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THEMATIC TRANSFORMATION AND OTHER CONSIDERATIONS

IN THE SIX SYMPHONIES OF HOWARD HANSON

presented by

Alan Philip Witucki

has been accepted towards fulfillment
of the requirements for

Masters degree in Music

Russell E. Friedewald
Major professor

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THEMATIC TRANSFORMATION AND OTHER CONSIDERATIONS IN THE SIX SYMPHONIES OF HOWARD HANSON

By

Alan Philip Witucki

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
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ABSTRACT

THEMATIC TRANSFORMATION AND OTHER CONSIDERATIONS IN THE SIX SYMPHONIES OF HOWARD HANSON

By

Alan Philip Witucki

The main thrust of this thesis will be to present a detailed account of thematic transformation as found in the six symphonies of Howard Hanson.

Topics which will be discussed are the various aspects of melodic construction, a brief synopsis of Hanson's harmonic style, and a formal analysis of several of the movements. A description of Hanson's use of cyclic treatment will be included.

The symphonies were analyzed, first for melodic content, and second, for the harmonic implications of the thematic material.

After codifying the thematic material, the various ways in which each theme was transformed were determined.

To my wife

Susan

who gave me the idea
in the first place

ACKNOWLEDGMENTS

The author wishes to express sincere gratitude to his advisor, Dr. Russell E. Friedewald, for his guidance and encouragement during the writing of this thesis; to Dr. Theodore O. Johnson and Mr. Richard E. Klausli for their helpful suggestions; and to his wife, whose love, support and typing ability made this project possible.

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I N T R O D U C T I O N

While the six symphonies of Howard Hanson are a part of the twentieth-century orchestral repertoire, they have their roots in the traditions of the nineteenth century.

They are meticulously crafted works, abounding in contrapuntal devices, colorful harmonies, and melodies which range from the long and sensual to the short and agitated. While many of the movements are built upon traditional formal structures, non-traditional, or eclectic, forms are also used. The harmonies, while tonal, involve higher tertian sonorities consisting of seventh and ninth chords, and are infrequently functional.

In addition to a biographical sketch and summary of Hanson's compositional output, this thesis will present a detailed study of several aspects of Hanson's style, as demonstrated in the six symphonies, including harmony, form, (especially the use of cyclic treatment), and melody. The latter will involve an exhaustive analysis of the use of thematic transformation.

This writer's interest in Howard Hanson's symphonies developed early in 1977 upon hearing the second symphony.

Studying the score of the Second Symphony and those of the other five led to an investigation of the various sources of information concerning them. A sparsity of written material about the works provided the catalyst for this project.

C H A P T E R O N E

HISTORICAL BACKGROUND

Howard Hanson was born the son of Hans Hanson, Jr., and Hilma Christina Eckstrom on October 28, 1896, in Wahoo, Nebraska. His musical exposure in early life was confined mainly to Lutheran hymn tunes, Swedish folk-songs, and the works of Bach and Grieg. The music he learned during these years was taught to him by his mother, an accomplished amateur musician. At the age of seven, still under his mother's musical supervision, he began to compose.

At Luther College in Wahoo, Hanson began his formal training with Professor A. O. Petersen. Among the various subjects were harmony, counterpoint and different styles of composition. He also studied the piano and violoncello. Later, under the direction of the pianist-teacher James Friskin at the Institute of Musical Art in New York, he became an accomplished performer and was encouraged to consider a career as a concert pianist. But under the guidance of the composer-theorist Dr. Percy Goetschius, Hanson chose instead a career as a composer.

In 1915, a teaching fellowship took him to Northwestern University in Evanston, where he studied acoustics and composition with Peter Lutkin and Arne Oldberg. In 1916, at the age of nineteen, he accepted a position as a teacher of music theory and composition at the College of the Pacific in Stockton, California. Within two years he was named dean of the Conservatory.

It was in this setting (the College of the Pacific), that Hanson composed the works that were to win him the Prix de Rome in composition when it was first offered to an American composer in 1921. They were the Prelude, Op. 6, the ballet from the "Forest Play," Op. 16, and the symphonic poem "Before Dawn," Op. 17.

In Rome, he was influenced by various aspects of European music, especially Gregorian Chant, which he heard frequently in the many churches of the Holy City.

Among the works required of a Prix de Rome recipient was a symphony. In 1921-22 Hanson composed his First Symphony in E Minor, called the "Nordic."

While in Rochester, New York, to conduct the American premiere of the First Symphony in 1924, Hanson met George Eastman, founder of the Eastman School of Music. Shortly thereafter, he was offered, and accepted, the directorship of that institution. At the age of 28 Hanson had become the head of the largest and most well-equipped conservatory of music in the world, and embarked upon his long

and successful career as a champion of American music both in the United States and abroad.

