsn.

Vln. 1  
Vln. 2  
Via.  
C.  
B.

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EXAMPLE IV-4: Seventh Symphony, Movement IV, mm. 97-103

*Scherzando brioso*  
J. ca. 144

The image shows a page of a musical score for the Seventh Symphony, Movement IV, measures 97-103. The tempo is marked 'Scherzando brioso' and the time signature is common time (C). The score is for a full orchestra, with staves for Piccolo, Flutes (I, IV), Oboes (I, III), English Horn, Clarinets (I, II, III), Bassoons (I, II, III), Contrabass, Horns (I, II, III, IV, V, VI), Trumpets (I, II, III, IV), and Timpani. The music is in a scherzo-like style with a driving, rhythmic character. The notation includes various note values, rests, and dynamic markings.

(Example IV-4 continued on p. 36.)

in three ways:

1. As added timbral and tone-doubling supports. This may be recognized as the equalization of tones which thereby helps increase the awareness of dissonance.
2. To bolster and sustain the dynamic drive, a concept that is very important throughout these symphonies.
3. To give added confidence to contrapuntal and harmonic lines which may otherwise be lost in the dissonance.

In general, the added instruments should be used to insure adequate sounding of main events.



(EXAMPLE IV-4: Con't.)

The image shows a page of a musical score, likely for a symphony. It features multiple staves for various instruments, including Piccolo, Flutes (Fl.), Oboes (Ob.), English Horn (E. Hr.), Euphonium (Euph.), Trombones (Tbn.), Basses (Bsn.), C. Bass (C. Bsn.), Harp (Hr.), Violins (V.), Viola (Vla.), Cello (Cl.), and Double Bass (Tuba). The score is written in a complex, dense notation with many notes and rests, typical of a full orchestral score. The page is numbered 121 at the bottom left.

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The strength of any good composer will be his or her command of expressive verbal language in music. Under this catch-all phrase come tempo indications, dynamics, phrasing, specific or unusual timbral effects, and terms which pertain to, or indicate an emotional aspect in the music. Mahler always comes to mind as one of the supreme commanders of nuance, since his symphonic scores are loaded with expression marks.

Schuman's scores, while not as bogged down in Mahleresque

detail, do show a desire to express things succinctly. Particular attention is constantly paid to dynamic contrasts, especially crescendos and decrescendos. The rhythmic vitality noted in Schuman's music is often caused by frequent metrical changes and shifting accents. Tempos, on the other hand, show a practical side in Schuman's writing. All tempos, based on any metrical division, are prefixed with a 'ca.' marking, thus leaving some discretion to the conductor and performers.

There is an admixture of traditional Italian terminology and Percy Grainger-like English. The third movement of the Tenth Symphony (m. 279) is indicated as 'Tempo I--Leggiero, gay & light--barndance feeling.' At measure 139 in the same movement Schuman instructs the 'Hns. 1, 3, 5 phrase with Tpts. 1, 2; Hns. 2, 4, 6 phrase with Tpts. 3, 4, to 165.' A favorite of Schuman's, one which occurs in all four symphonies in this study, is the string section's instruction to 'change bows to sustain [the] sound.'

Timbral indications are rare, but when they do occur, they show an alertness to the overall sound of the orchestra. An indication on page 29 of the Eighth Symphony shows Schuman's awareness of the delicate balance between instruments.

At the discretion of the conductor Glock.[spiel] 1, bars 42 thru 59, may be played one octave lower than written since in some halls the written sounds may be too predominant.[2]

Some detail to specific instrumental writing may be observed in these four symphonies. Again, this is directly tied

to the specific timbral (or coloristic) effects which an instrument may be capable of producing. Another glockenspiel instruction may be found in the first movement of the Tenth Symphony (m. 201). Here the performer is told to "dampen the glock before striking." This technique conveniently enhances the accented, staccato eighth-notes which are being played at a fortississimo dynamic level by the brass. Still another subtle tone-color change is indicated in measures 35-44 of the Ninth Symphony, where the strings are instructed to "remove mutes gradually." When the Ninth Symphony opens the strings perform a very dark-sounding theme. Steadily, the strings emerge from their darkened cloak and rival the woodwinds in forte-garb at measure 45.

The Eighth Symphony stands apart from the other three with its large array of pitched-percussion instruments. (Refer to the instrumentation chart on page 30.) One of the more beautiful combinations of tone color and melody is seen in Example IV-5. The lyrical quality of the viola melody is not impeded by accompanimental overkill. In stark contrast to this meandering melody, the pitched-percussion instruments keep a steady progression of quarter-note beats that may be analyzed in a polychordal manner. Schuman obviously wants the harps to be more pianistic in their approach. Not only has he provided them with an abundance of pedal changes, but he has gone to great lengths to control pitch duration and to provide

fingerings. The effect is somewhat ethereal. It appropriately sustains the gloom or darkness of this first movement.

EXAMPLE IV-5: Eighth Symphony, Movement II, mm. 42-49

The musical score for Example IV-5, Eighth Symphony, Movement II, mm. 42-49, is presented in two systems. The first system is marked 'Poco and' and 'Più mosso (d.c. ca. 75)'. The instruments are Glockenspiel, Harp 1, Harp 2, and Piano. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The second system continues the music with similar notation and dynamics.

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Unusual timbre combinations do not occur very often in Schuman's symphonies. When they are present, as in the previous example, the contrast either leads to--or begins some type of change in the formal structure. In the example above, the quarter-note chord progression harmonizes the second theme of the movement. The contrast of tone color, as well as a less-complicated melodic and harmonic framework, all combine to

delineate the structural outline.

Two other examples of abrupt contrasting timbres are seen in the last movement of the Tenth Symphony. At measure 165 the orchestra comes to a cadence on a pianississimo chord, a chord that effectively closes the first section of the movement. Until this point the percussion family has been absent. Measure 166 begins with an array of pitched-percussion instruments. The soft dynamic level is maintained as the transition into the movement's second section is made. A series of Mm-chords are distributed among the celesta, harp, vibraphone, chimes, crotales, glockenspiel, and piano. Joining the onslaught of percussion-family instruments are muted strings. A little later the woodwinds are used. Throughout this 90-measure section, the dynamics remain quite subdued, allowing only once a brief forte. Since the brass section does not interfere, the overall sound remains essentially moderate in nature. The use of thematic material is also very subconscious. Melodic remnants, disguised by the use of variation techniques, are buried in a thick web of complex chords, practically negating any sense of melodic direction or tangibility.

The second contrast in this movement occurs when Schuman utilizes the brass family. Their entrance signifies another change in the form of the movement. Again, dynamic levels are basically matched between the two divisional points (ppp-p). The brass are used in a chorale-like setting for the ensuing

23-measure section. The chorale acts as an interlude which separates the first part of the movement from the final 'barndance' section. Vividly expressing the resurgent power of the brass, Schuman guides the chorale in extremes from the softest to the loudest dynamics. The dissonance, although not as stark as in the previous section, is richly enhanced by the resonant brass instruments. This change of timbre not only allows for some harmonic relaxation, but creates the perceptive division mentioned above. As stated earlier, this division is an interlude. It also doubles as the apex of the movement, leaving only a five-measure difference between the two outside sections.

These few examples point out that Schuman's use of timbral-combination is quite traditional, and finds its roots in the Romantic period. Rarely is there ever any pretense to create an impression in the same manner of the Impressionists. Schuman's writing is aggressive and very subservient to the music itself. This does not imply, however, that all of Schuman's works sound the same. Just as the orchestra in Wagner's Ring cycle attains a new life in each opera, so too does the orchestra in Schuman's last four symphonies achieve diversity in sound and presentation. Therefore, it seems more important to illustrate the diversity within the works, rather than compare them to a host of other symphonic pieces.

Much of this diversity, of course, is obligated to

melodic and harmonic material. Other obligatory causes would include the density of the texture, the progressive movement of emotion, and the effect the material has on the instruments themselves. (This last idea relates to the nature of acoustical properties--a subject not dealt with in this study. Nonetheless, it is an element that should be acknowledged.)

The Ninth Symphony is perhaps the most imaginative work--at least from the standpoint of tone color, and its emotional effect on the listener. There are many things done in this particular symphony which are not duplicated in other works. It would be easy to speculate possible reasons for this phenomena. Coming to mind first of all is the difference in size between this and the other symphonies. In order to produce more variety in the reduced orchestra of the Ninth Symphony, Schuman uses more diversity in timbral combinations.

Another possible speculation arises from the philosophical importance Schuman places on the Ninth Symphony itself. A combination of two ideas point to this justification: 1) the fact that it is the only one-movement symphony in this group of four, and 2) the fact that it is the only symphony which is preceded by program notes written by the composer. Although the Ninth Symphony is one of those rare works that may evoke specific impressions or emotions, no attempt will be made in this study to musically depict the expressive nature of Schuman's program notes. This would go against Schuman's own

wishes. There can be little doubt, however, that the Ninth Symphony expresses the bleakest outcome of these four symphonies. At least the Eighth Symphony, which has also been dubbed a somber work, ends with an uplifting movement. Of course an important question must be raised concerning the emotional aspects of the Ninth Symphony: Is this bleakness conveyed from a purely musical point of view, or does the written program stimulate a psychological image that finds justification in the music? Questions like this have been asked since Vivaldi composed his Four Seasons and Liszt wrote his symphonic poems. Even for Liszt (for whom a certain amount of dubiousness still exists in the origination of his primary impressions), there are many unanswered questions.

Consequently, Schuman's Ninth Symphony stands apart from the rest of the group for a variety of reasons. Timbre and texture are two of the primary reasons. These two unrelated ideas hit the listener immediately in the opening measures of the work. The symphony begins with a dark-sounding eleven-measure theme performed in unison by muted violins and cellos, two octaves apart. (Example IV-6.) No equal to this sonority may be found throughout the rest of the symphony--or, for that matter, in any of the other works. This unique mood is produced by the simultaneous presence of three important conditions: 1) the wide intervallic relationship of the melody, 2) the subtle tone color provided by the mutes, and 3) the empty



feeling emanating from the two-octave spread.

EXAMPLE IV-6: Ninth Symphony, mm. 1-11



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A shimmering water-like effect is used twice in the Ninth Symphony (meas. 226-231, and 312-317). While a little deceiving at first glance (Example IV-7, p. 45), an analysis reveals that the woodwinds are playing in strict canon. Bartók employed similar canonic sections in his string quartets. (See, for example, the first movement of Bartók's Fourth String Quartet, meas. 157-160). Even though Schuman's canon may not be readily perceived by the ear, the section acts as a guide which leads the aural sensation from one focal point to another.[3]

The only time Schuman comes close to this broad wash of sound is in the opening measures of the Eighth Symphony. Here the effect is created by a chord cluster that spans the

EXAMPLE IV-7: Ninth Symphony, mm. 226-231 (or mm. 312-317)

*subito a Tempo (Allegro)*

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interval of a perfect fifth (D2--a). The total span of the interval is closely compacted, especially in the middle register, by the two harps and piano. The spectrum of tone colors emerging from this are quite distinct and rich. This hauntingly tenebrous atmosphere immediately captures the listener's attention, and prepares him for the horn solo that

follows.

EXAMPLE IV-8: Eighth Symphony, Movement I, mm. 1-7

Lento sostenuto (♩ = ca 40)

Clarinet in G  
Tuba and Mellophone  
PERCUSSION  
Vibraphone  
HARP 1  
HARP 2  
PIANO  
1 VIOLIN  
2 VIOLIN  
VIOLA  
CELLO  
BASS

Lento sostenuto (♩ = ca 40)

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It is difficult not to draw some emotional parallels between Schuman's Eighth Symphony and Beethoven's Fifth Symphony, albeit the two are far-removed from each other by stylistic period and technique. Notwithstanding the overly-romantic viewpoint of this opinion, both symphonies ascend from the depths of despair, and culminate with victorious exaltation.

Another significant timbral difference heard in the Ninth Symphony features the percussion section. By far the most imaginative use of batter-head percussion is demonstrated in the waning measures of the work. This is not to imply that Schuman does not use the percussion effectively in his other symphonies. For the most part, his usage is quite traditional,

i.e., rhythmic duplication and dynamic control. In the case of the Ninth Symphony, specifically measures 604-619, the prevailing mood of bleakness is vitally sustained by the percussion. As the woodwinds exchange a plaintively slow sighing motive, and the strings hold a pedal-chord cluster, the timpani plays an ostinato based on four pitches. The other percussion instruments, consisting of snare drum, tenor drum, and bass drum, also exchange a series of rhythmic ideas. The incisive rhythms of this percussion group creates a dramatic contrast with the rest of the orchestra. (Example IV-9, p. 48.) A sense of solitude is felt as the three sections (woodwinds, strings, and percussion), confine themselves to separate roles. Even though they may have unrelated material, the sections can not exist separately. The summation of all the elements (tempo, melodic negation, register, harmony, and timbre), as well as the inclusive nature of the scoring, create one of the most profound psychological and emotional statements put forth in Schuman's music.

For all the despair the Ninth Symphony issues, the Tenth Symphony dispels. This is not intended as an actual comparison of moods, although obvious differences exist between the two works. Much of this difference is related to specific properties in musical material, and the diverse contrast of instrumental techniques. Other contrasts include the thinner texture and lighter quality of scoring (as seen in Tenth Symphony), and

EXAMPLE IV-9: Ninth Symphony, mm. 608-615

*cca. 63*

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an overall difference in sound color, i.e., a dark/brooding sound versus a brighter/festive sound.

The Tenth Symphony, for all its fine, festive qualities, does not measure-up against the Ninth, in emotional consistency and intensity. This may be the principal (although quite arguably, the most unsubstantial) basis for the Ninth Symphony's popularity among audiences and critics.

Anyone who attentively listens to the Schuman symphonies realizes that Schuman tends to favor two instruments. This type of predilection is nothing new for any composer. For Richard Strauss, it was the horn and violin. Sibelius liked the foreboding sound of the English horn, and Debussy leaned towards the flute and harp. In both Sibelius's and Debussy's

cases these preferences were virtually based on coloristic possibilities.

Seen in this light, Schuman is no different than other composers. There are, however, some peculiarities in his choices. After all, very few composers write solos for the bass clarinet and timpani--at least on a regular basis. Among other things, this is Schuman's way of evoking his voice or identity, a way of establishing a trademark within the works themselves. The four symphonies of this study remain fairly consistent with this observation. The Tenth Symphony is the only exception to the rule. It does not incorporate a prominent bass clarinet solo. The following chart illustrates where these solos occur. The numbers correspond to measures, and Roman numerals indicate specific movements within a given symphony. Numbers in parenthesis refer to the total number of measures in each solo.

SYMPHONY	BASS CLARINET	TIMPANI
SEVENTH	I: 79-120 (42)	II: 84-73 (10); AND IV: 220-235 (16)
EIGHTH	III: 115-139 (25)	I: 149-155 (7); AND III: 487-498 (4)
NINTH	103-208 (10)	507-512 (6); AND THE OSTINATO MENTIONED ABOVE (22)
TENTH	ALWAYS PAIRED WITH ANOTHER INSTRUMENT	III: 478-477 (8)

The timpani solos are more prominent towards the end of a section or movement, especially the finale. They are usually marked at a fortississimo dynamic level, and most importantly,

are always based on a conspicuous intervallic motive. Allowing for two exceptions, the timpani solos are never mere rhythmic duplications of other parts. The first of these two exceptions occurs in the second movement of the Seventh Symphony. In the second-half of the timpani solo (mm. 64-73), the low woodwinds and low strings join the timpani solo in rhythm, but not pitch. The second (and most exciting) exception to this duplication rule is in the Tenth Symphony. In the closing section of the final movement, the timpani pounds out an  $E^b$  major chord in unison with crotales. (Measures 470-471). Most of the orchestra joins this incessant  $E^b$  chord-rhythm at 472, and continues with it until 477. At 475, (Example IV-10), the timpani performs a classic Bartók-technique by using a glissando that spans the interval of a 12th. The glissando also incorporates a sudden change in dynamics.

EXAMPLE IV-10: Tenth Symphony, Movement 111, mm. 473-477



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The use of the timpani in this example, is not only difficult from the perspective of technique, but also points to a melodic-like concept that has emerged during this century. At the end of this third movement, the timpani uses the  $E^b$

major chord again. This time, however, it takes on a fanfare image (Example IV-11). The ensuing ostinato increases in volume until the tumultuous resolution of the movement is felt on the E<sup>b</sup> major chord.

EXAMPLE IV-11: Tenth Symphony, Movement III, mm. 512-518



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The most important solo instrument in Schuman's symphonies is the bass clarinet. The soloistic uses of this instrument are prominently displayed, quite extended in length, and are technically difficult. Characteristically, the bass clarinet has a reedy sound. Schuman takes this sound and expresses it in a variety of temperaments. These range from playful to somber, forceful to velvety, or anguish to rapture. There is never any attempt to mask the intentions of the soloist. The straight-forward, honest approach seen in Schuman's overall style, continues to reveal itself in all solo sections.

Three of the last four symphonies, the exception being the Tenth Symphony, have long bass clarinet solos. Although the Tenth Symphony also has solo-like passages for the bass clarinet, they are always doubled by other instruments, usually the bassoons. The other solo passages work in one of two ways:

- 1) by starting out as a solo and then adding other instruments



along the route (as in the Seventh and Ninth Symphonies), or 2) by working immediately as a duet with another instrument (as in the Eighth Symphony). In keeping with its contrapuntal nature, the Ninth Symphony is the only symphony which combines more than one melodic instrument with the bass clarinet solo.

The bass clarinet solos are similar to the timpani solos, in that they provide adhesive strongpoints for the structural form. Melodic cells are also found within these solos. At times the cells are easy to discern, but for the most part, they are hidden within a quagmire of notes.

The longest solo for the bass clarinet is in the first movement of the Seventh Symphony. Framed within a slow tempo, the 43-measure solo is a torrent of short rhythms and scale passages. The bass clarinet is accompanied by strings only for the first nine measures (meas. 80-88). At measure 89, two measures before the brass perform the refrain, the B clarinet joins to create a duet between the two clarinet instruments. This duet begins as an alternating dialogue (meas. 91-94). As the refrain comes to a close, the two clarinet instruments mirror each other (Example IV-12).

EXAMPLE IV-12: Seventh Symphony, Movement I, mm. 97-99



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The strings then play another version of the refrain in measures 100-104. Again, as the refrain reaches its conclusion, the solo bass clarinet enters for another discourse. This time, however, when the B<sup>b</sup> clarinet enters (meas. 105), the rest of the orchestra does not play, and there is no alternating dialogue between the two solo instruments. The unaccompanied duet that follows brings the first movement to a close. Overall, this entire section featuring the bass clarinet in both solo and duet capacities, shows much variety in the working of thematic material. Based on the alternation of solos and duets, the section also creates an internal form within the large scale form of the movement. This is illustrated in the outline below.

FORM WITHIN FORM: Seventh Symphony, Movement I, mm. 79-120\*

INST:	Bs.CL.	Bs.CL.	CLAR.	ALTERNATING DUET
FORM:	INTRO	A	INTERLUDE	B
MEAS:	79	80-88	89-98	81-95
ACCOM:	STGS.: MATERIAL	-----	-----	BRASS
	RELATED TO	-----	-----	REFRAIN
	23-30	-----	-----	1ST-HALF
INST:	MIRRORED-DUET	Bs.CL.	DUET	MIRRORED-DUET
FORM:	C	A	B	C
MEAS:	97-100	102-104	105-108	107-113
ACCOM:	BRASS	STRINGS	NONE	NONE
	REFRAIN	REFRAIN		
	2ND-HALF	2ND-HALF		
INST:	DUET	MIRRORED-DUET		
FORM:	B	C		
MEAS:	114-117	118-120		
ACCOM:	NONE	NONE		

\* Letters represent contrasts, not melodic material.

A comparison of the chart with Examples IV-13(a-d) on page 54 further illustrate this concept.

EXAMPLES IV-13 (A-D): Seventh Symphony, Movement I, mm. 79-120

A (mm. 79-80)



B (mm. 89-93)



C (See Example IV-12)

D (mm. 115-120)



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It was mentioned earlier, that the bass clarinet solos extract ideas from predominant melodic cells. This concept may also be seen in the examples above. The Seventh Symphony is the only symphony in this group of four which employs a 'motto' theme. The initial appearance of this motto, is announced in the first movement by a trumpet solo at measure 19 (Example IV-14). While the trumpet solo consists of four pitches, only the first three pitches constitute the motto--the

last pitch is an extension.