While at Eastman, he inaugurated the American Composers Concerts to stimulate wider interest in American music. His own compositions won him both the award of the Society for the Publication of American Music and the Eastman School Publication Award. Dedicated to improving music education in America, Hanson served as chairman of the Commission on Graduate Study of the National Association of Schools of Music and as President of the Music Teacher's National Association. He was a member of the examining jury for the American Academy in Rome, the National Institute of Arts and Letters (to which he was elected in 1935), and a fellow of the Royal Academy of Music in Sweden. He was awarded the Pulitzer Prize for his Symphony No. 4, Op. 34, in 1944.

His many compositions include 6 symphonies, 4 symphonic poems, a "Symphonic Legend," a "Symphonic Rhapsody," a Quintet in F Minor, Concerto da Camera, a String Quartet, a "Prelude and Double Concert Fugue" for two pianos, four "Poems" for piano, a Piano Sonata in A Minor, a "Symphonic Poem" for piano and orchestra, a "Dance of the Warriors" for piano, an organ Concerto, "Mosaics" for orchestra, a "Serenade" for flute, harp and strings, a "Pastoral" for oboe, harp and strings, a "Symphonic Prelude," music for several stage works, including

the "California Forest Play" of 1920, Op. 16, and one opera, "Merry Mount," Op. 31, in three acts. His large choral works include the "Lament for Beowulf," Op. 24, the "Heroic Elegy," Op. 28, and "Three Poems for Walt Whitman," Op. 32. Among his vocal works are "Three Songs for High Voice," Op. 2, "Schaefer's Sonntagslied," Op. 4a, "Two Songs from the Rubaiyat of Omar Khayyam," Op. 4b, "Exultation," Op. 10, "Three Swedish Folk Songs," Op. 15, and the "Three Songs for Children," Op. 29. He also composed the theme music for the National Music Camp at Interlochen, the "Song of Democracy," and a band piece, "Chorale and Alleluja."

Several of Hanson's works, including the Second Symphony, (the "Romantic"), the opera "Merry Mount," and the large choral composition, "Lament for Beowulf," have received national and international acclaim.

Hanson's First Symphony, as mentioned previously, was composed during his tenure in Rome; the Second through Sixth were composed during his years at the Eastman School of Music. The first four are "classical" in form, having either three or four movements. The Fifth Symphony consists of a single movement, although it is not without sectional divisions, and the Sixth Symphony has six movements.

As will be shown, the works are largely multithematic in nature, with frequent examples of cyclic treatment. None of the symphonies exhibits any direct folk-song

quotations, and none is programmatic. Even though several do carry titles, they are not dependent upon extramusical ideas for their comprehension.

C H A P T E R T W O

ASPECTS OF MELODY

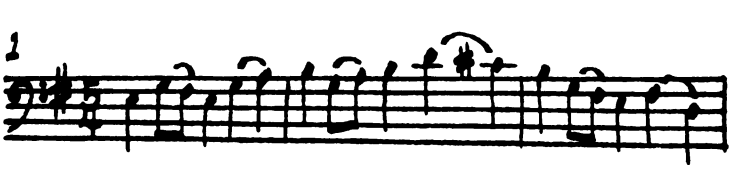
The great majority of melodic lines in the symphonies of Howard Hanson are based upon the major and minor scales, with modes and synthetic scales relegated to a lesser role.

There is considerable emphasis placed upon the interval of the minor seventh; it may appear in one of the following ways: it may delimit the boundaries of a theme, occur in an arpeggiated manner with other tones, or occur simply as a leap in a melody.

Rhythms may be regular or asymmetric patterns, with rhythmic sequence and other rhythmic organizations exerting their influence.

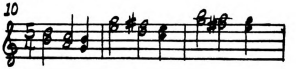
The First Symphony in E Minor begins with a theme in the celli based upon the Dorian mode on E. Each of the first three measures is identical in rhythmic structure, and, in addition, measure 2 inverts a portion of measure 1.

EXAMPLE 2.1) Symphony #1, mvt. #1



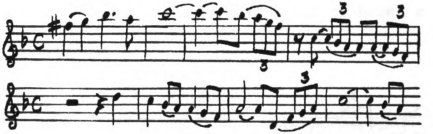
The combination of rhythmic and melodic sequence can be seen in another passage from the first movement of the First Symphony.

EXAMPLE 2.2) Symphony #1, mvt. #1



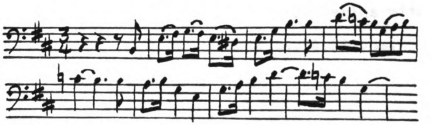
Following an introduction, the first theme of the second movement appears in the violins simultaneously with an altered version stated in the oboes.

EXAMPLE 2.3) Symphony #1, mvt. #2



A theme from the third movement utilizes the minor mode.

EXAMPLE 2.4) Symphony #1, mvt. #3

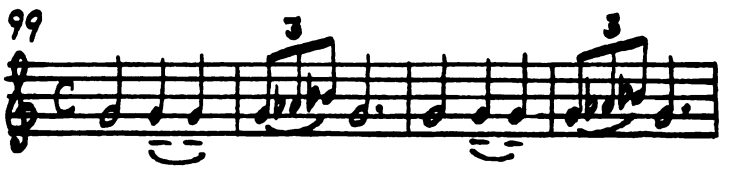


This theme is similar in structural background to the one presented in example 2.1.

The pure minor and Phrygian modes are used in two themes from the Second Symphony.

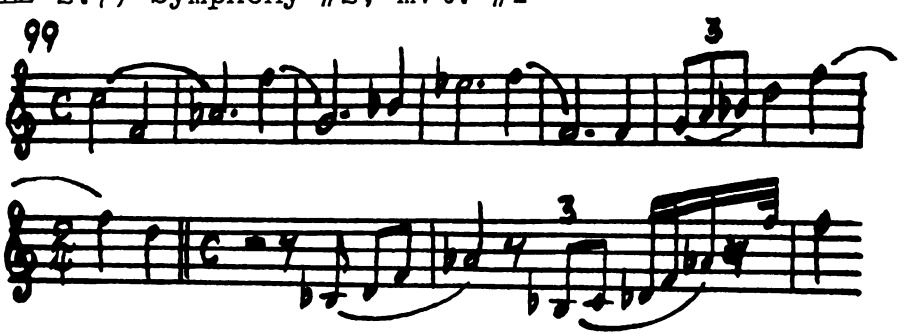
EXAMPLE 2.5) Symphony #2, mvt. #1

EXAMPLE 2.6) Symphony #2, mvt. #1



The above theme (example 2.6) appears in conjunction with a counter-theme in the horn, which is based on the Dorian mode on F.

EXAMPLE 2.7) Symphony #2, mvt. #1



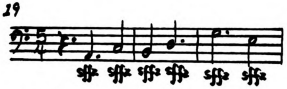
Like the First Symphony, the Third begins with a theme in 5/4 meter with minor-mode implications.

EXAMPLE 2.8) Symphony #3, mvt. #1

Later the celli, basses and contrabassoon present an accented theme, molto agitato, which is the first theme

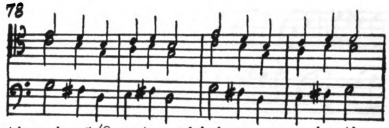
(example 2.8) reduced to its barest structural pitches.

EXAMPLE 2.9) Symphony #3, mvt. #1



The theme which appears in the brass in measure 78 is harmonized in a non-functional, chorale style.

EXAMPLE 2.10) Symphony #3, mvt. #1



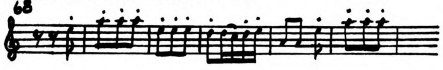
A motive in 5/8 meter which appears in the woodwinds utilizes the ascending form of the melodic minor scale (descending).

EXAMPLE 2.11) Symphony #3, mvt. #1

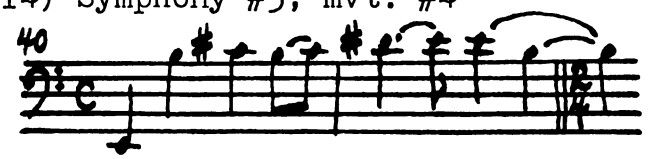
Other themes from the Third Symphony show major and minor scale resources.

EXAMPLE 2.12) Symphony #3, mvt. #2

EXAMPLE 2.13) Symphony #3, mvt. #3

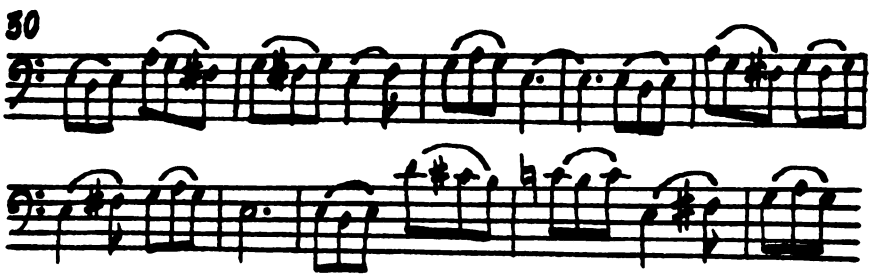


EXAMPLE 2.14) Symphony #3, mvt. #4



In the Fourth Symphony, the celli present a theme which uses both the Aeolian mode and Dorian mode on E.