EXAMPLE IV-14: Seventh Symphony, Movement 1, mm. 19-22



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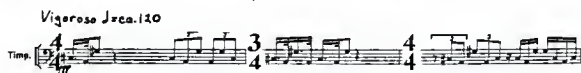
The motto-theme aspect will be dealt with in more detail later on in this study. For now, however, it will suffice to say that the motto-theme is constructed of three primary intervals: A major third, a perfect fifth, and the overall interval of a major seventh. Schuman uses either the motto cell by itself, or the individual melodic intervals that make up the cell. The cell may be used in retrograde, or the intervals may be inverted by use of the 'Rule of Nine'. [4] The clarinet interlude (meas. 89-90, Example IV-13b), shows a descending perfect fifth, followed by a minor second (or an inverted major seventh). This is followed by an ascending major seventh (E to e<sup>b</sup>), and then by a series of perfect fourths (which are inverted perfect fifths). The dialogue in this same example (meas. 91-93) illustrates the motto theme in an extended retrograde form.

The mirrored-duet in example IV-12 uses a simultaneous sounding of original and retrograde cells, as well as some independent intervallic relationships based on the cell-intervals.

This type of analysis may be applied to most of the bass

clarinet and timpani solos. For instance, the timpani solo in Example IV-15 is also from the Seventh Symphony. Note that it too uses the specified intervals of the motto cell.

EXAMPLE IV-15: Seventh Symphony, Movement II, mm. 64-66



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Therefore, it would seem relatively safe to assume that Schuman reinforces these "favorite" instruments (the bass clarinet and timpani), with strong references to important melodic material. This gives an added dimensional quality to the solos, in that they are connected through interrelated ideas, and therefore, assist in acting as a cohesive-force within the structural entity.

Another distinctive trait exhibited in Schuman's scoring of the symphonies is his total separation of instrumental families into homogeneous blocks of sound. Occasionally, Schuman does combine instruments from different families on a single melodic line, or, as shown in Example IV-3 (page 34) in homorhythmic sections.

When the music reaches its ultimate intensity, the families unite within their own species and proceed with abundant vigor. This type of instrument segregation allows Schuman to express himself in a very bold manner. It is quite aggressive in style, and enforces the melodic lines to their

utmost potential. Herein lies the key to this orchestration technique. By excluding the percussion section, which does not usually play an important role in defining melodic or contrapuntal material, the woodwinds, brass, and strings are each given independent melodic lines. When performed simultaneously, these lines create the normal three-part texture which typifies much of the music in our rich instrumental repertoire.

The opening 165 measures of the Tenth Symphony's last movement is a virtual textbook example of this technique. After the strings state the theme, the other two sections (woodwinds, and then the brass) restate the theme in their own variational manner. The strings and woodwinds continue to weave contrapuntal intricacies while the brass play their variation. This continues until the soft cadence in measure 165. (See page 40 of this chapter for further information about measure 165.)

Because of the instrumental solo-like quality of the Ninth Symphony, and because of that symphony's incessant use of contrapuntal material, the segregated-instrumental technique is not as apparent as it is in the other symphonies. An exception to this statement may be found in the section beginning in measure 374 (Example IV-16, page 58). At first the texture is limited to only two ideas. As it progresses to measure 440, four distinct lines are recognized. The scoring for these lines is a little different than mentioned above. For one

thing, the entire brass section is not used, and that which is used, is divided into two parts.

EXAMPLE IV-16: Ninth Symphony, mm. 420-423



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One of the best examples of this three-part family writing is in the first movement of the Eighth Symphony (Example IV-17, page 59). The full score reveals that the string basses are united with the lower tessituras supplied by the brass. This combination (although not reflected in the example) adds more weight to the lowest melodic line, and is used frequently in Schuman's scoring. When instrument segregation is used, Schuman allows each family to have its own highly distinguishable melodic line. The outcome of such independence is reminiscent of Renaissance vocal polyphony which also exhibits a high degree of melodic line independence.

In summary, Schuman's characteristic use of the orchestra may be classified in three basic concepts. Each concept has allowed Schuman to retain a style that is his own. These





CHAPTER V  
FORM IN SELECTED MOVEMENTS  
OF WILLIAM SCHUMAN'S SYMPHONIES

The musical-forms employed in Schuman's last four symphonies are quite varied and complex. While some are more easily perceived (such as the variation forms), others (such as the sonata forms) are quite abstract and difficult to comprehend. Forms in this latter class require not only intensive analysis, but a certain amount of suppositional liberty as well. It is not clear whether these varied forms fulfill a human need for organization, but they do spring forth--as in accordance to Schuman, from 'an instinctive feeling.' '[1] Furthermore, Schuman's musical-forms continue to be susceptible to traditional form-articulation techniques.

Form functions only through the convergence of several musical elements and techniques. Harmony, melody, polyphony, and cadences are just a few of the traditional road markers for form analysis. Form is, and should continue to be, an inherent quality of music. The importance of form in satisfying a human need was pointed out by Leon Stein: 'Forms evolve out of a feeling for organization which is innate and which grows out of the human instinct to make or construct.' '[2]

Contrast and repetition, whether harmonic, melodic, textural, or rhythmic, are the most important principles in delineating the various types of forms. The prominence of these two ideas generate growth, sustain musical thought, and

provide specific points of musical demarcation. Composers of the twentieth century have continuously grappled with ways in which dividing points in musical structure are less obvious. (In reality, however, composers of all periods have added new dimensions to their musical forms. By historical accrual and perspective, the twentieth-century composer has a greater assortment of ideas and techniques to choose from--often resulting in the combination of many aspects within the same movement.) The broad range of contrast/repetition techniques, the combination of forms, and the abandonment of logical harmonic cohesiveness, has led to much confusion and apprehension in twentieth-century musical analysis. Some degree of comfort may be found in a passage from David Epstein's book Beyond Orpheus.

Musical complexity is in general a stumbling block to analysis, for the analytical method often seeks a unitary, if not unified, view of things. Singularity is in some ways an intrinsic analytical necessity, for the act of analysis is by prerequisite selective.[3]

Epstein goes on to say that:

No one analytical perspective can possibly provide all the relevant information about a work, for by its many facets, a composition precludes such a singular view...It becomes clear that no one analysis can truly 'explain' a work, nor can any one analytical perspective suffice.[4]

Perhaps in these words some rationalization is sought. In Schuman's symphonies, the large-scale forms are filled with intricacies that are difficult to explain. Consequently, sub-

jective and emotional generalities are unavoidable.

It would not be a disservice to label William Schuman as an eclectic composer. Preston Stedman vaguely points this out when he lists a cadre of composers from the last 400 years that have influenced Schuman.[5] Unfortunately, Stedman's list is applicable to most twentieth-century composers past and present. Although Schuman's assimilation of techniques may be ambiguously categorized, his success as a composer rests in the personal attributes he has assigned to traditional methods.

The importance of form in music was reflected upon in Clark's interview with Schuman on 6 December 1980. When asked of the role sonata form plays in his one-movement symphonies, as well as the influence of other elements characteristic of various forms, Schuman replied:

When I write I have no idea of a tonal scheme...It's all instinctive...I don't think in terms of a tonal scheme because I can make a convincing ending at any place in the chromatic scale and it doesn't matter where I began, that's number one. Number two, I never think of sonata form or any other form. I think of my own form for each work, and that's the reason the forms differ so greatly...To me, form is the most important element there is in music.[6]

Schuman also ranks form as a basic human need:

I think that form is the most important thing because no matter how brilliant the materials are, if the form isn't convincing, you don't have a convincing concept because it violates a human need.[7]

Exactly how persuasively Schuman states his case is difficult to determine. Obviously many twentieth-century ideals emerge from these few sentences. His idea that a solid con-

clusion may be made on any scale degree reflects, to some extent, Schoenberg's 'emancipation of dissonance,'[8]--without the discipline needed for serial composition. In one way or another, any allusion to a tonal center within an enclosed movement must be recognized, and subsequently resolved at the end. Instinctive as it may be, the form of a movement makes sense only after it has logically progressed through a series of prerequisites. In twentieth-century music, these prerequisites consist of any technique that may be analogous to a specific form.

The logical format in discussing Schuman's forms would be a progression from simpler forms to complex forms. (The word 'simpler' is somewhat of a misnomer since all musical-forms employed by Schuman contain many difficult aspects.) The temporal length of a particular movement or work does not have any bearing on the degree of complexity in respect to form. Musical material, on the other hand, ultimately requires an immediate and deliberate acknowledgement by the composer and listener. As with most composers, Schuman uses melody as the primary basis for creating form. To a large extent, harmony is also used to create forms.

By far, one of the easier movements to comprehend from the standpoint of form is the first movement of Schuman's Seventh Symphony. It stands alone, as does the last movement of J. S. Bach's Violin Concerto in E-Major (BWV 1042), as a simple rondo

form which seems unbalanced by the presence of other more complicated forms. In the Seventh Symphony's first movement Schuman's use of the rondo form is tempered with many elements of variation, therefore requiring a more accurate designation of variation/rondo form. The use of variation technique is not unusual for Schuman, since as a rule, he avoids literal repetition of material, especially in his melodic material.[9] Some element of variation or development is to be expected throughout the various stages or sections of a form.

Before continuing on with the analysis section, the reader is encouraged to review the analytical symbols supplied in Appendix I. The ensuing analysis will use the term 'refrain' to designate the returning section in this rondo form.

The refrain in the first movement of the Seventh Symphony is, for the most part, devoid of any strong melodic contour. It does, however, exist as a harmonic progression that ascends mostly by M2s or m2s. The refrains are between six and eight measures in length, and exhibit a variety of voice and rhythmic changes. An altered-concentric harmonic plan is noted in the overall design of the refrain. (Example V-1.) The refrain opens with a f7 chord supported underneath by the pitch B1. The relationship between these two elements is a d5. The conclusion of the refrain shows an absence of the F, thereby leaving an exposed A<sup>b</sup> chord. (The f7 and A<sup>b</sup> chords share a common major chord.) Overall bass movement from beginning to

end descends a M2 (from B1 to A1). The retention of a common A<sup>b</sup> chord is very important in justifying the altered-concentric design. Also note the division of the refrain into three different sections. This becomes an important aspect later on as the first movement progresses.

EXAMPLE V-1: Seventh Symphony, Movement I, mm. 1-10

Large mass, ca. 50  
Cantabile and con fuoco

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Tonal movement in Schuman's music, from the beginning of a section (or phrase) to its conclusion is usually by whole- or half-step. The importance of three intervals, the M2, the m2, and the d5, cannot be understated. Their use in Schuman's symphonies is limitless. The three intervals are constantly found in his harmonizations of melodies as well as the melodies themselves, in the lower "root" movement of harmonic accompaniments, and finally, in cadences at the end of sections. Likewise, Schuman's chords and tonal implications are very consistent in realizing two different harmonic areas., i.e.,

polychordal and polytonal. All this is illustrated in the refrain.

The first episode of this movement (mm. 9-57) does away with the polychordal homorhythms. While two tonal areas are present, one in the woodwinds and one in the melodic line of the cello, the two areas are separated by registers, and as such, do not sound as dissonant as the opening refrain's close-knit harmony. At first the woodwinds alternate two major chords (F and A<sup>b</sup>). The latter chord is then changed to an a-minor chord as the alternation continues. The purity of these alternating woodwind chords is tinged by the entrance of Horns 1/11 on a pedal G<sup>b</sup>|B<sup>b</sup> dyad in measure 12.[10] (Note the m2 relationship of this dyad to the two chords.) The additional harmonic tension produced at this point brings the first half of the episode to a close.

Other M2, m2, or d5 relationships may be seen in the cello, violin, and bass clarinet melodies. The cello's antecedent phrase (pick-up into measure 9) begins on an A<sup>b</sup>1 and concludes on B<sup>b</sup>. The consequent phrase in the first violins then begins on a1 and ends on b1. The relationship of these two phrases is a m2--excluding octave placements. The overall range of the bass clarinet solo (mm. 15-18) exhibits a d5 (A1 to E<sup>b</sup>). This is significant in that the first half of this episode ends on two superimposed minor chords (a and e<sup>b</sup>) which reflect the identical range of the bass clarinet solo.

The two sections of this episode are divided by the announcement of a motto theme played by the solo first trumpet (Example V-2). Relieved from any heavy harmonic accompaniment, the motto theme appears as undaunted, and is very emphatic.

EXAMPLE V-2: Seventh Symphony, Movement 1, mm. 19-22



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The final pitch (C#1) should not be considered as part of the motto.[11] The motto theme becomes an important element throughout the Seventh Symphony. The intervallic qualities of the motto, and their subsequent inversions relationships demonstrated in harmony and melody, are strongly adhered to in various guises. An example of this would be the major-seventh chord (without a P5) created when the initial three pitches of the motto are verticalized.

This latter concept is immediately recognized in the second half of the first episode (mm. 23-37). The strings, along with Clarinets I/II, begin with a B<sup>b</sup>M7 chord in second inversion. The texture at this point is homorhythmic, but a gradual movement towards two melodic lines is perceived. The two separate lines are finally established in measure 34. In measure 35, we see another of Schuman's prominent techniques--that of maintaining m3 (or M6) dyads in one section (usually the lower range), and M3 (or m6) dyads in another section



(usually in a higher range). In this case (Example V-3), Group I (major dyads) consists of Violins and Violas, and Group II (minor dyads) consists of Clarinets, Bass clarinet, Bassoons, Cellos, and String basses. The two distinct melodic lines vividly reflects polytonal writing.

EXAMPLE V-3: Seventh Symphony, Movement 1, mm. 34-39

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In essence, what Schuman has done in this arrangement is to invert the overtone series by putting the m3 interval in the lower voices. A similar arrangement is also employed for poly-

chords or polydyads. This may be seen in the  $E|G\sharp:f\sharp|a$  polydyad which serves as a cadence in measure 90 of this movement. The minor dyad assumes the lower position of the two dyads.

The first episode cadences in measure 57 on a  $b^0|F\sharp$  polychord. While the major-minor relationship discussed above is reversed in this polychord, it is mentioned for another reason. Excluding octave placement, these two chords create three simultaneous  $m2$  dyads ( $C\sharp|D$ ,  $F|F\sharp$ , and  $A\sharp|B$ ). Cadences based on  $m2$ s are often found between the inner sections of Schuman's symphonic movements. The harmonic bite supplied by such a cadence adds definition to the breaking-points in the formal structure.

The second refrain (mm. 58-75) is expanded by eight measures. Its return, seen in the lower voices, is rhythmically and harmonically identical to the first refrain. A brief interlude by the brass (mm. 62-64) disrupts the flow of the refrain. A rhythmic change is then made when the second section of the refrain returns in measure 65. Another intervention, this time a statement of the motto theme by the trumpets in measure 70 separates the second and third sections of the refrain. Two separate melodic lines are maintained during this statement of the refrain. Unlike the first statement, the second refrain has more melodic weight, possibly enhanced by the rhythmic changes during the second and third sections of the refrain, and by the presence of another melody. It should

also be noted that the motto theme statement at this time is a M2 higher than the first statement in measure 19. This rise in pitch is mirrored by a descending M2 at the end of the second refrain, which ends on G1 instead of A1. This subtle shift in pitch at the end of the refrain allows a harmonic change in the following episode to be made.

The ensuing episode is a variation of the first episode. Harmonically there are some resemblances, but the G1 pedal that overlaps from the refrain into the episode requires some adjustments. The F-major chord heard in the first episode is abandoned, replaced by a C chord. This latter chord, however, does not last long. Instead, emphasis is placed on the A<sup>b</sup> chord, with primary changes made in the next two chords (from F-major and a-minor in the first episode, to g<sup>b</sup>- and a<sup>b</sup>-minor chords in the second episode.) Schuman still maintains a m2 relationships within these harmonic accompaniment changes. The cello's melody line is also changed, but this time it does not resign to the violins.

Before the first half of the episode is over, the bass clarinet enters with a lengthy solo. The solo is accompanied by a chord similar to the one that opened the refrain. Instead of using the fm7/B chord, Schuman affirms the harmonic emphasis of this section by using an A<sup>b</sup>/B chord. (Remember that fm7 and A<sup>b</sup> share a common major triad.) It is not surprising that the bass clarinet solo concentrates on a total of six pitches

during the first five measures of its existence. These six pitches form two separate chords (G and A) which lie a m2 on either side of the A<sup>b</sup>/B referential chord.

The B<sup>b</sup>M7 chord in second inversion that opened the second half of the episode, is retained for the second episode (mm. 82-90). The first two measures serve as an introductory-like section that gives way to a harmonic repetition of the first episode (mm. 23-30), now transferred to measures 84-90. Numerous rhythmic changes may be noted, as well as the addition (actually, the continuation) of the bass clarinet solo. Because of the solo, the repeated string-chords are downgraded to accompaniment status, whereas before they presented the primary melodic material during the second section of the first episode. As the second episode closes, Clarinet I is added to create a duet with the bass clarinet. This duet continues through the next two refrains which follow without any separation.

The third refrain (mm. 94-99) is for brass only. While the duet may be the focus of attention, the refrain undergoes vast changes that feature very short, percussive rhythms (Example V-4, p. 72). All chords and pitches from the first refrain are accountable except for the C<sup>#</sup>-chord that begins the second half of the refrain. (Refer to Example V-1.) A logical explanation for this absence would be that the duet covers the pitches needed for that specific chord at the point

EXAMPLE V-4: Seventh Symphony, Movement I, mm. 91-93

*Largassimi Poco. 69*

The musical score for Example V-4, measures 91-93 of the Seventh Symphony, Movement I, is presented in a multi-staff format. The tempo is marked 'Largassimi Poco. 69'. The score includes parts for various instruments: I-II (Violins), III-IV (Violas), V-VI (Vcllos), I-II (Flutes), Tpt. (Trumpets), III-IV (Trombones), I-II (Bassoons), III (Clarinet), and Tuba II. The notation is dense, with many notes and rests, indicating a complex texture. The score is written in a key with one sharp (F#) and a 4/4 time signature.

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where it should appear. This assumption, however, is not completely accurate. The Bass clarinet plays a total of 11 pitches, leaving out the  $F^{\#}$  which is part of the missing chord. Even if this last pitch were present, it is rather doubtful that the arpeggiated manner of the solo would echo the sound of the missing chord.

The last refrain statement (mm. 100-104) is for strings only (Example V-5, p. 73). The rhythm is less declamatory and provides for a smooth transition into the duet-coda. The duet itself is absent for most of this ritornello, returning only in the last two measures.

The duet-coda which concludes the first movement develops the motto theme continuously, exploiting it either in original form, by use of retrograde techniques, or by alienating

EXAMPLE V-5: Seventh Symphony, Movement I, mm. 100-102

*Div. more f ca. 20*

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specific intervals. Harmonically, the duet is difficult to pinpoint. The most important ideas to recognize are the developmental techniques used for the motto theme, and the coda's transitional relationship to the following movement. Without a doubt, the coda effectively bridges the gap between the last refrain and the next movement. Further justification of this is cited on two levels: 1) the subito attacca between the first and second movements, and 2) the C/D dyad which concludes the duet. This dyad lies a  $m^2$  on either side of the opening motto theme of the second movement. Schuman could have moved directly into the second movement after the last refrain was finished. The bass clarinet performing at the end of the motto theme, begins by playing a  $D^b$ , the same pitch that opens the second movement. Schuman obviously felt that the motto theme needed to be emphasized more, and as such, fashioned the duet-coda.

The following outline illustrates the movement of tonal

implications in this rondo form. Nathan Broder wrote that Schuman's music 'does not normally employ key relationships as a means of binding large sections together.' [12] As is illustrated here, however, tonal relationships and modulations are primarily based on M2s, m2s, and d5s. The outline also points out the return of the refrain to its 'home' key.