EXAMPLE 2.15) Symphony #4, mvt. #1



Several other themes based on the minor mode occur in this movement.

EXAMPLE 2.16) Symphony #4, mvt. #1

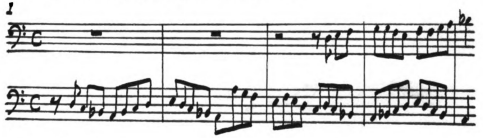
EXAMPLE 2.17) Symphony #4, mvt. #1

The following example showing a theme with sequential characteristics appears to be based on C Major.

EXAMPLE 2.18) Symphony #4, mvt. #1

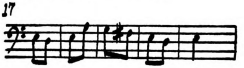
In the second movement, the accompaniment material in the celli and basses and the thematic material presented in the solo bassoon are based on the Phrygian mode on A and the Aeolian mode on D.

EXAMPLE 2.19) Symphony #4, mvt. #2



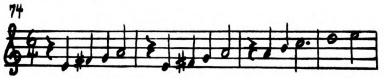
Another theme based on the minor mode appears in the third movement.

EXAMPLE 2.20) Symphony #4, mvt. #3

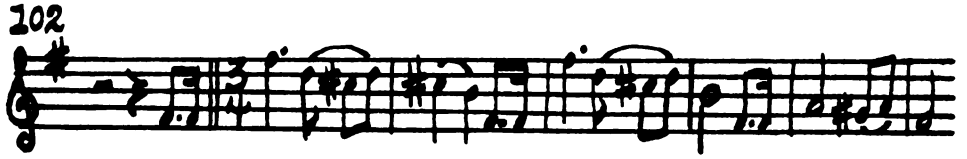


The Fifth Symphony ("Sinfonia Sacra") contains several modal melodies.

EXAMPLE 2.21) Symphony #5



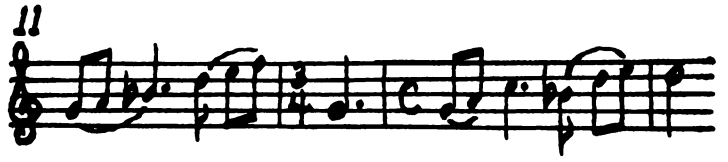
EXAMPLE 2.22) Symphony #5



Both of the above examples begin in the Aeolian mode; the former continuing in that mode and the latter "modulating" to the Dorian mode in the fifth and sixth measures.

The Sixth Symphony, although less tonally oriented than the other five, does contain themes based on scales and modes.

EXAMPLE 2.23) Symphony #6, mvt. #1



EXAMPLE 2.24) Symphony #6, mvt. #2

Example 2.24 can be analyzed in F-sharp minor.

The third movement begins with a theme in the key of B Major.

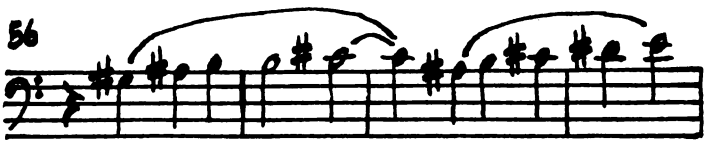
EXAMPLE 2.25) Symphony #6, mvt. #3

In the fifth and sixth measures, however, a change of mode takes place.

EXAMPLE 2.26) Symphony #6, mvt. #3

A melody in B Major appears in the fourth movement.

EXAMPLE 2.27) Symphony #6, mvt. #4



Other resources utilized by Hanson in thematic construction are synthetic scales and intervallic patterns not conforming to the major or minor scales or modes.

The following example from the First Symphony shows a motive based upon alternating minor seconds and minor thirds.

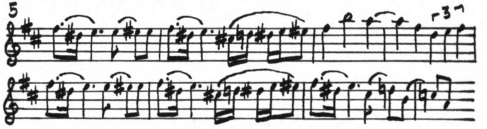
EXAMPLE 2.28) Symphony #1, mvt. #1

A motive with tonal implications in the second movement consists of parallel thirds in falling fifths and rising fourths.

EXAMPLE 2.29) Symphony #1, mvt. #2

The opening theme of the third movement involves a pattern of minor seconds and minor thirds in an arrangement different from that encountered previously. The pattern changes, however, in the seventh measure of the example to become identical with the one seen in example 2.28.