SEVENTH SYMPHONY: MOVEMENT I  
ANALYSIS OF FORM AND HARMONY

A	B
~~~~~R-I~~~~~	~~~~~E-I~~~~~
f7/B-----A <sup>b</sup> /A	*****S-1***** MOTTO *****S-2*****
mm. 1-10-----	F(A <sup>b</sup> )-----a:e B <sup>b</sup> M7-----b°:F#
	mm. 9-19----- 19-22 mm. 23-57-----

A'	B'
~~~~~R-II~~~~~	~~~~~E-II~~~~~
f7/B-----A <sup>b</sup> /G	*****S-1***** *****S-2*****
mm. 58-75-----	C(A <sup>b</sup> )-----A <sup>b</sup> /A B <sup>b</sup> M7-----E   G#:f#   a
	mm. 75-81----- mm. 82-90-----

A''	A'''	
~~~~~R-III~~~~~	~~~~~R-IV~~~~~	~~~~~CODA~~~~~
f7-----A <sup>b</sup> /A	f7-----A <sup>b</sup> /A	f <sup>b</sup> :d <sup>b</sup> -----C   D
mm. 91-96-----	mm. 97-104-----	mm. 105-120-----

R=Refrain; E=Episode; S=Section

Overall movement by M2s, m2s, and d5s, considered to be some of the more dissonant intervals in conventional harmony, partially explains the tonal aloofness embraced in Schuman's symphonies. Although free tonal movement is an expected quality in Schuman's music, the outline clearly shows a formal

structure based on intervals--usually ascending half-steps. (Note the numerous half-step relationships between any two tonal implications.) While analytically the first movement of the Seventh Symphony is quite approachable, its expansion of melodic material out of small cellular ideas conceals any simplicity.

A ternary form is used advantageously in the second movement of the Tenth Symphony. The movement succeeds in presenting a contemplative essay that serves as an appreciative gesture for American music history.

The second movement, marked Larghissimo  $\text{♩} = \text{ca. } 60$  ( $\text{♩} = \text{ca. } 30$ ), begins with muted strings. A pianississimo dynamic level is diametrically opposite of the previous movement. A sense of solitude is felt as the cellos open with an unison  $f^\sharp$ . Care is taken to immediately establish a tonal area with a m3 dyad (d|f) in the violins. The addition of this dyad to the cello's  $f^\sharp$ , creates a DMm chord--the tonal area for which this movement will be considered.

As the tonality is established, the violas enter with an extreme illustration of Schuman's melodic style. The eight-measure viola melody may be divided into three segments. (Example V-6, p. 76.) The first segment consists of two successive descending M3s ( $f$  to  $e^b$ , and  $e^b$  to  $D^b$ ), followed by the second segment which eventually ascends to a P4 lower than the initial pitch of the melody. The last segment has little



movement before falling down a M7. Just as the viola finishes its melodic line, the cello enters with a modified version of the melody a P5 lower in pitch.

EXAMPLE V-6: Tenth Symphony, Movement II, mm. 1-12



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The harmonic accompaniment is quite sparse at the beginning. An angular melody[13] such as this, does not provide much musical interest. Schuman has rectified this by adding more importance to the accompaniment. Essentially all harmonic movement is quite subtle, with changes occurring through the addition of m3 dyads. By the fourth measure, two dyads emerge ( $d^{\sharp} | f^{\sharp}$ , and  $d | f$ .) In the sixth measure the a/c dyad is added by the flutes and first violins. At this point the only other additions to be made are reserved for the inner-woodwind parts. As the cellos enter with their version of the melody at measure nine, two more minor dyads ( $b | d$  and  $b^{\flat} | d^{\flat}$ ) are brought into the harmonic spectrum. This leaves only the e/g dyad to be added, which is finally heard in the measure immediately following the end of the cello melody.[14] Twelve-note cadences are not

unusual in the Tenth Symphony. The 12-pitch homorhythmic cadence (Example V-7) heard in measures 13-14 effectively brings a close to this introductory section which serves as the first part of the ternary form. Note in particular the two violin sections which show a minor triad in the lower section and a major triad in the upper section. Their roots are a d5 apart.

EXAMPLE V-7: Tenth Symphony, Movement 11, mm. 13-14



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To adequately define the harmonic progression from the beginning of this A-section to its 12-pitch ending is very entangling. Since a DMm chord is established almost immediately, and the bass movement ends on an A<sup>b</sup> in measures 12-14, an overall transition of a d5 may be recognized. Perhaps this could be justified by the d5 separation between the two minor chords in the violins as mentioned above.

The ensuing B-section possesses the bulk of musical interest and intellect for the second movement. A canon, imitated a m2 higher (or a M7 lower) at each entrance, dominates the entire section. Two other ideas emerge from this section:

1) a continued development of the harmonic accompaniment beginning with the third canon entrance, and 2) the transition of the canon to represent more than just a theme. This latter idea will become clearer as the analysis continues.

Schuman has slowed the tempo for this B-section to  $\text{♩} = \text{ca. } 48$  ( $\text{♩ ca.} = 24$ ). The canon begins on a  $\text{C}^\sharp 2$  anacrusis into measure 15 by the first violin section. (Example V-8.) This canon, which may also be divided into three sections, yields an interesting analysis. The two whole-tone scales that are available to a composer are used separately to create the canon theme: Section Two (mm. 18-21) uses a descending whole-tone scale based on C (transposed a M2 higher). By combining the first three pitches of both Sections One (mm. 15-17) and Three (mm. 22-23), another descending whole-tone scale emerges, this time based on  $\text{C}^\sharp$ . (A m2 relationship exists between these two whole-tone scales.) The melodic contour shows a progression from repeated notes to step-wise motion, and finally to leaps of m7s towards the end.

EXAMPLE V-8: Tenth Symphony, Movement II, mm. 15-23

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Common tones between the melody and accompaniment are com-

pletely avoided during the first statement of the canon theme. The accompaniment is made up entirely of minor triads which show primary root movement based on M2s or m2s.

mm.	—15—	—16—	—17—	—18—	
	e, f, g	g <sup>#</sup> , a, b <sup>b</sup>	c <sup>#</sup> , d, e	f <sup>#</sup> , d <sup>#</sup> , e <sup>#</sup>	
mm.	—19—	—20—	—21—	—22—	—23—
	f <sup>#</sup> , g <sup>#</sup> , a <sup>#</sup>	b, a, g	f, g, b	d, c <sup>#</sup> , e	f <sup>#</sup> , g, e <sup>b</sup>

The m7 leaps in the melody (meas. 21) are supported further by the most significant root movement in the minor chords (mm. 21-22.)

The second entrance of the canon (meas. 24) is announced by the English horn and Violins II on a d-natural. As the minor-chord voicings are rearranged, and their progression shifted up a half-step, Violins I proceed with a countermelody based primarily on wide intervals. This entire canonic process, excluding the chord progression, is very similar to the opening section of the Ninth symphony which also features a canon based on ascending m2 entrances. For the most part, a canon is not readily perceived in either symphony because of the lengthy time span between successive canon entrances.

The third statement of the canon on e<sup>b</sup> (meas. 32) is played by the Piccolo, Flutes, and Clarinets. Violins I weave yet another countermelody, while the English horn and Violins II play the first countermelody a half-step higher. By this time, the strings have removed their mutes, but Schuman maintains a subdued dynamic level. The Horns, which are the

first brass to appear in this movement, have been added to the chordal accompaniment. Not only has the minor-chord accompaniment shifted a half-step higher, but more rhythmic vitality is accorded to it. Another change made at this point is the addition of one more minor chord a P5 above the original progression, thereby creating a minor-polychord accompaniment. This is illustrated in the following chord progression.

mm.      33                      34                      35  
             c#:f#, d:g, e:a   f:b<sup>b</sup>, f#:b, g:c   b<sup>b</sup>:e<sup>b</sup>, b:e, c#:f# etc.

The lower chords (those on the right side of the colon) represent the original progression. By themselves, that is without the three melodic lines, the minor-polychords do not sound very dissonant. To the jazz-oriented ear, they are nothing more than ordinary minor-ninth chords. The addition of the melodic lines, however, disturbs any type of contentment felt in the polychords. At this point the theme may be recognized in the dual capacity of a canon and a passacaglia. This latter idea obviously incorporates many twentieth-century advances into the traditional definition of a Baroque passacaglia. Overall, the concept of a passacaglia calls for a continuous melodic idea (usually in the bass), over which numerous variations and melodic fragments may be heard simultaneously. Although constant modulation of the theme/passacaglia is not a priority, this revised compositional technique is present in all four symphonies discussed in this study.

The three melodies heard at this point (mm. 32-42) remain

exclusive of each other. A comparison of pitches reveals that only one pitch, the e-natural at the end of measure 36 (Flute and Violin 1), is the only pitch to be simultaneously doubled within a single measure. (Example V-9.) Even the two counter-melodies show very few pitch similarities within a given measure. On the other hand, clashes of M2s or m2s (disregarding octave placements) are abundant. Melodic independence such as this is a natural occurrence in Schuman's music. It gives the symphonies an added dimension of complexity and textural thickness when needed.

EXAMPLE V-9: Tenth Symphony, Movement 11, mm. 33-42:  
 (THE TOP LINE IS THE CANONIC-THEME,  
 THE OTHER TWO LINES ARE COUNTERMELODIES)

The musical score for Example V-9 consists of three staves: Flute (Fl.), Violin 1 (Vln. I), and Violin 2 (Vln. II). The tempo is marked 'Larghissimo' and the time signature is '3/4'. The key signature has one flat (B-flat). The score shows the canonic theme on the top staff and two counter-melodies on the bottom two staves. The music is characterized by complex, overlapping melodic lines with many dissonances and chromaticism.

(Example V-9 continued on p. 82.)

(EXAMPLE V-9: Con't.)



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The four-part texture (three melodies and accompaniment) during this B-section, is as thick as the music becomes. The fourth entrance of the canon (meas. 43-52) shows a drastic reduction in overall sound, rhythmic complexity, and instruments. A solo Trumpet performs the canon starting with an e-natural--a half-step higher in pitch than the last canon statement. The solo Flute plays a very ornamented countermelody which has little relationship to previous countermelodies, and the strings (without String bass) play a chordal progression with half-note values. Despite these clear reductions in complexity, the chord progression that played such an innocent role in the previous canon statements now becomes a very dense and dissonant variation in itself. The expected minor triads, with their half-step ascendancy, may be found in the Cello and Violin I-b.[15] At first glance (Example V-10) there would appear to be four separate dyads--m3 dyads on the bottom, and M3 dyads on the top voices--thus maintaining the inverted overtone series expected in Schuman's harmony. A closer inspection reveals that two complete chord entities exist. The roots of these two chords are also a P5 apart. The chords are

EXAMPLE V-10: Tenth Symphony, Movement II, mm. 43-46

Handwritten musical score for Example V-10, showing measures 43-46 of the Tenth Symphony, Movement II. The score is for Violin I, Violin II, Viola, and Cello/Double Bass. It includes a "Sempae 2" section with a tempo marking of "ca. 48". The notation shows complex polyphonic textures with many dyads and chords. A handwritten note at the bottom of the first system reads: "the confused unbroken sound - change that differently". The score is divided into two systems by a double bar line.

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created as follows: The Violin I dyads are added to the Violas to form Mm7 chords (in first inversion), and the second chords (representing the lower voice in this polychord arrangement) are created by combining the Violin II dyads with the Cellos, thereby creating half-d7 chords. This arrangement is consistent except in a few places. Even though the roots of both chords may be a P5 apart, numerous M2s and m2s (excluding octaves) are evident. For example, in the first chord of measure 43, five m2s ( $f^\sharp | g$ ,  $f | f^\sharp$ ,  $d^b | d$ ,  $c | d^b$ , and  $a | b^b$ ), and four M2s ( $b^b | c$ ,  $c | d$ ,  $f | g$ , and  $g | a$ ) are present. Note that the original minor-chord progression is preserved in the diminished chords.

POLYCHORD ANALYSIS OF EXAMPLE V-10

43  
 OS-5:g°7, E<sup>b</sup>6-5:g<sup>#</sup>°7, F6-5:a<sup>#</sup>°7  
 (Continued on next page.)  
 (83)



$$\begin{array}{c} \hline 44 \\ G^b6-5:b^o7, G6-5:c^o7, A^b6-5:c^{\#o}7 \\ \hline 45 \\ e^o6-5:B6-5, f^o6-5:C6-5, D6-5:g^o7 \\ \hline 46 \\ D6-5:a^o7, C^{\#}6-5, f^{\#o}7, D^{\#}6-5, g^{\#o}7 \\ \hline \end{array}$$

The overall result of these polychords is a chord cluster which spans an octave. It becomes apparent that such clusters in Schuman's music are devised by purposely isolating specific chords or dyads within the orchestration.

The last statement of the canon (rising another half-step to f) is presented by the strings in unison (without String bass). Muted low brass and Horns continue to perform minor chords, but other alterations are made. For one, the original minor-chord progression is not preserved. The roots of the chords are now a P4 apart, and the biting dissonance seen in the previous canon statement has been softened by the wider part-writing in the brass. In reality, a half-d7 chord is still observable by combining the Trombone III part with the Horns. This process then purifies the minor chords which exist in the other low brass instruments. Even by doing this, it becomes apparent that the original minor-chord progression is finally withdrawn. The resonance obtained by these polychords is solid even though dynamic levels are quite conservative until the end of the canon statement. The vertical arrangement of the polychords remains consistent through most of this 27-measure section. The polychords are supported underneath by

a P5 (Tuba and Trombone 111), while the middle five voices are grouped within a d5. Horns 1/11 double the Tuba pitch two octaves higher. Although some voice adjustments are made as the section concludes, the sound remains very rich in depth, and is never heavy or muddled. Some degree of similarity may be recognized between the melodic contour of the canon-theme and the contour of these polychords. (EXAMPLE V-11.) Since the similarity does not continue after the first five pitches, it may be concluded that no long-lasting melodic reference was intended.

EXAMPLE V-11: WHOLE-NOTE ANALYSIS OF MELODIC CONTOURS

TRUMPET CANON  
THEME MEAS. 43-51

TUBA ROOTS OF  
MINOR POLYCHORDS  
MEAS. 53-71

CELLO ROOTS OF  
MINOR CHORDS  
MEAS. 100-108



NOTE THE RETROGRADE RELATIONSHIP BETWEEN THE END OF THE TUBA LINE AND THE BEGINNING OF THE CELLO LINE. ALSO NOTE THE CONTOUR OF THE CELLO LINE (2ND SET) AND THE CONTOUR OF THE TUBA LINE (4TH SET), AS WELL AS THE FOURTH SETS IN BOTH OF THESE BOTTOM LINES. AN OBVIOUS TRANSFERENCE OF IDEAS EXISTS BETWEEN THE LATTER TWO SECTIONS.

The most striking change, however, in this canon statement, is not the absence of the minor-chord progression, but the rhythmically augmented version of the canon theme itself. This alone accounts for the added length of the section, which is two measures shorter than the last three statements combined. In a sense, the canon has now progressed through three stages. The initial stage saw the canon working primarily as a theme.

The length of this theme (nine measures), and the subsequent duration between statements, transforms the theme into a passacaglia-like design for its second stage. The third stage leaves the theme rhythmically bare, as if to qualify the canon-theme as a *cantus firmus*.

This last canon statement is quintessential Schuman part-writing. One of Schuman's primary techniques (one that is especially noted in the development sections of his sonata forms) is to group the instruments by their family sections, and then give each one a separate stratum ranging from inert calmness to animated excitement. In the case of this canon statement, the tempo is quickened for the first time since the theme was stated, and the meter is changed from 3/2 to 4/4. The strings, which play the canon-theme, are very sustained and almost motionless. In contrast, the brass are more active in their articulations of the chordal accompaniment, and the woodwinds dart around like squiggly worms behind closed eyelids. The woodwind's lively stratum, occupying the upper tessitura of the score, is completely harmonized in M3s. As the section draws to a close, more rhythmic action is apparent in all strata (Example V-12, p. 87). This, too, is a common occurrence in Schuman's music. Dynamics also become important as a means of pushing the music to a cadence of the B-section.

The A-section returns just as the triple forte is severed; however, no exact repetition from the first A-section will be

EXAMPLE V-12: Tenth Symphony, Movement II, mm. 78-80

*Dolce cantabile*  
J 000.04-12

The musical score is presented in two systems. The first system (measures 78-80) is marked 'Dolce cantabile' and 'J 000.04-12'. It features a key signature change to one flat (B-flat) and a dynamic marking of 'p'. The second system (measures 81-83) is marked 'pp' and features a key signature change to two flats (B-flat and E-flat). The score is written for Trombones (Tbn.), Tubas (Tuba), Pianos (Pno.), Violins I (Vln. I), and Violins II (Vln. II).

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found at this point. In fact, the two sections are opposite each other in terms of dynamics and orchestral power. The melodic material, with its characteristic descending glissandos (see Example V-6), has been redistributed to the Trombones and Cellos. (The Trombones intersperse the melody among them-

selves, and do not perform the glissandos.) The repeated A-section does retain the same overall harmonic movement of the first A-section (Dm to a 12-pitch chord supported by an A<sup>b</sup> in the lowest voice). In measure 9B, a percussive quarter-note chord, up a half-step from the 12-pitch chord, overlaps the final A-section with one last statement of the canon-theme. The canon statement (measures 9B-10B) does not continue the pitch ascension as seen in the earlier B-section. It begins (as did the very first statement) on c<sup>#</sup>, but the contour of the minor-chord accompaniment is revised. (See Example V-11 for comparison of root movement. Some retrograde motion is noticeable between the last two lines, but again, it is difficult to ascertain with any degree of accuracy, whether this is an intentional recognition of musical material.) The only true overlap among these chord progressions has been the incessant use of minor chords.

The restatement of the canon theme at this point raises a serious obstacle within the structure of this second movement. It would be easy to label this return as another B-section, but the lack of canonic repetition and the relative brevity of the section in general does not necessarily warrant a B-section designation. Consequently, with the following return of the A-section material, another five-part rondo could be somewhat justified.

Perhaps a better explanation would be to consider this

last section, starting with the abbreviated B-section, as a coda--structured completely on the reverse order of material from both the A- and B-sections. Such an analysis would prove legitimate in that one last statement of the material is deemed important, and more prominence of a coda-section in the overall structure could be recognized. Since the last two sections are quite short in relation to their previous statements, the designation of a coda seems the most obvious. A reversal of the material also sets the 12-pitch chord in a salient position to act as a springboard for harmonic release. The thickness of this chord cluster, diminishing from forte to piano, is immediately displaced by a pianississimo unison passage performed by Flutes, Clarinets, and strings (without String bass), (Example V-13, p. 90). Although the four pitches in this unison passage could be arranged into M3 dyads (b|e<sup>b</sup>, and f|a),--a change from the second movement's prevalent m3s--the melodic emphasis is on the two d5s (b|f, and e<sup>b</sup>|a).