EXAMPLE 2.30) Symphony #1, mvt. #3

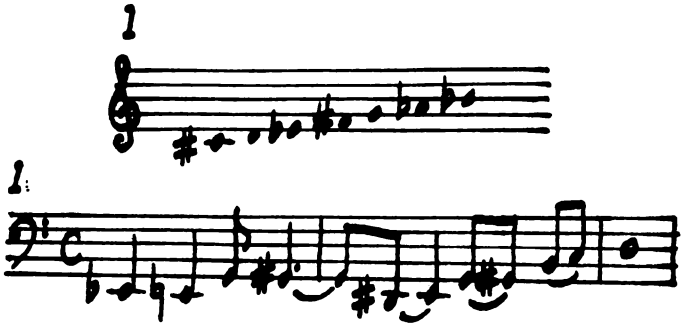


The Second Symphony begins with the following motive played by the flutes.

EXAMPLE 2.31) Symphony #2, mvt. #1

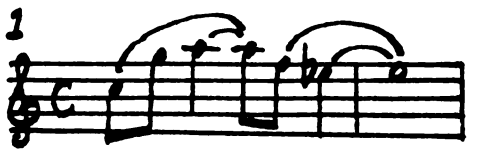
Two very similar synthetic scales appear simultaneously in the opening measures of the Fifth Symphony. The scale utilized by the harp contains the notes C-sharp, D, E-flat, F-sharp, G, A-flat and B-flat, which create the intervals as follows: 4 half-steps, one whole-step and one minor third (augmented second). The notes present in the low strings are E-flat, E-natural, G, C-sharp, B, C, and D. This pattern produces the intervals of three half-steps, one whole-step and two minor thirds.

EXAMPLE 2.32) Symphony #5



A non-scalar pattern of pitches is the basis for melodic material in the Sixth Symphony.

EXAMPLE 2.33) Symphony #6, mvt. #1



C H A P T E R T H R E E

HARMONY AND FORM

Harmonic and formal considerations will be restricted to 1) a brief overview of Hanson's harmonic style; and 2) an analysis of selected representative movements, with consideration given to the role of cyclic treatment in formal development.

The harmonic vocabulary found in the symphonies is primarily tertian, mostly nonfunctional and tonally oriented. All types of vertical structures are used, ranging from triads to eleventh and thirteenth chords.

Burnet C. Tuthill, in the Musical Quarterly of April 1936, writes:

> Hanson's personal harmonic technique,...is derived from the constant use of the higher natural overtones found in ninth, eleventh, and thirteenth chords. In the more Nordic passages these harmonies are often presented in spread position with some of the chordal notes omitted, the result being a series of superimposed fourths or fifths...

and later in the same article:

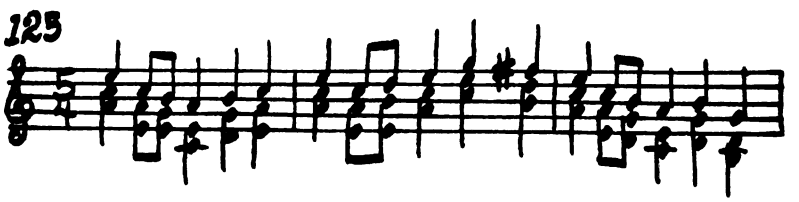
> To many an ear the dissonance created by these many-limbed chords stands out prominently. Perhaps this comes from the fact that the composer does not resolve his harmonies in the canonical way, even to other dissonant chords, but simply moves directly to another chord of similar construction in free sequence. Very often, long

> passages are held together by a pedal point, which is likely to be the seventh, ninth, eleventh, or thirteenth of the most predominant chords used above it.

To the two preceding quotations must be added an addendum: Hanson does not "constantly" employ ninth, eleventh, and thirteenth chords, as is stated in the article. Frequently, simple triads appear in free association.

In the following example from the First Symphony, only one seventh chord occurs, and it could be analyzed as a passing seventh (even though it is ascending).

EXAMPLE 3.1) Symphony #1, mvt. #1



Seventh chords do figure prominently, however, later in the movement, where they appear in an accompaniment pattern.

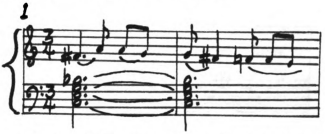
EXAMPLE 3.2) Symphony #1, mvt. #1

A typical harmonic succession found in the first movement takes the following form.