The possibility of the M3 dyads, however, is carried over into the final cadence of the movement which consists of an E<sup>b</sup>-major chord. Throughout the entire second movement minor chords have prevailed, but the sounding of a major triad at the end--unobstructed by any chromatic dissonance-- justifies the designation of a Picardy third.

An analytical graph of tonal movement illustrates the importance of M2 or m2 relationships. It is interesting to

EXAMPLE V-13: Tenth Symphony, Movement 11, mm. 117-121

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note the descending half-step relationships of the minor chords within a given canon statement. This is then followed by an ascending M2 between the sections which in turn yields the overall ascending m2 between the beginning chords of each canon statement. This pattern continues until the rhythmically augmented canon. At that point the minor chords do not follow the expected progression, plus the first and last chords of the augmented-canon statement ascend a half-step (rather than descend as noted previously). However, the change still maintains a M2 relationship with the following section. Schuman has effectively coupled rhythm and harmony to secure a stark contrast in this augmentend-canon statement. Also note (in the graph on p. 91) that the overall tonal movement from beginning

to end has shifted up a half-step, therefore reinforcing the importance of that specific interval.

TENTH SYMPHONY: MOVEMENT II  
ANALYSIS OF FORM AND HARMONY

SECTION 'A'

HARMONY: DMm-----TP/A<sup>b</sup>  
 MEASURES: 1-----14

SECTION 'B'

CANON: c d e<sup>b</sup> TRSN  
 HARMONY: e--e<sup>b</sup> f--e c<sup>#</sup>:f<sup>#</sup>--c:f \*\*\*\*  
 MEASURES: 15-23 24-32 33-----41 42

=====

CANON: e f (augmented)  
 HARMONY: 07:g<sup>0</sup>7-----c<sup>#</sup>:f<sup>#</sup>07 \*\*\*\* a<sup>b</sup>:e<sup>b</sup>MS-----a:eMS  
 MEASURES: 43-----51 52 53-----79

SECTION 'A+'

HARMONY: DMm---TP/A<sup>b</sup> TRSN  
 MEASURES: 80-----97 \*\*\*\*  
 98-99

CODA

SECTION: B+ A+ TRSN FINAL  
 c<sup>#</sup>-canon CADENCE  
 HARMONY: a-----a:e DMm---TP/G<sup>#</sup> \*\*\*\* E<sup>b</sup>  
 MEASURES: 100-----108 109-----116 117-----121 122-----124

TP=Twelve pitches; TRSN=Transition

So far it has been pointed out that tonality, or an allu-



sion thereto, does play some role in the organization of rondo forms. In the two movements discussed above, emphasis was placed on the episodes, and some aspect of variation or development was present in all sections. Structural indicators such as cadences, tempos, dynamics, and timbre are always involved in one way or another. Often times an overlapping effect is utilized. In doing this, the structural ''seams'' are covered, making the transitions to succeeding sections smoother and less conspicuous.[16]

The use of variation technique is apparent in the first movement of the Eighth Symphony. Again, a certain amount of unconformity is added to diminish any sense of expectancy, and to provide enough compositional room to expand Schuman's musical ideas.

The first movement of the Eighth Symphony is based on two ideas, one being a flowing melodic line, the second being an incisive intervallic motive derived from within the melodic line. The variations of the first idea are very tangible, whereas the second idea is treated more abstractly, and does not occur until the second-half of the movement.

The movement opens with a dark-sounding DMm chord. Additions of the pitches G (meas. 4), E<sup>b</sup> (meas. 6), and finally B<sup>b</sup> (meas. 8 in the solo horn entrance), clearly show Schuman's predilection for combining chords a m2 apart. By combining these two chords (DMm and E<sup>b</sup>-major), a common tone (f<sup>#</sup> or g<sup>b</sup>)

exists, thus creating two superimposed Mm chords:  $E^bMm:DMm$  (or more appropriately, poly-Mm chords). The D-natural, which serves as the appointed root of this polychord, is firmly adhered to through the first 21 measures. The limited upper range (a-natural being the highest pitch), carefully sculptured dynamics, subtle rhythmic movement, and the use of lower or middle instrument registers, all interact to preserve the dark, brooding atmosphere of the movement. (This opening section was discussed earlier in Chapter IV, pp. 44-46.)

The Horn entrance at measure eight does not duplicate any pitches from the accompanying polychord. The solo concentrates on two pitches for the first 17 measures of its existence. These two pitches create the interval of a m3, which in turn becomes a very important interval throughout the rest of the symphony. The languid alternation of the m3 pitches, and the accompanying  $E^bMm:DMm$  polychord serve as the introduction of this movement. Real melodic action (Example V-14) is felt with the anacrusis into measure 25 by the solo Horn. It is at this point that the long melody first appears.

EXAMPLE V-14: Eighth Symphony, Movement I, mm. 25-40

*Lento sostenuto* *Allegro*

Measure numbers 25, 30, and 35 are indicated at the beginning of their respective staves.

The melody's wide intervallic leaps are typical of Schuman's melodic style. An ascending m10 (m3) acts as the melodic highpoint in measures 35-36. The approach to this highpoint (mm. 33-34), plus the highpoint itself (culminating on the d5) represents the embryo from which the intervallic cell is derived. The specific contour, with its vacillation between higher and lower pitches, is incorporated with the M7 and d5 intervals to form the cell. The cell will be pointed out as it appears in the movement.

The accompaniment during the Horn solo is reduced to strings only. It features Mm chords in root position--a position that is quite unusual in Schuman's harmonic scoring. Most of the time, either the major- or minor-third (usually the m3) appears as the lowest voice for such chords. These changes, i.e., the reduction in scoring, and the root position Mm chords, bring welcome relief from the dense harmonic texture of the introduction, and leave an unobstructed path open for the initial statement of the melody. Care is taken to blur the perforations caused by rhythmic pauses in both the melodic line and its accompaniment. By filling in the 'gaps', Schuman maintains a constant flow in his music. Harmonically, the accompaniment begins on FMm and concludes 19 measures later on a return of the polychord E<sup>b</sup>Mm:DMm in measures 43-45. An Oboe solo, beginning on c<sup>#</sup>1, emerges from this polychord, and proceeds to perform a variation of the Horn melody. Very few

differences exist between the Horn melody and Oboe variation (Example V-15). Primary adjustments are found in octave placements, smoother rhythmic movement, and in the accompaniment. The intervallic cell enjoys more attention in measures 54-59, but its definition remains vague at this point.

EXAMPLE V-15: Eighth Symphony, Movement 1, mm. 45-63



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A brass quintet consisting of three Trumpets and two Trombones is employed for the accompaniment during the Oboe solo. The conventional manner of placing the m3 in the lowest voice is evident in these Mm chords. The accompaniment, which begins on a DMm chord, drops out just as the Oboe solo ascends to its m10. Since the accompaniment is abandoned before the end of the variation, an accurate assessment of its harmonic movement is not possible. The Violins overlap the Oboe's final pitch ( $f^{\#}1$ ), thus beginning the next variation.

The second variation (mm. 63-80) presents the previously mentioned polychord in reverse order (DMm:  $E^b$ Mm) along with a return of the harps and piano. This group alternates polychordal articulations with a brass group consisting of Horns, Trombones, and Tuba. Schuman continues his preference of keep-

ing a minor chord below a major chord during this section. The second variation shows more diversity in its harmonic accompaniment, but the melody continues to hold a close relationship to the theme. Played by unison Violins, the theme's note-values are lengthened. The evened articulation sought in this Violin variation juxtaposes nicely with the more rhythmically active two-part accompaniment. If done correctly, the two alternating groups which create the accompaniment should produce a nebulous tete a tete.

Noticeably absent from this variation are the elements which make up the embryo of the intervallic cell--especially the ascending m10. In both the theme and first variation, these elements were purposely denuded within the texture. As will be pointed out, this absence is not without a purpose.

Before the second variation ends, the Harps and Piano drop out leaving only the brass group and added string enforcements to conclude the section. The final chord of the second variation (meas. 80) consists of a c:DM7 polychord. A strong relationship may be noted between this polychord, and the already documented E<sup>b</sup>Mm:DMm polychord. More importantly is the realization that the D-natural has returned to the lowest voice, whereas at the beginning of the second variation, the E<sup>b</sup> occupied the lower position.

The third variation (mm. 83-92) is one of the more difficult sections to analyze for its harmonic relationships. De-

spite this, the section may be broken down into three distinct ideas:

1. Although the harmonic accompaniment is present for only the first half of the third variation, its intensity is far removed from the simpler polychord arrangements seen in the previous variations. It consists of full-diminished chords in the lower string parts, along with a series of minor chords (most noticeable in the Viola section). Other pitches unrelated to both the diminished and minor chords are supplied by the woodwinds. As to be expected, the acute dissonance in this section is enhanced by several simultaneous m2s.
2. The two Violin sections supply a countermelody harmonized in m3s. Its short rhythmic-values adds balance to the longer-note values in the accompaniment and theme. Although some thematic transference may be recognized, the countermelody makes frequent uses of the d5 and m3, and many references are made to the contour of the cell itself.
3. The thematic variation is first performed by a solo Trumpet. A second Trumpet is added at the end of measure 89 to form another m3 harmonization. The point at which this duet begins exposes the ascending d5s which occur just before the melodic cell is actually heard. All rhythmic stress placed on the d5 and M7 finally yields to a strong assertion of the cell (Example V-16). Even more harmonic bite is accorded to the cell as all four trumpets play two sets of m2s, bringing a resounding conclusion to the third variation.

EXAMPLE V-16: Eighth Symphony, Movement I, mm. 89-93



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The next variation (mm. 93-105) features the massive sound

of the entire orchestra. Each instrument section has its own stratum supported by incessant minor chords in the accompaniment, and an augmented melody which loosely refers to the theme. The woodwinds continue the short rhythms initiated by the strings in the previous variation. An accelerando indication, and the use of triple-fortes in all sections forces the first-half of the fourth variation to rupture into a new form of the melodic cell as seen in measure 100 (Example V-17).

Schuman repeats the cell (now altered through the expansion of some intervals, and the addition of other pitches) four times with varying rhythmic displacements. This use of motivic-rhythmic displacement is common in Schuman's music.[17] Such treatment, which usually entails shorter rhythmic values with each melodic segment, effectively brings an individual section to a solid conclusion.

EXAMPLE V-17: Eighth Symphony, Movement I, mm. 100-105



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The climaxing effect of the cell is used to fully punctuate the end of the fourth variation. Measure 105 closes the variation with d5s at four different pitch levels (c- $\sharp$ , f1-b,

$g^{b1}-c1$ , and  $b^{b1}-e1$ ).

The following variations become more abstract, often times losing complete contact with the theme. Use of the intervallic cell, as well as other prominent intervals (namely the M6 and M7), are frequently found in parts which have melodic interest. One instance of this is the Trumpet solo (later Trumpet duet and quartet) in Example V-18.

EXAMPLE V-18: Eighth Symphony, Movement 1, mm. 111-116.



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As may be noted, some intervals have expanded, but emphasis is still placed on the overall contour of the cell, therefore making it quite obvious to the eye and ear.

There is a gradual reduction in texture beginning with the fifth variation. The three distinct lines that fought their way during the last two variations, are beginning to show imitative qualities, and as such, are finally funnelled into a polychordal cadence.[18]

The last variation (mm. 123-155) is a tour de force in apocalyptic summations. Forceful brass chords, as well as the piercing sound of m2s begins the first-half of the variation. Incisive rhythms pitted against longer rhythms in the low brass fill out the entire spectrum. Minor chords are now eliminated,



obliging the low brass with refreshing major chords. At the conclusion of the first-half of this variation, the full intention of the theme and its intervallic cell are finally recognized. As the variations progressed in this movement (beginning especially with the third variation), emphasis was continuously placed on the cell. In the sixth variation, the cell emerges as a section by itself--or at least pervades the last half of the entire variation. The cell is repeated three times between measures 140-146, only to diffuse into a 12-pitch brass chord. Together with the Timpani pounding out cell-related intervals, and a decrescendo from triple-forte to pianissimo, the variation process is completed.

A return of the introduction at measure 155 serves as a coda. One final discourse of the Timpani, coupled with a 10-pitch brass chord concludes the first movement altogether.

This movement is best broken down into two large sections. The first section (mm. 1-82) uses the theme in a way that is still very recognizable. The harmonic accompaniment remains unobtrusive (at least by Schuman standards), the rhythmic movement is subdued, and the texture remains very basic. Beginning with the third variation a second large section (mm. 83-161) emerges. While at first a strong reference to the theme is initiated, more emphasis is put on harmonic instability (especially by pitting m2s against each other). Also, Schuman applies more importance to the intervallic cell drawn from the

theme itself, and overall references to the theme become more abstract.

The importance of the m3 is very evident throughout the movement as well. Such places include the 12-pitch chord (mm. 149-155) which is made-up primarily of stacked m3s, the m10 melodic highpoints in the theme, the predominant m3rd harmonization seen in the Violin countermelody (mm. 83-92) and the woodwind countermelody (mm. 93-99), and the use of parallel minor chords in the accompaniments through much of the entire movement. Finally, a m3 emphasis may be noted in the d5 which consists of two superimposed m3s.

The variation form allows Schuman an unusual amount of musical freedom. This movement in particular shows his keen sensibility in combining several intellectually-conceived elements into a cohesive whole.

The following graph illustrates structural and harmonic analysis of the first movement. Note in particular the frequent appearance of m2s and m3s between the different sections.

# EIGHTH SYMPHONY: MOVEMENT I ANALYSIS OF FORM AND HARMONY

## SECTION I

MEASURES:	1-24	24-40	40-45
DIVISION:	Introduction	Theme (Horn)	Interlude
HARMONY:	DMm---E <sup>b</sup> Mm:DMm	FMm---CMm	F <sup>#</sup> Mm---E <sup>b</sup> Mm:DMm

|||||

Continued On Next Page

MEASURES: 44-63 63-80  
 DIVISION: Variation I (Oboe) Variation II (Violins)  
 HARMONY: DMm---CMm (m. 59) DMm:E<sup>b</sup>Mm---c:DM7

=====

MEASURES: 81-82  
 DIVISION: Interlude  
 HARMONY: E-e

## SECTION II

MEASURES: 83-92  
 DIVISION: Variation III (Trumpet)  
 HARMONY: b<sup>b</sup>:d<sup>#</sup>7---E<sup>b</sup>:EMm (m. 89)

=====

MEASURES: 93-105  
 DIVISION: Variation IV (Strings)  
 HARMONY: F|D<sup>b</sup>:b---8<sup>b</sup>|D<sup>b</sup>:e (m. 100)---c<sup>#</sup>:d

=====

MEASURES: 106-123 124-155  
 DIVISION: Variation V Variation VI  
 HARMONY: d:f<sup>#</sup>---b:g D|F<sup>#</sup>:b<sup>b</sup>--E:E<sup>b</sup> (m. 140)--12p-chord\*

## CDDA

MEASURES: 155-161  
 DIVISION: Return Df Intro Material  
 HARMONY: DMm---10p-chord\*/D

\*12p-chord and 10p-chord represent 12- and 10-pitch chords

## CHAPTER VI ANALYSIS OF REMAINING SYMPHONIC MOVEMENTS

The continuance of in-depth analysis for each movement in Schuman's symphonies would lie beyond the scope of this project. All evidence presented thus far illustrates Schuman's ties to traditional techniques, although they are approached with twentieth-century developments in harmony, melody, and rhythm. The timely progression of music can only be measured by its ability to change through the years. Little doubt may be left to future generations as to the success these four symphonies have had in fulfilling this task.

This chapter will present the remaining eight movements (including the one-movement Ninth Symphony) which have not been discussed previously. A more generalized approach to analysis will be employed. As such, little emphasis will be placed on harmonic schemes, except when necessary. Also, more historical data will be provided for each symphony.

### THE SEVENTH SYMPHONY

The Seventh Symphony, as noted earlier in Chapter II, may have been taking shape mentally as early as 1954, putting to rest a seven-year leave of absence from the genre. This was also the year (1954) that The Serge Koussevitzky Music Foundation, and The Boston Symphony Orchestra (BSO) commissioned Schuman to write a 25-minute work. The Seventh Symphony is

dedicated to the memory of Serge and Natalie Koussevitsky. Completed at New Rochelle, New York on 9 May 1960, the work received its premiere on 21 October 1960 with Charles Munch conducting the BSD.

Since the first movement was analyzed in Chapter V, the final three movements of the symphony will now be discussed.

## MOVEMENT II

The second movement opens with the motto theme (see Example V-2, p. 67), strongly attacked by Trumpets and Trombones. Nearly every harmonic and melodic aspect of the second movement is derived from this three-note motive. The motto itself enjoys wider attention in various melodic forms including original, retrograde, inversion, and intervallic rearrangement, as well as various harmonic configurations such as verticalization, and chords based on specific intervals (usually P5s.)

Structurally, the second movement should be divided into three primary sections. Section I (mm. 1-53) is markedly based on the motto theme, Section II (mm. 54-86) is largely developmental, and exhibits a tendency towards descending m3s in its melodic material. The final section (mm. 87-104) exists as a coda which brings back the familiar motto theme.

Section I is quite distinct in its harmonic approach. Schuman gradually adds pitches to the harmony with each statement of the motto theme. At first only a unison D<sup>b</sup>, F, C

motto is heard.[1] This is followed by a motto which overlaps the C to form a C, E, B motto in the sixth measure. Simultaneous mottos do not occur until measure 16 when the motto theme is performed at three different pitch levels. This additive-pitch process is illustrated in the following chart. All pitches listed in the chart refer only to the first pitch of each motto.

#### ANALYSIS OF ADDITIVE-PITCH PROCESS

MEASURES:	1—5	6—15	16—30	31—33*
PITCH LEVEL:	D <sup>b</sup>	D <sup>b</sup> , C	D <sup>b</sup> , C, A <sup>b</sup>	C, E, B, D <sup>#</sup>
MEASURES:	33—38**	39—44		
PITCH LEVEL:	D <sup>b</sup> , D, E <sup>b</sup> , F <sup>#</sup> , F	D <sup>b</sup> , D, F, G, A <sup>b</sup> , A		
MEASURES:	45—50	51—52	52—53	
PITCH LEVEL:	B, D <sup>b</sup> , F, D, G, A <sup>b</sup> , B <sup>b</sup>	B, D <sup>b</sup> , D, F, G, B <sup>b</sup> , A <sup>b</sup> , C	B, D, F, D <sup>b</sup> , A <sup>b</sup> G, B <sup>b</sup> , C, E <sup>b</sup>	

- \* Measures 31-33 are a sustained chord structure. Prior to this the longest-held chord (meas. 14) consisted of only two pitches. The chord at 31 represents the first time that more than three pitches are heard simultaneously. Note the presence of a motto theme (C,E,B) which appears as a vertical form in the sustained chord itself.
- \*\* Although the pitches for this grouping are interspersed among the orchestra, they are not difficult to find. Significantly this is the exact middle of the additive process, at least in terms of the number of pitches. As such, the pitches do not appear as simultaneous statements of the motto. D<sup>b</sup>--(Trombone) end of meas. 33; D--(Cello) in meas. 34; E<sup>b</sup>--(Bassoons in retrograde) meas. 35; F<sup>#</sup>--(Xylophone in retrograde) meas. 36; and F--(Horn 1) meas. 37.