Measure:	10	11	12	13	14	15	16	17	18	19
	G	C	$c\#^7$	$c\#$-G-b^7	C	E^b-g^7	c^7	d-B^{b7}	b^{o7}	d-B^b

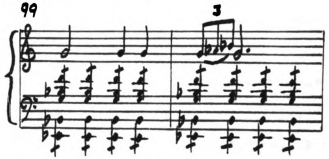
Occasionally, a melody is an extension of the harmony.

EXAMPLE 3.3) Symphony #1, mvt. #2



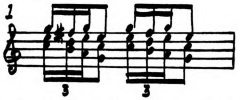
In the Second Symphony, a ninth chord is used to accompany the second theme.

EXAMPLE 3.4) Symphony #2, mvt. #1



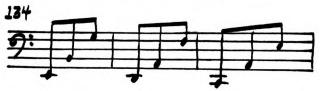
The ostinato pattern which begins the third movement involves alternating C-major and B-minor triads.

EXAMPLE 3.5) Symphony #2, mvt. #3



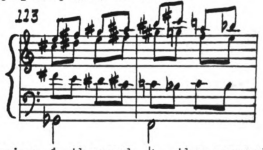
D, E, and A minor triads are used in an arpeggiated bass line in the Third Symphony.

EXAMPLE 3.6) Symphony #3, mvt. #3



Changing chords are often related freely over a pedal tone.

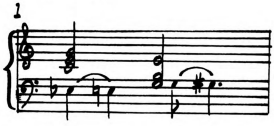
EXAMPLE 3.7) Symphony #4, mvt. #1



In symphonies 1 through 4, the overall tendency was to lean toward a tonal center, if not outright establishment of a key. In the last two symphonies, this tonal framework is stretched through the use of fewer tertian sonorities.

In the Fifth Symphony, the opening measures imply a juxtaposition of major and minor chords: On beats 1-2 of measure 1, C major-minor; on beats 3-4, E major-minor.

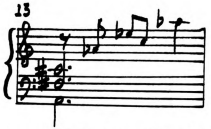
EXAMPLE 3.8) Symphony #5



This bimodal tendency predominates throughout the course of the composition, even though several melodies occur based upon modes or scales.

Following the introduction, the strings and woodwinds are placed in opposition, the former playing an F#-minor triad and the latter playing an A^{b}-major triad.

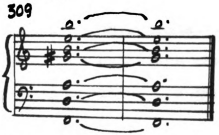
EXAMPLE 3.9) Symphony #5



This type of polytonality is different from the bimodality which was discussed first. The former type involves modality, whereas the latter involves the combination of two chords built on different roots.

The polychordal nature of the symphony is affirmed in the closing measures, where an E-major triad is superimposed on a D-minor triad.

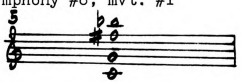
EXAMPLE 3.10) Symphony #5



The Sixth Symphony incorporates more dissonance in its vertical structures than previous works. Although emphasis is placed upon tonal intervals such as the perfect fourth and fifth, a considerably larger number of tritones appears along with minor seconds and major sevenths.

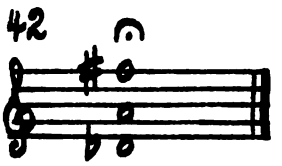
An example of the type of sonorities mentioned above occurs in the opening measures of the symphony.

EXAMPLE 3.11) Symphony #6, mvt. #1



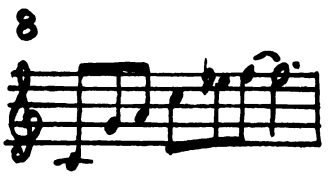
The movement ends on a minor triad.

EXAMPLE 3.12) Symphony #6, mvt. #1



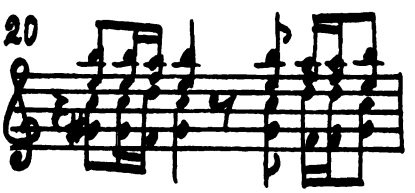
The motive which begins the second movement is an arpeggiated form of the original motive.

EXAMPLE 3.13) Symphony #6, mvt. #2



Following the initial contrapuntal section of this movement, a rhythmic but nevertheless chordal section begins which involves alternating C-augmented-major-seventh and D-minor chords.

EXAMPLE 3.14) Symphony #6, mvt. #2

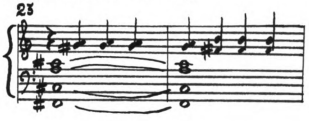


The chord succession beginning in the fifth measure of the third movement contains chords with added notes.

Measure:	#5	6	7	8	9	10	11
	e^{+2}	-	C^{6}	-	e^{+6}	a^{6}_{4}	B^{6}

The following example also contains chords with added tones.