Section 11 does not see an immediate reduction in harmonic structure--nine pitches are present. Also, only the ascending M3 of the motto theme is acknowledged for melodic movement. The initial four measures of Section 11 see a dramatic crescendo from pianissimo to a triple-forte, nine-pitch chord in measure 58. An immediate unison follows this with the brass playing the ascending motto theme. This unison announcement begins Section 11's own additive-pitch process in measure 60. Unlike the additive process of Section I, Section 11 does not emphasize the motto with each addition. The additions are made through descending intervals consisting of m2s and m3s. The process culminates four measures later (63) on an 11-pitch chord, omitting the G<sup>#</sup>(A<sup>b</sup>) from the chord. The syncopated rhythm effectively adds the 11 pitches in this order: F, E<sup>b</sup>, D, B, A, G, F<sup>#</sup>, E, C<sup>#</sup>, B<sup>#</sup>, A<sup>#</sup>. [2] The only pitch left out is the G<sup>#</sup>, and it is used as the start of an ascending riff that presents the last six descending pitches in retrograde (G<sup>#</sup>, A<sup>#</sup>, B<sup>#</sup>, C<sup>#</sup>, E, F<sup>#</sup>, G.) (See Example VI-1, p. 107.) The ascending riff becomes an important motive throughout the rest of Section 11, remaining intact by rhythm and pitch content. It is also frequently harmonized by a favorite interval of Schuman's, the lower m3. In measures 70-86 (still Section 11), the m3 interval is used extensively for the ascending riff.

The intervals of the motto theme (M3, P5, and M7), as well as their inversions (m6, P4, m2), are used in the lower strings

EXAMPLE VI-1: Seventh Symphony, Movement 11, mm. 60-64



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and woodwinds to form an ostinato until measure 84. The first three pitches of this ostinato figure alternate between descending m3s ( $D^b-B^b$ ;  $E-C^\sharp$ ;  $G-E$ ) in a dance-like triple meter rhythm. The alternating m3s of the ostinato form the foundation over which continuous statements of the ascending riff are performed. Persistent motion builds with the aid of a crescendo which crests to a triple-forte in measure 84. The ascending riff is then rhythmically augmented (meas. 85) in the higher tessituras, while the descending additive-pitch process is heard once again in the lower tessituras. This mass of sound culminates on an homorhythmic nine-pitch cadence in measure 86, thus signifying the end of Section II.



The motto theme is brought back in the coda for a series of successive ascending pyramids that are orchestrated as such. Beginning in the lower voices, the motto theme's pitches are added at varying rhythmic points. The last pyramid (mm. 95-99) uses overlapping mottos beginning with D<sup>b</sup>:

[D<sup>b</sup>, F, C] E, [B, D<sup>#</sup>, A<sup>#</sup>] D, A

The power of this full-orchestral cadence is immediately displaced by a Bass clarinet solo in measure 99. The solo plays two versions of the motto. The first (actual pitches: C, D<sup>b</sup>1, F1) shows a rearrangement of the intervals. The F1 is then used to overlap into the next motto (F1, A1, E). The second movement concludes with an Oboe solo overlapping the Bass clarinet's E, to form one last motto theme statement (actual pitches: f<sup>b</sup>, a<sup>b</sup>, e<sup>b</sup>1). After a slight pause the third movement begins.

### THIRD MOVEMENT

Schuman's ability to affix an introspective quality to a symphonic movement is quite apparent in the third movement. Written for strings only and marked Cantabile intensamente (♩=ca. 60), the orchestra is instructed to proceed "'thoughtfully, deliberately, expressively.'" [3] The nota bene placed at the bottom of page 50 (in the study score) indicates that Violins I possess the primary melodic line, and are further instructed to always come out "'Singing and Clear.'" [4]

The third movement consists of a theme, a set of four variations, and a coda. Each variation becomes progressively more abstract, with particular attention paid to a rhythmic cell which undergoes various pitch expansions. Emphasis is placed on independent lines based in part on free and imitative counterpoint. As many as four separate strata may be recognized at a given time in the movement. The norm, however, is usually three strata. Very few homorhythmic sections appear, but when they do, an effective delineation in the form is created.

The theme (Example VI-2) is unusually conjunct and gentle for Schuman's melodic writing. The rhythmic cell mentioned above occurs in the last measure of the theme. In reality, the cell consists of a set of sixteenth-notes which combine the inner-four pitches of the last measure. The cell is apparent throughout the movement as a pair of repeated pitches flanked on either side by different pitches. In this case, the inner-four pitches are  $b^b$ ,  $c^b$ ,  $c^b$ ,  $b^b$  (actual pitches.)

EXAMPLE VI-2: Seventh Symphony, Movement III, mm. 1-14

*Canabile intencamente*  $\text{♩} = \text{ca. } 60$   
*Thoughtfully, not too slowly, expressively*

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The cell enjoys a wide variety of melodic treatments such as retrograde and pitch expansion, as well as a combination of the two. Its independence conveniently allows imitative treatment between the separate stratum. Furthermore, the overall conjunct feature of the theme itself encounters intervallic expansion through the initial three variations.

It is also very important to maintain some reference to the motto theme expounded upon earlier in the first and second movements. Specific attention is accorded to the intervals of the motto theme, along with their inversional counterparts. The motto intervals (see p. 106) are predominant throughout the third movement in both melody and harmony. Many examples of these six intervals are seen in the theme itself where less than one-third of the intervals are not the specified motto intervals. Even the opening chord (B<sup>b</sup>, C, F) is a second-inversion of a quartal chord (the P4 being one of the motto intervals.)

The third movement opens with four independent lines, with primary melodic emphasis going to the first Violin section. Harmonic rhythm is quite slow and deliberate. Except for some brief sections of rhythmic-sameness (mostly in the lower two parts), rhythms are diverse in each part. The theme closes with all four parts playing homorhythmically.

Variation I (mm. 15-32) begins with increased dynamics, and a division of most string parts. A closer inspection of

this divisi shows that each of the three independent lines is doubled. This technique clarifies the two melodic lines, as well as the harmonic accompaniment.

Upper melodic line: Violin I/Viola I

Lower melodic line: Violin II-a/Cello I

Accompaniment: Violin II-b/Viola II/Cello II/String bass

Beginning in measure 16, Violins II-b, Viola II, Cello II, and String bass are combined to form a series of parallel chords. Initially these are major chords, but they soon change to minor chords in the next measure, and remain minor until the third variation. (This parallel minor-chord procedure is similar to that employed in the second movement of the Tenth Symphony.) The melodic cell figures prominently in Variation I, starting in measure 18. Imitation, rhythmic changes, and intervallic expansions of the cell are evident in measures 25-32.

Variation II (mm. 33-39) is perhaps the most abstract variation of the third movement. Beginning with the initial four pitches of the theme (transposed up a MS in the first Violin), the variation immediately assumes a metamorphic relationship to the previous variation. A conspicuous lack of repeated pitches in the minor-chord accompaniment, as well as a more disjunct melodic line, help generate more harmonic-rhythm movement.

Variation III (mm. 41-48) presents the material from measures 16-24 (of Variation I) in a rhythmically altered manner. By far, Variation III is the most approachable since its

material is readily recognized. As in the previous variation, repeated pitches in the accompaniment are almost non-existent. There is also a noticeable change to major chords in the accompaniment at the beginning of Variation III. The break from complete repetition of Variation I begins with a series of repeated notes in the accompaniment. This leads to a decisive homorhythmic section (mm. 47-48) which is based on an extreme use of disjunct motion (Example VI-3). The approach to this homorhythmic motion is one of compactness. Gradually, the upper two lines begin to share rhythms, which in turn, reduces the texture from three to two voices, and finally into a single rhythmic statement. This type of reduction (as noted before), is very prominent in Schuman's symphonies, especially at the conclusion of a section.

EXAMPLE VI-3: Seventh Symphony, Movement III, mm. 46-48

*Cashfile intensamente*  
*p: ca. 60*

Viol. I  
 Viol. II  
 Div.  
 Viola  
 C.  
 Div.  
 B.

4  
8

A six measure interlude (meas. 49-54) separates the third and fourth variations. Measures 49-52 of the interlude are directly related to measures 12-15 of the theme. This repetition is followed by the only clear statement of the motto theme in the third movement (Example VI-4, second measure). Its announcement, harmonized in M3s, acts as a type of harmonic release from the passionate dissonance of previous variations.

EXAMPLE VI-4: Seventh Symphony, Movement III, mm. 52-54

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The fourth and final variation (mm. 55-66) begins with an octave displacement of the theme, enhanced by further complications of texture and harmony. The theme's plaintive quality is intensified as Variation IV culminates on a triple-forte in measure 61. Other remembrances of the cell are heard in the waning measures of this variation.

Schuman's coda to the third movement is without equal in his other symphonies. Initiated by an immediate ascending M3 (actual pitches: f-a in meas. 67), the a-natural is sustained while the lower strings add a C2. With the staggered entrance of each enstrument section, continuous M7s are superimposed un-

til a five-pitch chord is created: (actual pitches)--C2, B1, B<sup>b</sup>, a, g<sup>#</sup>1. A comparison of these five pitches to those found in the first measure of this movement, reveals that the coda is nothing more than a rhythmic augmentation of the same pitch class. If based on pitch class, the third movement is a concentric movement since it begins and ends with the same pitches. The intervallic openness of the coda's cadence (Example VI-4), along with the morendo indication, creates a very ethereal ending--one that borders on introspective emptiness. An attacca leads directly to the final movement of the Seventh Symphony.

EXAMPLE VI-5: Seventh Symphony, Movement III, mm. 67-74

Musical score for the third movement of the Seventh Symphony, measures 67-74. The score is for Violins I and II, Violas, Cellos, and Double Basses. It shows a series of chords and melodic lines with dynamic markings like 'ppp' and 'morendo'. The key signature has one flat (B-flat). The time signature changes from 6/8 to 4/8. The score ends with an 'ATTACCA' marking.

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#### FOURTH MOVEMENT

The fourth movement of the Seventh Symphony is marked

Scherzando brioso (♩=ca. 144). As mentioned before, forms used in the final movements, excluding the Ninth Symphony, are not only difficult to discern, but are replete with fantastic developmental characteristics, and provide, as Bruce Saylor wrote, an 'almost apocalyptic' finishing stroke to the entire symphony.[5]

It is always easier, in these final movements, to break them down into various, and sometimes lengthy, parts, sections, and subsections. The fourth movement of the Seventh Symphony uses three diverse melodic ideas to help facilitate this process. The awareness of these three melodic ideas is significant since all are incorporated simultaneously later on in the movement.

The first of these melodic ideas (designated as AA in the analysis: Example V1-6a, p. 116), is a short-note figure which has a conversational-like atmosphere. Its fundamental contour is primarily based on ascending or descending three- and four-pitch motives which have irregular rhythmic placements. The second melodic idea (BB: Example V1-6b, p. 116) is also rhythmically short, but it has many alternating pitches, a narrower pitch range, and a distinguishable ascending countour. The final melodic idea (CC: Example V1-6c, p. 117) is in the style of a cantilena that easily flows in both duple or triple meters.

The fourth movement is very approachable if it is divided



EXAMPLE VI-6a: Seventh Symphony, Movement IV, mm. 5-10

*Scherzando brioso*  $\text{♩} = ca. 144$

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EXAMPLE VI-6b: Seventh Symphony, Movement IV, mm. 26-29

*Scherzando brioso*  $\text{♩} = ca. 144$

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EXAMPLE VI-6c: Seventh Symphony, Movement IV, mm. 107-111

♩ Tempo I da ca. 144

I  
Vln. II  
Vln. III  
C.  
B.

pp dolce

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into three parts. Although Parts I and III are quite long, further division into Sections and Subsections help illustrate melodic-variation relationships. The following graph (p. 118) serves as an analysis of this movement.

FORM-ANALYSIS: SEVENTH SYMPHONY, FOURTH MOVEMENT

'PART i'  
MEASURES 1-106

1. Melodic Emphasis: (AA)---mm. 1-24.  
A. Subsections (by measures): i=1-19; ii=20-24.\*
2. Melodic Emphasis: (BB)---mm. 25-85.  
A. Subsections: i=24-42; ii=43-55; iii=56-63;  
iv=64-71; v=72-81; vi=82-85.
3. Melodic Emphasis: (AA) and (BB) combined---mm. 86-106.  
A. No subsections.

'PART ii'  
MEASURES 107-143

1. Melodic Emphasis: (CC)---at various points.  
A. Subsections: i=107-119 (CC); ii=120-128 (BB');  
iii=129-132 (CC'); iv=133-138 (CC); v=138-143 (BB)  
and (CC') combined.

'PART iii'  
MEASURES 144-235  
DEVELOPMENT/CODA

1. Development Section-A: Melodic Emphasis: (AA), (BB),  
and (CC)---mm. 144-159.  
A. No subsections---(CC) acting as a passacaglia.
2. Development Section-B: Melodic Emphasis: (AA), (BB),  
and (CC)---mm. 160-193.  
A. No subsections---(CC) acting as a passacaglia.
3. Coda: Melodic Emphasis: (BB)---mm. 193-235.  
A. i=193-201 (BB'); ii=202-206; iii=207-214 (BB);  
iv=215-224; v=225-235.

\* Small Roman Numerals do not infer or reflect melodic relationships. They are used only as a means of designating subsections. These subsections are clearly articulated either by changes of timbre, or through the combination of timbral changes and melodic alterations.

The cantilena which flows through the development section is a common trait for Schuman. Its presence, not unlike the

Norn's Thread of Fate in Wagner's Götterdämmerung, must hold the development section together, or risk falling apart at the seams. The cantilenas fulfill the role of passacaglias, thus allowing unlimited contrapuntal work to unfold above them. Schuman's use of febrile rhythms during this contrapuntal texture causes the cantilena to move indecisively between irregular phrase lengths. In the fourth movement of the Seventh Symphony, the cantilena is placed in the cellos (Example VI-7). The rhythmic instability of (AA) is present in the string basses and woodwinds, as it works in conversation with the upper strings. At the same time, the upper strings not only create rhythmic conversation, but have absorbed the ascending-trait of (BB). This latter melodic idea (BB), may be seen in the upper woodwinds in measure 146 (although not indicated in the example).

EXAMPLE VI-7: Seventh Symphony, Movement IV, mm. 144-148

*Scherzando brioso* *f* ca. 144.

The musical score is arranged in two systems. The first system contains measures 144, 145, and 146. The second system contains measures 147 and 148. The instruments are Violins I and II, Viola, Cello, and Bass. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The dynamic marking 'f' is present at the beginning of the first system.

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(119)

As usual, three-part texture is pervasive in the development sections. Section-B of the development sees a change in meter (from 4/4 to 3/4), as well as increased rhythmic activity, and the continuance of three-part texture. This eventually leads to a cadence of the development section in measure 194.

The lack of any recapitulation is justified by the overindulgence of all three melodic ideas during the development section. Since the melodies are heard in their original formations, as well as diverse contrapuntal and developmental complexities, the listener does not require a literal (or in Schuman's case, an illusive) recapitulation in order to be convinced of the movement's ending. The continuous rhythmic energy which leads into the coda discharges into two sets of ascending pyramid polychords--breathlessly giving way to a decisive E<sup>b</sup>-major cadence which ends the Seventh Symphony without hesitation.

#### EIGHTH SYMPHONY

Schuman's Eighth Symphony was completed just a little over two years after the Seventh Symphony, on 14 June 1962 in New Rochelle, New York. The piece was "commissioned by the New York Philharmonic in celebration of its opening season in the Lincoln Center for the Performing Arts," with Leonard Bernstein conducting the premiere on 4 October 1962.[6] (On 1 January 1962, Schuman assumed his duties as president of the

Lincoln Center--a task met with many problems, but equally met with new ideas and successes which have had far-reaching influences in the schools and concert halls of America.)[7]

The Eighth Symphony is a very somber, almost tragic work. Much of this feeling is generated by the two slow movements that open the symphony. Over half of the symphony is dedicated to this slower tempo, but its gloominess is dispelled by a finale that blurs past the listener with resplendent forthrightness. Since the first movement was analyzed in Chapter V (pp. 92-102), the last two movement of the Eighth Symphony will be discussed here.

#### SECOND MOVEMENT

The second movement (Largo  $\text{♩}$ =ca. 54) is another example of Schuman's methodical, yet expressive writing. At first it seems to be a set of variations, but in reality, it is a convincing sonata form complete with two themes. Instead of the customary development section, the middle section combines the use of variation (for Theme B) and development (for Theme A). There is also a continuance of variation in the recapitulation, keeping intact Schuman's disregard for literal repetition.

A chorale-like section initiates Theme A (Example VI-8). Constant pitch changes on nearly every beat provides a steady rhythmic motion in the slow tempo. The unusual timbre combina-

tion (Violin I and Bassoon) on the melody, promotes a dark atmosphere in the opening measures. The chorale gravitates towards a unison B<sup>b</sup> (A<sup>♯</sup>) in measure 10, before moving forward.[8] In measures 14-32, woodwinds are added with the strings for dynamic reinforcements. The strings then conclude Theme A.

EXAMPLE VI-B: Eighth Symphony, Movement II, mm. 1-10

The musical score is for the opening of the Eighth Symphony, Movement II, measures 1-10. The tempo is Largo (♩ = ca. 54). The key signature has one flat (B-flat). The score is for the following instruments: Bassoon I, Violin I, Violin II, Viola, Cello, Bass, Baritone I, Baritone II, and Contrabass. The score shows the initial melodic entry of the Bassoon and Violin I, followed by the Violin II and Viola. The Cello and Bass provide harmonic support. The Baritone and Contrabass enter in measure 10. The score includes dynamic markings such as 'Calm, but with warmth' and 'd = w sempre'.

A chorale designation of Theme A is justified since it is subdivided into four short sections (excluding the interlude), each subdivision analogous to the subdivisions of numerous traditional chorales. (In this instance, the chorale would be considered a rounded bar-form since a stollen also recurs after the abgesang.) While the length of this theme may seem quite long, it is not unusual for Schuman's themes (especially the first themes in a movement) to extend over several measures.

# THEME A: (CHORALE)

a	(interlude)	a'	b	a''
1-10	11-12	13-20	21-32	33-42

Both a' and b subdivisions share a steady crescendo that culminates on the repetition of wide intervals. Subdivision b extends this angularity over a longer period of time with the use of increased rhythmic agitation (Example, VI-9).

## EXAMPLE VI-9: Eighth Symphony, Movement II, mm. 21-28

*Large. Poco. 54*

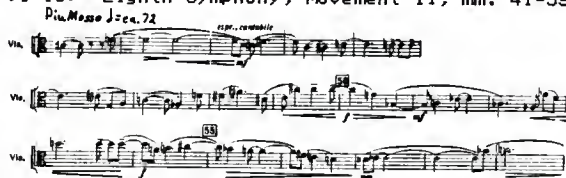
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The unison F that concludes Theme A in measure 42 then overlaps with the first pitch of Theme B.

The beautiful pitched-percussion accompaniment for Theme B was previously discussed in Chapter IV (pp. 38-39). Theme B itself is a long, flowing melody that moves unpretentiously in and around the steady beat of the accompaniment (Example VI-10). An Oboe countermelody joins the Violas in measure 53.

EXAMPLE VI-10: Eighth Symphony, Movement II, mm. 41-59



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Theme B is repeated a second time by the woodwinds in measure 60, while the Violas assume an equally smooth counter-melody. Mounting tension draws the exposition to a close as the wide melodic contour (heard once before in Theme A, subdivisions a' and b) is brought back once again.

The ensuing variation/development section incorporates abrasive rhythms, canonic treatment of Theme B, and exerts a progressive metrical and rhythmical drive. Variation I (mm. 81-105) retains close contact with Theme B, but the accompaniment is drastically changed. At this point, the the tempo is quickened to (♩-ca. 108). Theme B is brought out loud and clear in the low brass and strings, while the upper brass

fire-out rapid machine gun-like spurts. Upper strings are added in measure 88 with another variation of Theme B, thus initiating a two-part canon between them and the low brass/low strings (Example VI-10).

EXAMPLE VI-11: Eighth Symphony, Movement II, mm. 88-92

*ca. 108*

Violins I & II  
Violas  
Cellos  
Double Basses  
Flutes  
Oboes  
Clarinets  
Bassoons  
Horns  
Trumpets  
Trombones  
Tuba  
Percussion

Violins I & II  
Violas  
Cellos  
Double Basses  
Flutes  
Oboes  
Clarinets  
Bassoons  
Horns  
Trumpets  
Trombones  
Tuba  
Percussion

Violins I & II  
Violas  
Cellos  
Double Basses  
Flutes  
Oboes  
Clarinets  
Bassoons  
Horns  
Trumpets  
Trombones  
Tuba  
Percussion

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An accelerando at measure 105 pushes the tempo to  $\text{♩} = 120$ , creating a surge that gushes into Subsection II of the variation/development section. Subsection II is quite developmental, working primarily with the wide countours of Theme A (see Example VI-12).

EXAMPLE VI-12: Eighth Symphony, Movement II, mm. 106-114

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Frequent metrical changes propel Subsection II into a series of homorhythmic chords placed over a pedal C1 in measures 117-125. The last three measures of this Subsection then climax on two ascending pyramid chord structures.

The final Subsection of the variation/development presents a tasteful variation of Theme B. A metrical change to 12/8 gives the variation a touch of jubilation as it skitters around

playfully (Example VI-13). Circled pitches in the following example indicate Theme B. Also note the predominance of m3 harmonization throughout the variation.

EXAMPLE VI-13: Eighth Symphony, Movement II, mm. 125-143

125 acrobatic (dotted eighth note lead) (dotted)

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140 (dotted)

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

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After a seven-measure interlude (which still retains ties to both themes), the recapitulation emerges at measure 151. Theme A is recognized in the viola and bassoon parts. Octave displacements are prominent as Theme A shifts to the higher tessituras in measure 156. Although the harmonic accompaniment has not changed (except for rhythm), the addition of a lively

rhythmic countermelody brings new life to Theme A (Example VI-14). This countermelody first appears in the upper woodwinds, and stays there until the transfer of Theme A to the higher tessituras is made. Then the countermelody moves to the strings. Although some similarities to the brass machine-gun rhythms mentioned earlier are displayed, this countermelody differs in that it is not harmonized in polychords, nor does it have the intense hammering effect of its predecessor. Instead, the use of soft woodwind hues (Flute and Clarinet) for these short rhythms creates a very dream-like atmosphere.

EXAMPLE VI-14: Eighth Symphony, Movement II, mm. 151-153

TEMPO I (Allegro, 54)

TEMPO I (Allegro, 54)

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After the interlude in Theme A' is concluded, the short rhythms become the center of attention, dividing themselves

into a three-voice, free contrapuntal texture--somewhat reminiscent of Bartók (Example VI-15).

EXAMPLE VI-15: Eighth Symphony, Movement II, mm. 161-165

The image displays a musical score for measures 161-165 of the Eighth Symphony, Movement II. The score is arranged in four staves: Violins I (1.), Violins II (2.), Viola (Vla.), and Cello/Double Bass (C.). The music is in 4/4 time and features a complex contrapuntal texture. Various musical notations are present, including notes, rests, and dynamic markings such as 'poco meno (d.c.c. 80)' and 'poco f'. The score is written in a standard musical notation style with a key signature of one sharp (F#).

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As may be seen in the above example, Subdivision a' of Theme A' returns in measure 163 in the midst of this contrapuntal texture. A strong contrasting subsection (mm. 169-177), (which through its own use of wide intervals, has obvious relationships to Subdivision b), is heard at this time. The final Subdivision of Theme A' (mm. 178-185) is very abstract; however, definite relationships between the two subdivisions may be observed.[9] Theme B does not receive any attention in

the recapitulation. Its use is saved for the coda.

At this point, Schuman does a very interesting thing: He brings back the swashing sound of the first movement (see Chapter IV, pp. 44-46 and Chapter V, pp. 92-93), thus securing an unexpected connection between the first and second movements. The surprised interruption does well to prepare the listener for one final statement of Theme A (mm. 190-196). Except for the rhythmic changes, this last statement is exactly like measures 33-38, which was the last subdivision of Theme A in the exposition. This last subdivision cleverly sets up Theme B, thus rectifying its absence in the recapitulation (Example VI-16). Theme B's statement is recognized in tightly harmonized chords. The denseness created through this harmonization is lifted like a burden, as all parts merge to an unison A-natural in measure 200.

EXAMPLE VI-16: Eighth Symphony, Movement II, mm. 197-201

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A headstrong triple-forte beginning in measure 201 concludes the second movement on an ominous E $\flat$ m chord.

### THIRD MOVEMENT

Of the 11 full movements that comprise Schuman's last four symphonies, the final movement of the Eighth Symphony is, without any hesitation, one of the two most difficult puzzles to piece together--the other being the one-movement Ninth Symphony. Its difficulty lies not in the recognition of material, but in the distribution and workmanship of themes, sections, and subsections. Over 35 individual subsections (many of which are related either directly or by variation) must be organized in a coherent manner, in order for a believable form to emerge. This form, once it is analyzed, internalized, and rationalized, is that of a complex sonata-form.

The third movement's tempo (Presto =ca. 144) directly opposes the first two movements of the symphony. With the half-note receiving the beat, much emphasis is placed on quick, flighty rhythms and syncopation. In a true sense, this movement is very conversational, and above all, it is very oriented towards Schuman's jazz influence. The fleeting motion of rhythms, the jazz elements, and a recognizable refrain, lend themselves to a possible composite-form: that of a jazz-toccata-rondo. Once the pieces are in place, however, it becomes clear that the third movement is in fact a sonata-form, complete with a double exposition. In following the written analysis, the chart-analysis on pages 144-145 should be of some help to the reader.



The first exposition (mm. 1-77) begins with homorhythmic brass and string polychords (Example VI-17, p. 133). This six-measure section will represent Theme A. Note the m3 interval between the second and third pitches, an interval which has been important throughout the symphony. The initial three pitches (C,B,D) in the upper voices, form an equally important motive. This motive is used as the starting point for both Themes A and B, and is frequently used in bridge passages.

After sharing the opening three-note motive, Theme B begins to flit above pizzicato strings (Example VI-18, p. 134). The initial pitch content in Theme B will return periodically with a variety of rhythmic changes. The conversational aspect of the previous subsection is carried over into Theme B, as seen between Violin I and piccolo/vibraphone. (See Ex. VI-18.)

A closing theme, designated as Theme C (Example VI-19, p. 134) receives increased attention as the movement progresses. Theme C's ascending, syncopated characteristic gives a strong sense of forward movement.[10] Overall, Schuman has selected three themes which are quite distinct and easily recognized.

The second exposition (mm. 77-156) begins exactly like the first, breaking-off after the six-measure announcement of Theme A. Following the brief repetition is a complex variation of Theme B (see B4 in the graph). A comparison of Example VI-18 with Example VI-20 (p. 135) reveals an abstract, yet identifiable relationship between these two subsections, especially

EXAMPLE VI-17: Eighth Symphony, Movement III, mm. 1-6

**Presto** (♩ = ca. 144)

1.2.

Harp *mf* 3.4.

5.6.

Trumpet 1.2.

1.2.

3.4.

Tuba

Timpani

**Presto** (♩ = ca. 144) *Pizz.*

1.

2.

Violin

Violin

Cello

Bass

**Presto** (♩ = ca. 144) *Pizz.*

1.2.

No. 3.4.

5.6.

Trp. 1.2.

1.2.

Trb. 3.4.

Tuba

C.

B.

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EXAMPLE VI-18: Eighth Symphony, Movement III, mm. 19-27

*Presto* *allegro*

1. *Viol. I*  
2. *Viol. II*  
*Viola*  
*C.*  
*B.*

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EXAMPLE VI-19: Eighth Symphony, Movement III, mm. 72-77

*Presto* *allegro*

1. *Viol. I*  
2. *Viol. II*  
*Viola*  
*C.*  
*B.*

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perceived in the first Violin part of the former example, and the Piano part of the latter example. This subsection undergoes a dramatic variation in the coda.

EXAMPLE VI-20: Eighth Symphony, Movement III, mm. 82-86

Presto al ca. 144  
 Piano  
 1. (Pizz.)  
 2. (Pizz.)  
 3. (Pizz.)  
 4. (Pizz.)  
 5. (Pizz.)  
 6. (Pizz.)  
 7. (Pizz.)  
 8. (Pizz.)  
 9. (Pizz.)  
 10. (Pizz.)  
 11. (Pizz.)  
 12. (Pizz.)  
 13. (Pizz.)  
 14. (Pizz.)  
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 82. (Pizz.)  
 83. (Pizz.)  
 84. (Pizz.)  
 85. (Pizz.)  
 86. (Pizz.)

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The following two subsections (mm. 91-101 [BC], and mm. 101-109 [Bc']) have new material. Both continue the quick conversational manner of Theme B, with the second subsection acting as a variation (based on augmentation) of the first subsection.

A playful Bass clarinet/Bassoon duet in measures 114-139 acts as another interruption during this second exposition. The duet passes through three stages: conversationalistic (mm. 114-127), parallel motion mostly by m3s (mm. 128-134), and finally, mirrored intervals (mm. 134-139). This extended use of duet-dialogue was also seen earlier in the first movement of the Seventh Symphony. While it would be easy to label this section as an interlude of new material, some motivic relationships exist between the duet and Themes B and C.

The opportunity to hear literal repetition in Schuman's symphonies is very rare. Exceptions, however, do appear, and one such example is the repetition that closes the second exposition. Measures 11-28, now transferred to measures 139-156, completes the entire exposition process. As it is, the listener will probably be unaware of the repetition since the two subsections are separated by 110 measures, and new or variational material has been interjected between them.

The development section (mm. 157-326) uses thick texture, contrapuntal material from Themes A, B, and C, and introduces two new themes which undergo variation treatment. Needless to say, this is a very complex section. To crack its system, if such a thing can be done accurately, would shed light onto the inner workings of Schuman's compositional methods. While the development section of the third movement may sound like a hodge-podge of ideas, close and detailed attention to previous

melodic material reinforces the form as a whole. This alone points to Schuman's avid sincerity as to what the term "development section" really means.

Schuman realized that in order to hold together the rapid rhythms and diverse accompaniments, he needed a consistent, well-laid foundation running underneath the music. This support is provided by a passacaglia, known as Theme D, which is a newly derived theme (Example VI-21). The cantilena quality of Theme D is a familiar sound in Schuman's development sections. Spreading effortlessly for 28 measures, little use of syncopation is allowed, but the basic feel of one-beat per measure makes the pasacaglia move very quickly.

EXAMPLE VI-21: Eighth Symphony, Movement III, mm. 157-184

(NOTE: bars 157 through 243 - the melody line always strictly double - the moving lines singlet - played in measure - right with the cymenon  
modern and well -  
Prato also 144  
of dots, etc., etc.)

Vln. 2. 3/4 Prato also 144 of dots, etc., etc.

Vln. 2. 163

Vln. 2. 173

Vln. 2. 178

Vln. 2. 180

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Theme D is played three times in succession with various in-

strumental groups assigned. The presence, or non-presence of the passacaglia determines the individual subsections of the development section. These six subsections are outlined below.

1. Measures 157-184: Passacaglia played by English horn, Violin II, and Viola. Theme B receives the most attention for developmental purposes. The conversational aspect remains prominent, and a freely inspired 3-part contrapuntal section, based primarily on the opening 3 pitches of Themes A and B is activated. Even with these complications, the texture remains fairly light. The independence of the voices does not create the heavy sound one would expect--that comes later.
2. Measures 185-214: Passacaglia played by Trombone I and Cellos. The fleeting rhythmic sound continues. Violins I play the passacaglia theme a M6 higher beginning in measure 187 to form a two-part canon. The second voice then overlaps with the next passacaglia statement. This process was done in the second movement as well.
3. Measures 215-244: Passacaglia played by Piccolos I/II, English horn, all Clarinets, and Bass clarinet. The Flutes and Horns are added in measure 217 to form another two-part canon, also a M6 higher. There is a diminutive version of the first few pitches of the passacaglia in the pizzicato quarter-notes (meas. 215), as well as in the Violins in measure 221. The rapid rhythms begin to lose emphasis during this subsection, replaced by the use of half-note triplets. These triplets (Example VI-22, p. 139) form another new theme (Theme E), but at this point, it is more accompanimental than thematic.
4. Measures 244-274: No passacaglia theme. The half-note triplets are put to greater use during this section. All rhythms shorter than a quarter-note have been abandoned. Theme E, with its half-note triplet conception, begins to assert itself more at this point. It is used in a conversational manner with quarter-note rhythms.
5. Measure 275-326: Variation of both Theme D (the

EXAMPLE VI-22: Eighth Symphony, Movement III, mm. 225-243



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passacaglia) and Theme E in the low brass and String basses. They are added together to form a 52-measure subsection, nearly twice as long as any of the previous subsections (Example VI-23, p. 140).

6. Measures 326-339: Return of the opening motive of Theme B. There is no passacaglia used in this final subsection. Straight quarter-notes, in a another freely-conceived, three-part counterpoint section, brings the development section to a close.

Although the beginning of the recapitulation has little immediate relationship to the exposition, there is an obvious break from the development section announced by the beginning of Theme A in the brass and strings. Almost instantly, a frenetic subsection, based on alternating syncopated triplets and quarter-notes, drives the recapitulation towards a variation of Theme B in measure 370. A jazz-conceived subsection (mm. 392-408) provides a refreshing pause in the recapitulation (Example VI-24). The subsection features a modified



EXAMPLE VI-23: Eighth Symphony, Movement III, mm. 275-322

*Presto alla 1<sup>a</sup>*

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octatonic scale with obvious blues connotations in the  
Vibraphone part. This particular jazz element was foreshadowed  
on a smaller level in the exposition (mm. 58-61). The two  
sections, however, do not have any harmonic correlation between  
them. (See Example VI-24 on p. 141.)

After the jazz interruption, Schuman returns to material he  
used in the first exposition, with exact repetition. Measures

EXAMPLE V1-24: Eighth Symphony, Movement III, mm. 397-408

**Prestissimo**  $\text{♩} = \text{ca. } 160$

Vibr. *Solo*

Harp I *mf* *tr. p.* *ch.*

Harp II *mf* *tr. p.* *ch.*

Piano *ff* *tr. p.* *ch.*

Glock. *mf* *tr. p.* *ch.*

T. Bell *mf* *tr. p.* *ch.*

Vibr. *mf* *tr. p.* *ch.*

Glock. *mf* *tr. p.* *ch.*

T. Bell *mf* *tr. p.* *ch.*

Voc. *mf* *tr. p.* *ch.*

Harp I, 2. *mf* *tr. p.* *ch.*

Piano *ff* *tr. p.* *ch.*

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61-77 are now heard in measures 409-425 of the recapitulation. The repetition (which concentrates on Theme C) brings the recapitulation to an undeniable close, and leads to a dramatic variation of Theme B in the coda.

After a short statement of Theme A, the coda (mm. 425-494) moves into a fantastic variation of Theme B (Example VI-25). The marked presence of the upper notes in the Xylophone illus-

trates how the short rhythms are finally augmented into lush sounding chords. A comparison of the following example to Examples VI-18 and VI-20 shows the obvious variational relationships of Theme B. In a true sense, we see Schuman's desire to carry variation and development into the coda, a technique supremely validated by Beethoven.

EXAMPLE VI-25: Eighth Symphony, Movement III, mm. 429-435

*Prestissimo*  $\text{mod} = ca. 160$

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This variation is followed by another subsection which features expanding intervals much the same way as the frenetic subsection mentioned earlier did. A final push to the cadence (initiated in meas. 479) leads to a crashing climax on an eight-pitch chord. While G1 acts as the appointed rout of this final chord, an arrangement of the existing eight pitches creates two sets of polychords, each a m2 apart:  $g^\sharp : G$  and

c<sup>#</sup>:C. This final cadence is enhanced further by abusive percussion strokes.

The third movement of the Eighth Symphony is, without a doubt, a marvel of composition. The vast array of themes, motives, rhythmic complexities, and thick textures do not lend themselves to any easy, or any one-correct, interpretation. Its construction demonstrates the unyielding power with which Schuman can manipulate his materials, a power which is truly a personal trait.

The following chart is intended as a breakdown of individual subsections and motivic relationships. Harmonic analysis of the third movement is not included in this chart.

EIGHTH SYMPHONY, MOVEMENT III  
GUIDE TO ANALYTICAL CHART

1. Capital letters refer to themes.
2. Small letters refer to subsections within the boundary of a specific theme. The combination of 1 and 2 (for example Aa), also relates to specific thematic material which may return.
3. Arabic numbers (for example A1 or Aa1) represent related thematic material, and infer some type of variation.
4. The use of an apostrophe (for example A1' or Aa1') will refer to further variations of thematic material.
5. Roman numerals with small letters (for example Ia) represent the Part number and its various sections. The divisions used in this analysis from biggest to smallest are: Part, Section, and Subsection.

FORM-ANALYSIS: EIGHTH SYMPHONY, MOVEMENT III

'PART I'  
FIRST EXPOSITION  
MEASURES 1-77

- Ia. Theme A---measures 1-6.
  - i. Subsections: Aa=6-10; Ab=10-19.
- Ib. Theme B---measures 19-27.
  - i. Subsections: Ba=27-39 (foreshadows Theme C); B1=39-45; B2=46-52; Ba'=53-61.
- Ic. Theme C---measures 61-64.
- Id. Theme B3---measures 65-72.
- Ie. Theme C1---measures 72-77 (closing section).

'PART II'  
SECOND EXPOSITION  
MEASURES 77-156

- Ila. Theme A---measures 77-82.
  - Ilb. Theme B4---measures 82-90.
    - i. Subsections: Bc=91-101; Bc'=101-109; B5=109-113; Bd=114-139 (duet); Ab=139-147-----B=147-156.
- ~~~~~Repetition from 1st Expo.~~~~~