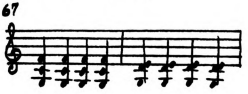
EXAMPLE 3.15) Symphony #6, mvt. #3



The chord in example 3.15 is an F#-minor chord with an added second.

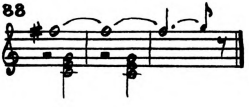
Quartal structures alternate with "$\frac{6}{5}$"-type chords, providing an accompaniment pattern near the end of the movement.

EXAMPLE 3.16) Symphony #6, mvt. #3



The final chord in this movement is a C-major chord with an added augmented fourth. The F# resolves up to the fifth of the chord only after the chord itself has ceased sounding in the strings.

EXAMPLE 3.17) Symphony #6, mvt. #3



The final three movements of the symphony conform harmonically to the types of chordal structures and treatment of dissonance that are found in the three movements previously discussed.

* * * * * * * * * * *

The movements of the six symphonies, and the symphonies themselves, are tightly knit compositions relying heavily upon the return of thematic material for their cohesiveness. Indeed, the number of times a theme returns and where it returns may determine its importance more often than the way in which it appears in its original statement.

Accordingly, the kinds of formal structures preferred by Hanson are those which can accommodate frequent return of themes, such as Sonata and Rondo forms. They are treated in a freer manner and do not include the key relationships found in music of the common practice period.

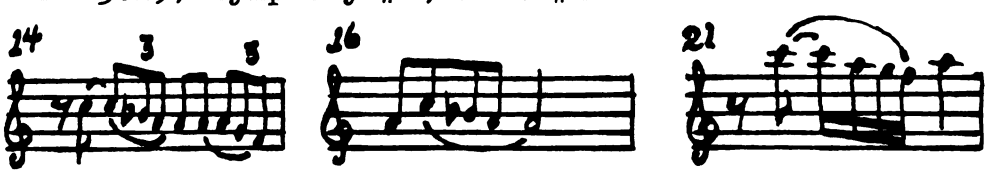
Several movements which embody the sonata form include the second movement of the First Symphony, which has the following form.

Measures 1-10: The introduction is based on this motive.

EXAMPLE 3.18) Symphony #1, mvt. #2

Measures 11-22: The first-theme area is dominated by the following themes or motives.

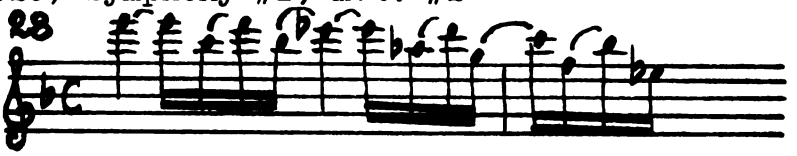
EXAMPLE 3.19) Symphony #1, mvt. #2



Measures 23-27: A link

Measures 28-46: The "development" section is based on sequential treatment of thematic material and a new theme.

EXAMPLE 3.20) Symphony #1, mvt. #2

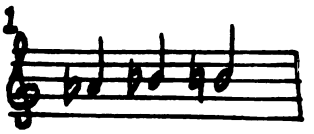


Measures 47-72: An extended recapitulation of material from the first-theme area and the new theme from the development. Measures 73-78: A coda based on the first theme and the new theme mentioned above.

The first movement of the Second Symphony is also in Sonata form.

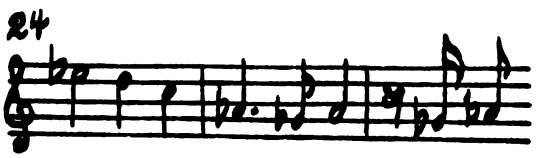
Measures 1-21: An introduction based on the motive.

EXAMPLE 3.21) Symphony #2, mvt. #1



Measures 22-44: First theme

EXAMPLE 3.22) Symphony #2, mvt. #1



Measures 45-98: Transitional material leading to

Measures 99-119: Second-theme area

EXAMPLE 3.23) Symphony #2, mvt. #1

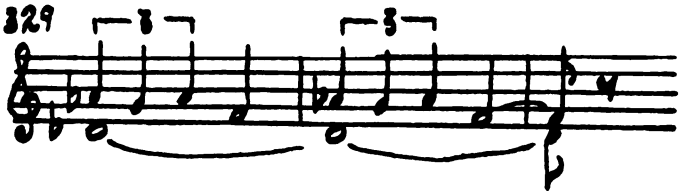
Measures 120-136: Second transitional section to

Measures 137-222: Development section

Measures 223-324: Recapitulation

Measures 325-333: Coda based on the accompaniment from Measures 21-29 over a D^{b} pedal in the basses.