'PART III'  
DEVELOPMENT  
MEASURES 157-339

- Illa. Theme D---measures 157-184 (Passacaglia).
  - i. Subsections: D=185-184 (2-part canon); [D=215-244 (2-part canon)/Theme E=225-244]; D1 + E1=275-326 (low tessitura variation); Be=326-339.

'PART IV'  
RECAPITULATION  
MEASURES 340-425

- IVa. Theme A1---measure 340-341.
  - IVb. Theme B6---measures 341-344.
    - i. Subsections: Bf=345-370; B1'=370-373; B2'=374-391; Ba2=392-408; C-B3'-C1'=409-425.
- ~~~~~From 1st expo~~~~~

CONTINUED ON PAGE 145.

"PART V"  
CODA  
MEASURES 425-494

- Va. Theme A2---measures 426-428.  
Vb. Theme B4'---measures 429-455.  
    i. Subsection: Aa'=456-469.  
Vc. Theme C2---measures 470-474.  
    i. Subsections: Ca=475-478; Cb=479-481; Cb'=482-485;  
        Cc=486-494 (final cadence on g :G|c :C/G.

NINTH SYMPHONY

Schuman's Ninth Symphony, the only one-movement symphony in this group of four, was completed in Rome on 27 March 1968. The work, commissioned by friends of Alexander Hilsberg, was premiered by Eugene Ormandy and the Philadelphia Orchestra on 10 January 1969.[11]

In his extended program notes (also the only symphony to include such notes) written on 19 November 1968, the composer wrote that the symphony's subtitle "Le Fosse Ardeatine" (The Ardeatine Caves) is not designed to invoke a musical representation of the atrocities that occurred in the Caves in 1944. Instead, Schuman's objective is to elicit a philosophical response, which in turn, will preserve the memory of the victims. As the program notes are read, one cannot help feel the powerful emotion Schuman himself must have felt in his visit to the Caves in the Spring of 1967. He writes:

The mood of my symphony, especially in its opening and closing sections, is directly related to emotions engendered by this visit. But the entire

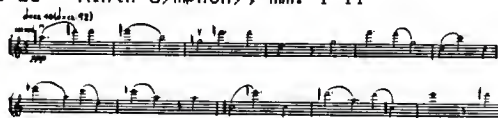
middle section, too, with its various moods of fast music, much of it far from somber, stems from the fantasies I had of the variety, promise and aborted lives of the martyrs.[12]

Of these four symphonies, the Ninth Symphony has received the most attention in terms of analysis. Dissertations by Lily McKinley and John W. Clark (listed in bibliography) are excellent analytical studies, covering the Ninth Symphony in far greater detail than will be presented here.

The Ninth Symphony, both in Schuman's own words, and through the use of contrasting tempos, is a three-part form, the outer sections being related by themes. Schuman designates these sections as Anteludium, Offertorium, and Postludium--all 'played without pause and developed as a continuum.' [13]

Section I (Anteludium, mm. 1-109) begins with an 11-measure theme played in octaves by Violins and Cellos (Example V1-26).[14] The theme is based on wide intervals, and 'contains several cells which the composer later extracts and develops.' [15] Over half of Section I (Anteludium) is dominated by the canonic treatment of this theme. The canon, very similar to that used in the middle section of the Tenth Symphony's second movement, ascends by half-steps with each successive entrance.

EXAMPLE V1-26: Ninth Symphony, mm. 1-11



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As each statement of the canon theme enters, the previous statements expand into accompanimental countermelodies. With the entrance of the third canon statement, a total of three themes (one canon theme and two countermelodies) are heard simultaneously. The deliberate individualization of all three themes, a technique highly reminiscent of Renaissance vocal music, and no doubt acquired by Schuman in his studies with Roy Harris, is a prominent feature in Schuman's works. The following chart outlines the entire canonic process.

#### CANONIC PROCESS IN THE NINTH SYMPHONY

ENTRANCE	THEME: MEAS., PITCH, INST.	C.M. #1: MEAS. PITCH, INST.	C.M. #2: MEAS. PITCH, INST.	# OF STRATUM
1	1-11, A <sup>n</sup> , VLN I/VLC			1
2	12-22, B, VLN IIA/VLA II	12-22, F <sup>n</sup> , VLN I/VLC		2
3	23-33, B <sup>n</sup> , VLN IIB/VLA I	23-33, G, VLN IIA/VLA II	23-33, G, VLN IB/VLC I	3
4	34-44, C <sup>n</sup> , VLN I/BS, CL.	34-44, A <sup>b</sup> , VLN IIB/VLA I	34-44, G <sup>n</sup> , VLN IIA/VLA II	4*
5	45-55, D, EN. HN./VLC	45-55, A, VLN I	45-55, A, VLN II	5+
6	56-66, E <sup>b</sup> , HORN	56-66, B <sup>b</sup> , EN. HN./VLC	56-66, B <sup>b</sup> , VLN I	5**
7	67-77, E, C. BSNS./ TRBS III/ TUBA/ST. BS.	67-77, B, HNS/TPTS I/II	67-77, B, TPTS III/IV/ trbs I/II	4**

- \* SHORT RHYTHMS SUPPLIED BY WOODWINDS.
- + TWO WOODWIND IDEAS, ALONG WITH PIANO/VIOLA CHORDS.
- \*\* ONE WOODWIND IDEA (HARMONIZED MINOR-THIRDS), CHORDS CONTINUE WITH RHYTHMIC VARIETY.
- \*\* PIANO ACCENTS THEME PITCHES, TIMPANI ADDED, NO WOODWINDS.

The second-half of Section I (mm. 78-109) begins with an immediate reduction in texture. All strings (except String bass) play a freely conceived variation of the theme in unison. Closer ties to the theme may be recognized in measures 81-84



which presents the last six measures of the theme in diminution. During this free variation, the brass perform strong chords, while the first Trumpet plays the theme beginning on f-natural (actual pitch), a half-step higher than the last canon statement. This f-natural is a P5 higher than the initial statement of the canon theme, an interval that is further matched by the diminutive-variation in the strings. By combining the Trumpet part (which plays the first-half of the theme) with the string's variation (which is directly tied-in with the second-half of the theme), another full statement of the canon theme is accomplished.

Following this combined effort, each pitch of the theme is sustained as it unfolds in the orchestration. This statement of the theme also raises a half-step to F (Example VI-27). The initial pitches of the theme are quite easy to follow since the specified order is maintained through the first three measures. These three measures correspond to the first four measures of the theme. (Compare Examples VI-26 and VI-27.)

EXAMPLE VI-27: Ninth Symphony, mm. 85-89



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This sustaining effect is gradually supplanted by shorter

rhythms which finally close Section I.

Section 11 of the Ninth Symphony (Offertorium, mm. 110-535) incorporates quicker tempos as well as a broad range of variational and developmental techniques. Some contrapuntal aspects, such as the woodwind canon discussed in Chapter IV (pp. 44-45), may be readily perceived. For the most part, however, the Offertorium is a prime example of Schuman's increasingly complex and abstract style, a style that has been maturing since his Sixth Symphony. Clark's own perception of this abstractness is quite accurate:

In the Ninth Symphony [Schuman] subjects his materials to extensive development that often radically alters their character. It is a kind of perpetual variation that is not found in the other Schuman symphonies.[16]

Later in his dissertation Clark writes:

The derivation of the thematic material in the Ninth Symphony is often difficult to discern. This reflects a more aphoristic or suggestive method of thematic manipulation...In the Ninth Symphony...the materials are subjected to constant variation and they often assume identities that are far removed from the original source.[17]

The dramatic and emotional expressiveness displayed in Section 11 (Offertorium) is carefully monitored by the development of thematic cells. It is quite possible that these cells are imbedded not only in the primary theme, but in the two counter melodies as well. A well-intended study of thematic cell development in the Ninth Symphony would be an enviable project. This study, however, will not make the attempt.

For the most part, individual subsections in Section 11 remain separated by timbre, rhythms, and melodic emphasis. Tempo does not vary too much through the majority of Section 11, except for occasional ritardandos which serve as brief interludes. The final subsection (mm. 511-532) does feature a dramatic rush of tempo (Presto, breathlessly  $\text{♩}$ =ca. 208), along with the force of the full orchestra. Emphasis is placed on large polychordal structures, shifting accents, and quickly alternating dynamics. It is apparent through this mounting intensity, that Schuman is coming to a climactic end of Section 11. Long sustained chords and haunting percussion strokes are utilized to complete this end.

The very fact that two-thirds of the symphony is devoted to the Offertorium, lends credence to Schuman's natural ability, to transcend his thoughts through the use of development. The Offertorium is, in a real sense, a speculation of thematic life, juxtaposing a comparison of where that life presently exists (the two outside sections), versus where that life should have been (the middle section.) While Sections 1 and 111 of the symphony may be mortal, they exist on the outside looking in.

Section 111 (Postludium, mm. 536-629) does not have any immediate similarity to Section 1, other than a slow tempo ( $\text{♩}$  = ca. 60). The most dismal effect, as pointed out in Chapter 1V (pp. 46-47), is the hollow feeling of the percussion

section. The first of these two percussion subsections (mm. 548-558), is followed by what McKinley designated as the last of three, four-part chorale subsections.[18]

EXAMPLE VI-28: Ninth Symphony, mm. 559-567

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The chorale moves directly into a final statement of the theme, this time with the addition of a low brass chordal accompaniment. Throughout the initial 19 measures of this repetition, the canon technique is applied as it was during Section I. A decisive break from the canon, beginning in measure 594, is realized when the second countermelody assumes a new identity, leaving only the theme (and accompaniment) left to finish its discourse two measures later. After a seven-measure interlude, the closing measures of the symphony descend upon the listener with an absolute finality, calculated to provoke an introspective feeling.

It is very easy in the Ninth Symphony, to draw pictorial

analogies to the Ardeatine Cave atrocities. The human cry for help, sacrifice, and finally, ascension to a higher life, are as real as they are imagined. From an emotional point of view, the Ninth Symphony stands above the crowd. Perhaps because of music's ability to interpret emotional awareness, the Ninth Symphony is less approachable than the other three symphonies in this study, at least in terms of actual technique. The combination of music and philosophical (or emotional) subconsciousness will always be a difficult subject to explain in words. Their simultaneous existence in one piece is best approached from its intended purpose, and not by apparent techniques which may or may not represent specific objectives. Obviously Schuman wanted to stir the listener's feelings with his music, without becoming pictorial. He stated that the purpose of his symphony could have remained a private matter. In the end, however, the knowledge that a philosophical program exists hand in hand with the music of the Ninth Symphony adds not only credibility, but should guarantee the symphony's recognition as one of the pivotal works in Schuman's generation.

#### TENTH SYMPHONY

Schuman's Tenth Symphony (subtitled "'American Muse'") was completed on 27 March 1975 at Greenwich, New York, in time for the American Bicentennial the following year. Commissioned by

the National Symphony Orchestra for America's national celebration, the symphony's premiere was held at the John F. Kennedy Center for the Performing Arts on 6 April 1976, Antal Dorati conducting the NSO. The evening concert was entirely devoted to Schuman's music--an infrequent honor in any composer's lifetime.[19] As of this writing (over 11 years since the symphony's premiere) the Tenth Symphony has not been recorded. No doubt this is an unjustified oversight on the part of record companies, conductors, and orchestras.

Program notes for the premiere performance were written by the composer. Schuman wrote that "this work is for my colleagues [whose creativity spans the past 200 years] with gratitude for their achievements and joy in the identification of being one of them." [20] He goes on to say that the opening idea for the Tenth Symphony came from his wife, Frances, who suggested using music from his 1937 choral piece "Pioneers!". [21] This proved very successful since "experiencing again its optimism was precisely what I [Schuman] needed to get me started on the symphony." [22] The following analysis will be devoted to the first and third movements.

#### FIRST MOVEMENT

The first movement, cast in a well-conceived sonata form, begins with the opening theme from "Pioneers!", transposed down a whole-step from the original source (Example VI-29).

Marked Con fuoco  $\text{♩} = 120$ , the movement possesses an immediate rhythmic drive. As the opening unison C-natural is sustained, a descending natural-minor scale unfolds at various rhythmic points. Each pitch is retained until a solid chord cluster temporarily halts the initial flow of music in measure eight.

EXAMPLE VI-29: Tenth Symphony, Movement I, mm. 1-8

*Con fuoco deciso*

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instrumentation includes Violins I and II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets. The key signature is one flat (B-flat major or D-flat minor), and the time signature is 4/4. The tempo marking 'Con fuoco deciso' is written above the first staff. The score shows a descending natural-minor scale in the strings, with a solid chord cluster in measure eight.

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Further chord progressions ensue, supported by a D1 (actual pitch) pedal point that lasts through the next eight measures. Although a hint of melody may not seem too obvious, this descending scale, and the culmination of the pedal point subsection, will represent Theme A.

Theme B begins without any bridge material between the two

opening themes. It is a long, flowing melody that moves almost effortlessly in the low brass and strings (Example VI-30). Without a doubt, it is typical Schuman lyricism, replete with large intervals, diversified rhythms, and extended instrument range.

EXAMPLE VI-30: Tenth Symphony, Movement I, mm. 17-59

Cor Fuoco  $\text{♩} = 140$

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During this long thematic discourse, the other brass (Horns and Trumpets) play an accompaniment which also serves as a counter-melody. This counter-melody is completely harmonized in M3s--a very dramatic change from previous counter-melodies which were primarily harmonized in m3s.

The exposition's closing section features Theme B in a three-part fugue, based on both imitative and free counter-point. The first entrance of this fugue begins with the anacrusis ( $B^b$ ) into measure 62 (Piccolo, Flutes, Horns, and



Trumpets), followed by a second entrance two measures later on the same pitch level (Clarinets, Horns 1/11/111/ 1V, Trombones 111/1V, and Tuba). The last entrance (Horns 11/1V, Trumpets 111/1V, and Trombones 1/11) enters at the end of measure 66-76, a P4 higher in pitch.[23] This three-part texture continues until a homorhythmic cadence at measure 95 announces the exposition's final chord, a chord consisting of the pitches G, A<sup>b</sup>, B<sup>b</sup>. This final chord is pointed out since the ensuing development section prioritizes three-pitch cell-chords, all of which include one m2 interval, much like the exposition's concluding chord.

The development section (mm. 96-150) presents the antiphonal quality seen throughout much of Schuman's work. Increasingly quick and complicated rhythms fight for prominence within each measure. Another long melody in the strings and Horns serves as the thread which holds the section together--an expected technique in Schuman's development sections. This melody differs in that it does not have the cantilena quality as seen in other symphonies. A similarity may be observed between this melody and the Horn melody of the Eighth Symphony's first movement. In their inceptions, both melodies are very slow in starting--concentrating on only three pitches before moving onward with real melodic flow.

The most intriguing aspect of the development section is the presence of the three-pitch cell-chords. These chords are

easily recognized since they always appear in the Piano and Cellos (the latter being divided by three). Their use as an homorhythmic harmonic accompaniment with the Horn/Violin melody (discussed above), contrasts with a second melodic line in spritely conversation. The second melodic line's quick rhythmic jolts encompass as many as 11 (but never less than 9) simultaneous pitches (Example VI-31, p. 158). Needless to say, the clash of sonorities and harmonies which are intensified by the power of the orchestra and continuous alternation, adds a new dimension to Schuman's compositional palette. The freedom to pursue, what at first seems to be reckless abandon, keeps the music fresh and vigorous. (Note the presence of cell-chords in the Piano and Cello in Example VI-31.)

As both parts progress during the development section, the rhythms become shorter and tighter in their relationship to each other. Sixteenth-notes begin to appear in measure 129, and become more frequent as the music continues. Both parts coalesce on an abusive eighth-note chord in measure 147, a chord which contains all 12 pitches--and yet retains the cell (C, D<sup>b</sup>, F) in the assigned instruments. This sudden cessation of two-part, thickly harmonized texture, points to the conclusion of the development section which occurs three measures later.

After a slight sectional overlap, the recapitulation is allowed to begin (mm. 151-179). Cell-chords are not used in

EXAMPLE VI-31: Tenth Symphony, Movement I, mm. 113-115

*Con Fuoco*  $\text{♩} = 120$

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the recapitulation, and as expected in Schuman's music, literal repetition of the opening music is avoided. Of course, some similarity must exist between the two outer sections if this is to be analyzed as a sonata form. A careful comparison of measures 1-23 and measures 152-176 reveals a preservation of pitch content for Theme A. However, the revoicing and rhythmic alteration of these chords, as well as the addition of a counter-melody in the strings, combines to present a re-evaluation of the first section with adventuresome delight.

The countermelody which accompanies Theme A in the reca-

pitulation is harmonized in M3s. It will be remembered that the countermelody used along with Theme B in the exposition was also harmonized in M3s, but the two countermelodies have little in common. Such diversity of themes does illustrate Schuman's ease in handling and combining various ideas that may or may not have any relationship to earlier sections.

Theme B (low brass and strings, anacrusis into measure 170) of the recapitulation is considerably shorter than its predecessor in the exposition. There is never any pretense to establish a fugue, only a straightforward statement of the initial nine pitches of the theme. The ninth pitch, an A-natural, is then used as a pedal point during a three-measure interlude which bridges the recapitulation and coda.

The coda (mm. 180-228) acknowledges a return of the cell-chords, as well as a rhythm that is curiously similar to one used at the close of the development section. Unlike cell-chord usage in the development section (which was confined to two instruments), the coda distributes the cell structures around to various groupings. Such instances include the upper woodwinds and Trumpets at measure 182, and the Trumpets in measure 193.

Perhaps the most impressive aspect of the coda is its process whereby 12-pitch chords are created. The process begins with the Trombones, Violas, and Cellos (mm. 181) playing a D-major chord (D, F $\sharp$ , A) in first inversion. This is joined a

measure later by a cell-chord ( $D^b$ , C, F) in measure 182, bringing the total thus far to six pitches. An E-major chord ( $E$ ,  $G^\sharp$ , B) is then added to the conglomerate in measure 183 by upper strings, Horns I/IV, and Trumpets III/IV. This leaves only the  $E^b$ -major chord ( $E^b$ , G,  $B^b$ ) which is added in measure 186 by the remaining low tessituras in each instrument family. After this 12-pitch chord is established, it resolves downward a whole-step into another 12-pitch chord in measure 187. The whole process is then repeated two more times:

$B^b$ , $C^b$ , $E^b$ (Cell)	+	C-maj.	+	D-maj.	+	$D^b$ -maj.
meas. 188		189		190		191
(with a resolution in meas. 192)						

$G^\sharp$ , A, $C^\sharp$ (Cell)	+	$B^b$ -maj.	+	C-maj.	+	B-maj.
mea. 193		193		194		195
(with a resolution in meas. 196)						

An orchestrated pyramid (mm. 197-201) then leads to the coda's final phase.

Measures 206-210 announces Theme A in short, articulated rhythms, followed by a rebuilding of nine- and ten-pitch chords in the ensuing measures. All harmonic dissonance and rhythmic intensity resolves into a surprising (and welcomed)  $E^b$ -major chord which concludes the final six measures of the first movement under the force of a triple-forte.

Although there are several meter changes throughout this movement, it is interesting to note that the tempo remains constant from start to finish. Previous analysis of other movements pointed out several examples of tempo changes. These

changes in tempo often times result in the designation of a new structural section. The form of the Tenth Symphony's first movement does not employ tempo as a means of delineating the structure, but instead, relies solely on the contrast of themes and the subsequent interaction (or development) of melodic material. The use of one tempo throughout the first movement generates the kind of 'enthusiasm' Schuman wanted to express.

### THIRD MOVEMENT

As with most final movements in Schuman's symphonies, the third movement of the Tenth Symphony is difficult to interpret. Consolidated into one mass of music are a host of ideas and techniques, as well as a clever return of Theme A from the first movement.[24] Because of this last feature, the Tenth Symphony is the only multi-movement symphony in this study which may be called a cyclic symphony.

The premise of this movement is that of constant variation. Various sections divide the form into five distinct areas of concentration, each ostensibly identified by vast timbral changes, and most of them devoted to inner-variational techniques. As such, the only appropriate form-designation is that of a variation. Other forms, such as sonata may be rationalized, but in the end, variation form seems the most convincing.

Theme A of the third movement (Example VI-32) must be

subdivided into three segments. The first segment (mm. 1-27) features short, indiscriminately placed rhythmic accents. This is followed by a second segment (mm. 27-38) which exhibits more motion, but is primarily characterized by repeated pitches. The second segment also creates a descending octatonic scale: G, F, E, D, C<sup>#</sup>, B, B<sup>b</sup>, A<sup>b</sup>. Again, it is rather doubtful that the scale was purposely imposed. The final segment of Theme A (mm. 39-49) consists of sustained notes, also in descending order. This latter segment foreshadows the complete restatement of the *Pioneers*-theme which occurs much later in the movement.

EXAMPLE VI-32: Tenth Symphony, Movement III, mm. 1-49

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As Theme A plays the third segment, the woodwinds overlap

with their own version of Theme A, thus initiating the variation process. Each segment's characteristic marks may be recognized in the woodwinds, although exact repetition is not maintained. While the woodwinds manage Theme A', the strings move about with their own countermelody, usually in conversation with the woodwinds. The numerous rests in Theme A allow the strings to fill-in the gaps with more incisive rhythmic figures. This countermelody also presents the first non-unison part in the movement--it is harmonized in M6s. The woodwinds, however, like the first statement of Theme A, remain in unison octaves.

At measure 98, the brass enter for one more variation of Theme A, this time harmonized in M3s. The woodwinds now assume the same role the strings had in the previous section, i.e., the conversation with Theme A. Unlike the M6 harmonization used during the previous string countermelody, the woodwinds utilize major/minor chords (with the m3 in the lower voice). Finally, in order to create Schuman's preferred three-part texture, the strings perform a contrasting lyrical melody, also harmonized in M3s. This final subsection, which closes as all three parts merge to a single quarter-note in measure 165, concludes Section I.

The following two sections of the third movement were previously discussed in Chapter IV (pp. 40-41) for their significant contrasting timbres. Section II (mm. 166-255) uses muted



strings and pitched-percussion instruments to produce an immediate break from Section I. (Later on, woodwinds are added to the score.) The blended doublings of this Section are perhaps some of the most imaginative in Schuman's orchestration. Each pitch is enveloped in the sound of at least two and sometimes three different instruments (Example VI-33). While there appears to be very little melodic emphasis, relationships to Theme A may be observed, allowing for octave displacements. The order of the first initial pitches can be followed in the Celesta part. Thereafter, the variation becomes very abstract and difficult to follow. (The following Example should include strings. All five string parts double those of the Celesta and Piano at various points.)

EXAMPLE VI-33: Tenth Symphony, Movement III, mm. 166-70

*Presto*  $\text{♩} = \text{ca. } 160$

Celesta  
Harp  
Vibraphone  
Claron  
Crotale  
Timpani

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A brass chorale (mm. 256-278) serves as Section III. It lies almost directly in the middle portion of the third move-

ment, leaving only a five-measure difference on either side of the chorale (Example VI-34). The central position of this chorale is somewhat significant, in view of the importance a guiding force has had in the lives of artists, both past and present. As it stands, the chorale provides a nice harmonic release, and prepares the listener for the final two sections of the movement.

EXAMPLE VI-34: Tenth Symphony, Movement III, mm. 256-259

The image shows a musical score for a string quartet, measures 256-259. The instruments are Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is marked 'Andantino' and the mood is 'Sole, dolce, cantabile'. The score features sustained notes and some melodic movement, characteristic of a chorale section.

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Section IV (mm. 279-476) sees a return of Tempo I ( $\text{♩} = \text{ca. } 160$ ) tempered with the indication 'Leggiero, gay and light--barndance feeling.' The 'barndance' theme has strong ties to this movement's Theme A, as evidenced in the descending octatonic scale beginning in measure 284. The transformed theme is used as the subject for a fugue starting on F-natural. There is also another theme which mirrors the revitalized Theme A. Both themes appear simultaneously at each entrance, then break-off into canonic and hocket-like conversation. The mirrored theme begins on B<sup>b</sup>.

The actual fugue does not take place until after the subject is repeated one more time at the beginning of measure 281. During this statement, the Pioneers-theme appears in the first Violins (Example VI-35). Placed in the highest voice, the borrowed theme is almost unrecognizable since it is sustained over long-note values. The Pioneers-theme remains throughout Section IV, therefore supplying the ever-present stability needed in Schuman's contrapuntally designed sections.

EXAMPLE VI-35: Tenth Symphony, Movement III, mm. 281-288

*Presto*  $\text{♩} = 160$

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The fugue exhibits some traditional harmonic ties in its successive entrances. Beginning on F (meas. 279), the subject of

Theme A enters on two successive P4s: B<sup>b</sup> (meas. 291) and E<sup>b</sup> (meas. 303), and then breaks away for the final entrance. The entrances for the mirrored subject create an E<sup>b</sup>Mm chord, with the m3 representing the final statement: B<sup>b</sup> (meas. 279); G (meas. 291); E<sup>b</sup> (meas. 303); and F<sup>#</sup> (meas. 315).

After the final entrance of the fugue in measure 315, Section IV becomes freer in its contrapuntal movement, however, the Pioneers-theme remains present. While the free contrapuntal texture is allowed to evolve, continuous overlapping statements of the Pioneers-theme are used in prominent places.

In measures 398-422 the lush sonorities of the pitched-percussion and strings returns, with the Pioneers-theme prominently displayed in lower tessituras. The final subsection of Section IV (mm. 423-476) assumes a character that is somewhat reminiscent of Section I's two-part texture, i.e., the quick, darting rhythms of Theme A, supported below by the long flowing sound of the Pioneers-theme. Two more statements of the Pioneers-theme (meas. 447-Trumpets I/II, and meas. 459-Trumpets III/IV) are heard in Section IV before the ensuing coda begins.

Section V (mm. 477-528) serves as the coda. (This section was also briefly discussed in Chapter IV, pp. 50-51.) Marked Presto possibile (♩=ca. 184) the coda builds to the cataclysmic finale expected in Schuman's music. The intense dissonance is abruptly halted by the foreshadowing E<sup>b</sup>-major chord (meas.

495), and then its final purified announcement by the Trumpets ('Bells in air al fine') at measure 511. A steady crescendo on this E<sup>b</sup> chord is initiated by the Timpani. Increased rhythmic activity and continuous instrument additions drive the third movement to a resounding cadence on E<sup>b</sup>-major, the same chord which concluded the other two movements.

This fantastic ending definitely adds definition to the optimistic feeling Schuman wanted to express in his Tenth Symphony. It is comforting to know, that if this truly is his final contribution to the symphony genre, Schuman has left us with a work that embodies the spirit, the forthrightness, and the optimistic virtues which are, and should continue to be, viable attributes in our musical world.

CHAPTER VII  
SUMMARY--  
(OR APPRECIATION)

The primary objective of this thesis was to define and illustrate various compositional techniques and structural forms which are essential to Schuman's symphonic style. Since these ideas have been mentioned many times throughout this project, it seems unnecessary to iterate them for the sake of summarization.

William Schuman's symphonies display an uncompromising belief in honesty and integrity. They move forward with an intensity that rarely abandons direction. Above all, the symphonies capably reveal a variety of expressions and emotions, never leaving any doubt as to their intended purpose. These laudatory comments will not be met without criticism. While it is easy to praise Schuman's symphonies, it is just as easy to criticize them for their tenacious dissonances, seemingly intangible melodies, and frightfully dense contrapuntal webs that elude aural perception. Perhaps it is for these reasons that the Tenth Symphony has never been recorded. Within this dichotomy of descriptions, however, rests the significance of Schuman's music--and hopefully, all music. After all, if everyone accepted or rejected a composer's music without any disparity among the masses, the composer's genius would go unnoticed, and music would become banal.

Little emphasis is ever placed on the fact that Schuman

has emerged from his generation with a strong, highly individualized symphonic voice. It is a voice that exudes optimism even at its somber moments, one that is grand yet refined, one that acknowledges virtue and progressiveness as two very important functions in music. Despite these characteristics, Schuman's symphonies are likely to go unnoticed in the coming years. American composers of his generation, as well as the previous three generations of American composers, are generally recognized for their creativity, but their compositions still find difficult footholds against the European 'monuments' that continue to dominate our concert halls. Some improvements are being made, but even today's young composers are encouraged to write for small ensembles if they want to insure a performance of their work. It is indeed a rare honor for any current American composer, whether prominent or relatively unknown, to have a work performed by a major orchestra. Perhaps Schuman's own words from 1951 serve as an appropriate epithet for this situation.

The process of creating fresh sounds is a natural one for the truly creative musician. It may be conscious or subconscious, or both. But whatever the process, the result is innovation in musical speech. The innovator of music is no more welcome than he is in any other field of endeavor.[1]

Other than the Ninth Symphony, Schuman's innovations in musical speech have not succumbed to the hatred, the wars, or the violence which have tarnished our world since 1930--the year Schuman began serious music study. It is a musical speech

that embraces many of the developments of this century while maintaining ties with the past. His music openly reflects society from the perspective of immensity, diversity, and excitability. They are works that reveal the man's deep respect and love for the purpose of American music--a music whose plurality is second nature to any American composer. William Schuman and his generation, the first generation of predominantly American-trained composers, use this plurality as a foundation that mirrors our democratic society. To say that Schuman's music is the man, is to say that this composer's music represents the inspiration and freedom found in this country. Schuman's symphonies are true examples of American music without the pretense of national themes and folk songs. It is pure music, music that demands more attention in future studies and performances.



APPENDIX  
ANALYTICAL SYMBOLS

1. Intervals:
  - A. M=major interval.
  - B. m=minor interval.
  - C. A=augmented interval.
  - D. d=diminished interval.
    1. These symbols are used in conjunction with numbers to represent specific intervals, e.g., major-third is M3, minor-sixth is m6, diminished-fifth is d5, augmented-fourth is A4, etc.
11. Chords:
  - A. Chords with capital letters represent major or augmented chords.
  - B. Chords with lower case letters represent minor or diminished chords.
    1. Sometimes the qualifying word will be used to help eliminate confusion, e.g., A-major or a-minor.
  - C. Other chord symbols:
    1. Mm=major/minor chord, i.e., simultaneous major- and minor-thirds above the same root.
    2. CM7=C-major chord with an added major-seventh (C,E,G,B).
    3. C7=C-major chord with an added minor-seventh (C,E,G,B<sup>b</sup>).
      - a. Numbers 11C-2 and 11C-3 may also be used in a variety of manners: 1) as minor-chord symbols with added notes, e.g., cM7; 2) with the addition of any added interval; and 3) they are used for any of the 12 available pitches.
  - D. The use of the colon between two letters (C:D) represents a polychord. The chord on the right side is to be considered the lower of the two chords. In this example, both chords are major, with the D-chord residing below the C-chord. Of course, any and all combinations are possible, e.g., eA4:Am6. This chord is described as an e-minor chord with an added augmented-fourth in the upper position, and an A-major chord with an added minor-sixth in the lower position.
  - E. The use of a slash (C/D) designates the chord on the left with an added note in the bass register.

### III. Dyads:

- A. A perpendicular bar (C|D) is used to designate dyads. These dyads rely solely on the two pitches within the symbol itself. In the example above, the two pitches C and D are combined to form the interval of a M2. Of course, any and all intervals are possible. The use of capital or lower case letters may also be used in designating specific pitches. Some dyads are more appropriately polydyads, e.g., e|g:A|C.

IV. Pitch designation will be according to the following guide.



V. Meter signatures are represented in numbers, e.g., 4/4.

## CHAPTER I: ENDNOTES

1 Marks, who was the son of the famous printer, usually collaborated with Schuman on projects at summer camp. A song called 'Lovesick' painfully pointed out Schuman's lack of musical knowledge when the published version was harmonically changed. Loesser became well-known for his successes in musicals such as Guys and Dolls (1950) and How to Succeed in Business Without Really Trying (1961). His association with Schuman produced more than 40 songs and gave Loesser his first published song. (In a 1976 interview with Guy Freedman [Music Journal, Vol XXXIV, No. 6 (July 1976), p. 15], Schuman quipped, 'Frank Loesser's first published song had my music and as far as I can recall, it's one of his few flops.' Both Marks and Loesser were primarily lyricists in their collaborations with Schuman.

2 Flora Rheta Schreiber and Vincent Persichetti, William Schuman (New York: G. Schirmer, Inc., 1954), p. 4. (This book is divided in two sections: biography and musical analysis written by the authors in that respective order. The book itself, particularly the biographical section, did not receive many complimentary reviews. Schreiber was cited for her incessant abuse of the language as well as her 'women's magazine' approach of presenting her subject. Excluding articles, and a 1980 pamphlet by Christopher Rouse, this has been the only book published that is completely devoted to the life and music of William Schuman. Even though it is somewhat elementary in style, it is still a useful resource for illustrating the development of Schuman as a composer.)

3 Christopher Rouse, William Schuman Documentary (Bryn Maur, PA: Theodore Presser Co., 1980), p. 4.

4 Persin (n.d.) was a student of Anton Arensky (b. Novgorod, Russia, 31 July 1861; d. Tarkio, Finland, 25 February 1906). (Scriabin and Rachmaninoff were also students of Arensky.) Working directly from the scores was Persin's technique for teaching harmony. This idea was introduced later by Schuman during his tenure at both Sarah Lawrence College and Juilliard School of Music.

5 Haubiel was born in Delta, Ohio, 31 January 1894; died Los Angeles, 26 August 1978. Besides being a very prolific composer, he organized, in 1935, the Composers Press, Inc., whose sole purpose was to publish and promote American music. He served as its president until 1966.

6 Schreiber and Persichetti, William Schuman, p. 11.

7 Bruce Saylor, 'William Schuman,' in The New Grove Dictionary of Music and Musicians (6th ed., 1980), XVI, 825.

8 Dan Stehman, Roy Harris: An American Musical Pioneer (Boston: Twayne Publishers, 1984), p. 25.

9 Rouse, p. 9.

#### CHAPTER 11: ENDNOTES

1 William Schuman, 'On Freedom in Music,' The Arts in Renewal (Philadelphia: University of Pennsylvania Press, 1951), p. 101.

2 Freedman, 'Schuman at the Bat,' p. 16.

3 William Schuman, 'The Role of the Lincoln Center,' Music Journal, Vol. XXV, No. 3 (March 1967), p. 23.

4 Philip Benjamin, 'Composer at Lincoln Sq.: William Howard Schuman,' New York Times, CX, No. 37,853 (September 13, 1961), p. 51. Reprinted in The Juilliard Review, Vol. VIII, No. 3 (Fall 1961), p. 5.

5 Lily McKinley, 'Stylistic Developments in Selected Symphonies of William Schuman: A Comparison of Symphonies Numbers Three and Nine' (Ph.D. dissertation, New York University, 1977), p. 334.

6 Alfred Frankenstein, 'American Composers: William Schuman,' Modern Music, Vol. XXII, No. 1 (November-December 1944), p. 27.

7 Schreiber and Persichetti, William Schuman, p. 50.

8 Nathan Broder, 'The Music of William Schuman,' Musical Quarterly, Vol. XXXI, No. 1 (January 1945), p. 23.

9 Even for Ninth Symphony (the only symphony with program notes included), Schuman wrote a disclaimer: '...there is no compelling musical reason for my adding to the title of Symphony No. 9. The work does not attempt to depict the event realistically. And [sic] its effect on the emotional climate of the work could have remained a private matter. My reason for using the title is not then, musical, but philosophical.'

10 Frankenstein, 'American Composers: William Schuman,' p. 28.

11 Ev Grimes, 'Conversations with American Composers: William Schuman,' Music Educators Journal, Vol. 72, No. 8 (April 1986), p. 47.

12 Aaron Copland, 'Scores and Records,' Modern Music, Vol. XV, No. 4, (May-June 1938), pp. 245-246.

13 Schreiber and Persichetti, William Schuman, p. 84.

14 McKinley, 'Stylistic Developments in Selected Symphonies of William Schuman,' p. 335. Schuman mentions this terminology in a conversation with McKinley: 'I like the bittersweet quality of combining major and minor, called by some 'mijor or manor'.'

15 Saylor, 'William Schuman,' New Grove, XVI, 826.

16 Peter Dickinson, 'William Schuman: An American Symphonist at 75,' The Musical Times, Vol. CXXVI, No. 1710 (August 1985), p. 458.

17 Leonard Burkat wrote in the Boston Symphony Concert Bulletin (21 October 1960): 'It was almost six year since the Koussevitzky Music Foundation and the orchestra had offered him [Schuman] the commission that brought it [the Seventh Symphony] into existence....'

18 Commercialization refers to those composers who tend to write a similar work after a previous one was fairly successful.

#### CHAPTER III: ENDNOTES

1 Alfred Einstein, Greatness in Music, translated by Cesar Saerchinger (New York and London: Oxford University Press), 1941, p. 261.

2 John Edmunds and Gordon Soelzner, Some Twentieth Century American Composers: A selective Bibliography, Vol. II (New York: New York Public Library Press, 1960), p. 17.

3 McKinley, 'Stylistic Developments in Selected Symphonies of William Schuman,' pp. 339-340.

4 Rodney H. Mill, 'Orchestral Music,' in The New Grove Dictionary of American Music (New York: Macmillan, 1986), iii, p. 425.

5 Irving Lowens, Music and Musicians in Early America (New York: W. W. Norton, 1964), p. 203.

6 Ibid., p. 211.

7 Ibid., p. 224. Lowens' thirteenth chapter is entitled: 'Our first Matinee Idol: Louis Moreau Gottschalk,' pp. 223-236.

8 Paine began teaching at Harvard in 1862. In 1875 he was appointed as Harvard's first music professor. [It has been popularly believed that Paine's appointment was the first in an American School. Ten years before this, in 1865, Edward Wiebe was appointed as Professor of Music at Vassar. Source: Brooklyn College: Institute for Studies in American Music, XIV, No. 2 (May, 1985), p. 4.] Chadwick began teaching at the New England Conservatory in 1882 and became that institution's director in 1892. In 1894 Parker became a professor at Yale, and later became dean of the School of Music--a position he held until his death in 1904. Foote was the first American to receive a master's degree in music from an American university (Harvard, 1875). Columbia University's first music professor was MacDowell, who taught there from 1896-1903. He resigned after some difficulties with the administration. Beach served as president on the Board of Councillors at the New England Conservatory in Boston. [Primary source of information: Baker's Biographical Dictionary of Musicians (7th edition, 1984.)]

9 Antonin Dvořák, 'Music in America,' Harper's New Monthly Magazine, XC, No. 537 (February, 1895), 428-434.

10 Preston Stedman, The Symphony (Englewood Cliffs: Prentice-Hall, Inc., 1979), p. 338.

11 Gilbert Chase, 'United States of America,' in The New Grove Dictionary of Music and Musicians (6th ed., 1980), XIX, 429. [Chase concludes that this situation 'still prevails.']

12 William W. Austin, Music in the 20th Century from Debussy through Stravinsky (New York: W. W. Norton, 1966), p. 441.

13 Eric Salzman, Twentieth-Century Music: An Introduction, 2nd ed. (Englewood Cliffs: Prentice-Hall, Inc., 1974), p. 86.

14 Ibid., p. 88.

ENDNOTES: CHAPTER IV

- 1 The major/minor-chord will be abbreviated as: Mm-chord.
- 2 William Schuman, Eighth Symphony, study score (Bryn Mawr: Merion Music, Inc., 1964), p. 29.
- 3 The "apparent" transition of focal centers is thus represented as a movement by mediant-relationships:

Meas. 225-----232  
(E<sup>b</sup>)--(G)

Meas. 311-----318  
(C)--(G<sup>#</sup>)

- 4 "Inversion," in The New Harvard Dictionary of Music, edited by Don Randel (Cambridge, MA: The Belknap Press of Harvard University Press, 1986), pp. 403-404. "In terms of the nomenclature of intervals employed in tonal music, the sum of the numbers with the two intervals will always be 9, perfect intervals yielding perfect intervals, major intervals yielding minor, and minor yielding major. Thus, the inversion of a perfect fifth is a perfect fourth; of a major third, a minor sixth; of a minor third, a major sixth; of a major second, a minor seventh; of a minor second, a major seventh." p. 403.

ENDNOTES: CHAPTER V

- 1 John W. Clark, "The One-Movement Symphony in America, 1937-1976: With Analysis of Works by Roy Harris, William Schuman, Vincent Persichetti, and Peter Fricker" (Ph.D. dissertation, University of California, Santa Barbara, 1982), p. 238. This interview has been reprinted in American Music, 1V, No. 3 (Fall 1986), 328-336.

- 2 Leon Stein, Structure and Style: The Study and Analysis of Musical Form (Evanston, IL: Summy-Birchard Co., 1962), p. 227.

- 3 David Epstein, Beyond Orpheus: Studies in Musical Structure (Cambridge, Mass.: The MIT Press, 1979), p. 6.

- 4 Ibid., p. 6.

- 5 Stedman, The Symphony, p. 353.

- 6 Clark, "The One-Movement Symphony," p. 238.

- 7 Ibid., p. 239.

8 Arnold Schoenberg, Style and Idea: Selected Writings by Arnold Schoenberg, ed. by Leon Stein (New York: St Martins Press, 1975, p. 91. According to Schoenberg, emancipation of dissonance occurs when 'the comprehensibility of the dissonance is considered as important as the comprehensibility of consonance.' Schuman's idea, that an ending can be made on any scale degree regardless of where that movement began, also implies that individual tones (and harmony) are exempt of any prerequisite resolutions.

9 Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Co., Inc., 1961), p. 518.

10 When dealing with transposing instruments, all pitch references within the text will be made according to concert pitch. Musical examples, however, will be in normal transpositions since they are taken directly from the scores.

11 It is not unusual for Schuman to add an ascending M2 either at the end of a phrase, melodic line, or as an introductory pitch into a new section. See for instance, the Oboe solo (mm. 60-63) in the first movement of the Eighth Symphony, or the last pitch in measure 11 of the Ninth Symphony, which initiates the first countermelody a whole-step above the end of the theme.

12 Broder, 'The Music of William Schuman,' p. 19.

13 In an interview with Freedman ('Schuman at the Bat,' p. 15), Schuman quipped: 'This [Lill McKinley's assertion that melodies in his Third Symphony are angular] amused me, because I could sing every melody I ever wrote, and to me there's nothing angular about this symphony...Tagging a work 'jagged' is like calling someone a liberal--it means a lot of different things to different people.' With all due respect, the melodic line of the Tenth Symphony's second movement is quite angular.

14 There appears to be a mistake in the printed study score at this point. In measure 14 the Cellos should have a G<sup>b</sup> (not a G-natural). This is justified since the following measure has the G<sup>b</sup>, and none of the other pitches are changed between the two measures.

15 The small letter represents a specific divisi-part within a common instrument. The letter 'a' will represent the highest part of the divisi.



16 For instance Example V-12 which shows obvious overlapping, as well as both transitions into the episode sections in the first movement of the Seventh Symphony.

17 See the following examples for this technique: Seventh Symphony, first movement--Violins I (mm. 49-51); Ninth Symphony, Clarinet I (mm. 221-225); Tenth Symphony, third movement--brass (mm. 275-278); as well as the majority of all Timpani solos.

18 This whole process may be seen in measures 110-123. Particular attention should be paid to the string and Trumpet sections for a free use of imitated polyphony.

#### CHAPTER VI: ENDNOTES

1 The octave placement of pitches according to small or capital letters will not be used in this section, unless otherwise specified. If no octave placement is specified (such as in the chart above), all pitches will appear as capital letters.

2 Not that octatonic scales have been dealt with in this analytical project, but it is interesting to note that two descending octatonic scales exist within this additive-pitch subsection. These two scales are, (in descending order): F, E<sup>b</sup>, D, (C), B, A, (G<sup>#</sup>), (F<sup>#</sup>), (F), and G, F<sup>#</sup>, E, (D<sup>#</sup>), C<sup>#</sup>, B<sup>#</sup>, A<sup>#</sup>, (A), (G). Pitches in parentheses are implied. The use of octatonic scales has been pointed out in the works of many composers, particularly in Richard Taruskin's controversial article ('Chernomor to Kashchei: Harmonic Sorcery; or, Stravinsky's 'Angle', 'Journal of the American Musicological Society', XXXVII (Spring 1985), pp. 72-142). The scale's usage, however, must become prevalent in both harmony and melody, in order to warrant a specific designation in a composer's style. It is rather doubtful that Schuman purposely selected the octatonic scale for use in this section. Therefore, it should not be analyzed in such a way.

3 William Schuman, Seventh Symphony (Bryn Mawr, PA: Merion Music, Inc., Theodore Presser Co., 1962), p. 50.

4 Ibid., p. 50.

5 Bruce Saylor, 'William Schuman,' in The New Grove Dictionary of American Music, edited by H. Wiley Hitchcock and Stanley Sadie (New York: MacMillan Press, 1986), IV, p. 168.

6 William Schuman, Eighth Symphony (Bryn Mawr, PA: Merion Music, Inc., Theodore Presser Co., 1962), n.p.

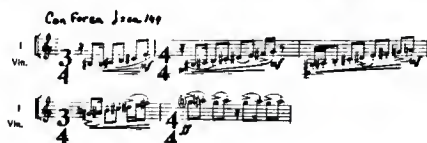
7 For more information see William Schuman, "The Role of the Lincoln Center," Music Journal, XXV, No. 3 (March 1967), pp. 23-24+.

8 Other such gravitational points will be pointed out later.

9 A comparison of the first three pitches of the Violin I part (c#, d, b# in measure 178), with those that start the last Subdivision of Theme A (measure 33) points to this relationship. The last Subdivision of Theme A in the recapitulation (strings only) also concludes on an unison pitch, just as it did earlier in the exposition.

10 It is interesting to note the similarities of Theme C with the following closing theme which occurs in the fourth movement of the Seventh Symphony, measures 75-78.

Seventh Symphony, Movement IV, mm. 75-78



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11 According to the program notes from the premiere of the Ninth Symphony, Alexander Hilsberg was a violinist, Concertmaster, and Associate Conductor during his tenure with the Philadelphia Orchestra from 1926-1952.

12 William Schuman, Ninth Symphony (Bryn Mawr, PA: Merion Music, Inc., 1971), n.p.

13 Ibid., n.p.

14 Lily McKinley went to great lengths to illustrate a modified 12-tone sequence in this theme. ["Schuman applies the 12-tone idea to his melodies without rejecting a sense of tonality." See McKinley, "Stylistic Development in Selected Symphonies of William Schuman," pp. 70-75.] In reality, however, this is as far as a 12-tone analytical approach can be carried in in this symphony. In her conversations with

Schuman, the composer stated he was unaware of any consistent use of all 12 tones in his theme (p. 336.) If anything, this is another illustration of Schuman's subconscious ability to use the phenomenon of tone (or pitch) with disregard to expected patterns and hierarchical importance.

15 John W. Ciark, "The One-Movement Symphony in America, 1937-1976," p. 59.

16 Ibid., p. 59.

17 Ibid., p. 177.

18 McKinley, "Stylistic Development in Selected Symphonies of William Schuman," p. 334.

19 Other works on this program included the cantata version of "Casey at the Bat" (1976), which is a concert revision of his 1953 opera The Mighty Casey, and the setting of a poem by Lieutenant Richard Myers called "The Young Dead Soldiers" (1975). Both works were also premiere performances, and point to a very impressive period of creativity on the part of Schuman.

20 William Schuman, Program Notes (Washington D.C.: National Symphony Orchestra), April 6, 1976, n.p.

21 The reader may remember this as the eight-part choral piece favorably reviewed by Aaron Copland. See Chapter 11 (p. 11).

22 Schuman, Program Notes, April 6, 1976, n.p.

23 At this point of the study-score, the measure number reads 66-76, thus indicating that ten measures have been cut from the original score. Another cut (mm. 27-42) exists in Theme B. This is reflected in Example V1-30.

24 Because confusion may arise over the labeling of this returning theme as Theme A, it will now be referred to as the Pioneers-theme.

#### CHAPTER V11: ENDNOTES

1 William Schuman, "On Freedom In Music," The Arts in Renewal (Philadelphia: University of Pennsylvania Press, 1951), p. 69.

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WILLIAM SCHUMAN'S SYMPHONIES NUMBERS  
SEVEN, EIGHT, NINE, AND TEN:  
AN INTRODUCTION AND ANALYSIS

by

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William Schuman's symphonies numbers Seven, Eight, Nine, and Ten were completed or composed within a 16-year period (1960-1975). By the composer's own admission, these symphonies are somehow connected since they represent the fruits of a relatively short period of composition. As a group the four symphonies exhibit a consistent approach to technique and a logical progression of thought. Each work, however, achieves an individual quality in sound and perspective.

The purpose of this study is to define, illustrate, and evaluate Schuman's symphonic style. Analytical emphasis is placed on various compositional techniques which include Schuman's use of the orchestra, his harmonic practices, the variational or developmental growth of thematic material, and the formal structures employed for each movement. Secondary discussion covers essential biographical data, Schuman's proper placement in the list of American symphonists, and background information concerning each of the four symphonies.

This study illustrates Schuman's diverse orchestration methods which include the use of segregated-instrument families for separate melodic and accompanimental strata, a penchant for Bass clarinet and Timpani solos, and the use of timbre contrasts as a means of delineating sections in the forms. Subsequent form-analysis reveals Schuman's use of traditional forms including sonata, rondo, canon, and passacaglia. Many times these forms appear ambiguous since variation or development of thematic material is pervasive. Harmonically, these forms exhibit tonal progressions based on the intervals of minor-seconds, major-seconds, or diminished-fifths. Particular attention is accorded to minor- and major-seconds since Schuman's melodic and harmonic style is strongly enhanced by these two intervals. Further harmonic analysis, and its relationship to form, illustrates Schuman's use of polychords, and chords with simultaneous major- and minor-thirds. The characteristic use of this latter chord, along with Schuman's use of the orchestra, cleverly conceived traditional forms, and the expansion of other melodic and harmonic techniques, all combine to present an identifiable symphonic voice.

Overall, Schuman's contributions to symphonic literature, and his position as a prominent fourth-generation American symphonic composer are recognized in this study.