EXAMPLE 3.24) Symphony #2, mvt. #1



The Fifth Symphony is a single-movement divided into seven sections preceded by an introduction and ending with a coda.

Measures 1-12: The introduction exposes the intervals upon which the piece is based.

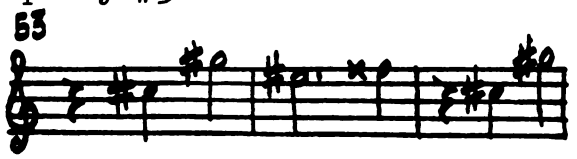
EXAMPLE 3.25) Symphony #5

Measures 13-40: Section #1, involving the polychordal sonorities F# Minor-A^{b} Major, F Minor-C Major and B^{b} Major -C Major. Measures 41-52: Transition using the intervals of a minor second, major second and minor third.

EXAMPLE 3.26) Symphony #5

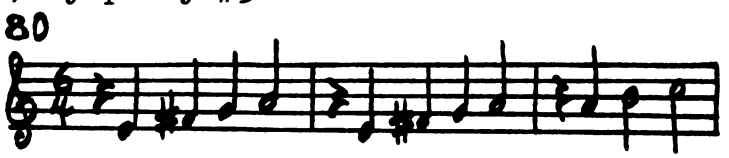
Measures 53-79: Section #2, based on a triad outline.

EXAMPLE 3.27) Symphony #5



Measures 80-108: Section #3, utilizing modal resources.

EXAMPLE 3.28) Symphony #5

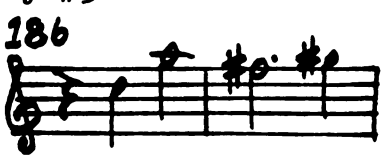


Measures 109-185: Section #4, also involving modal material and containing two main themes.

EXAMPLE 3.29) Symphony #5

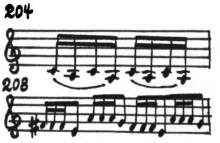
Measures 186-203: Section #5, a return of material based on a triad outline.

EXAMPLE 3.30) Symphony #5



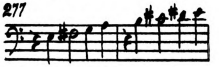
Measures 204-276: Section #6, in which ostinato patterns consisting primarily of major seconds and minor thirds predominate.

EXAMPLE 3.31) Symphony #5



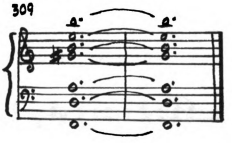
Measures 277-302: Section #7, containing modal material very similar to that which appeared in section #3.

EXAMPLE 3.32) Symphony #5



Measures 303-310: The coda, emphasizing E Major and D Minor.

EXAMPLE 3.33) Symphony #5



The Sixth Symphony has six movements, each one involving a variation of the motive found in the first two measures. Several of the shorter movements are one-part forms, usually with more than one thematic unit. The first movement is one such form.

Following a short introduction which exposes the motivic material, triadic outlines become prominent, alternating later in the movement with stepwise motion. The amount of contrasting material does not detract from the pre-eminence of the triad.

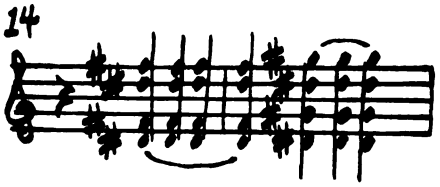
The third movement, however, is clearly more sectionalized than the first.

Measures 1-13: The first section is based on this following motive.

EXAMPLE 3.34) Symphony #6, mvt. #3

Measures 14-40: Section #2 begins with an accompaniment of repeated chords;

EXAMPLE 3.35) Symphony #6, mvt. #3

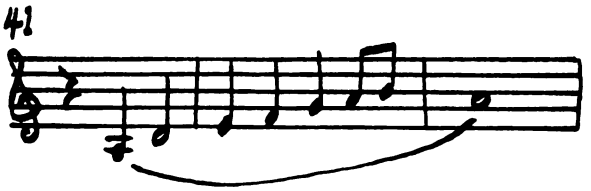


and includes the following theme.

EXAMPLE 3.36) Symphony #6, mvt. #3

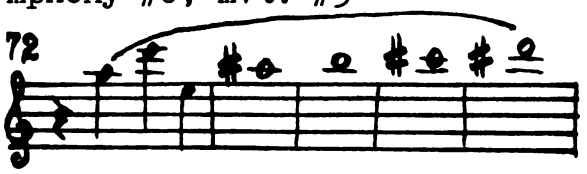
Measures 41-52: Section #3 continues the repeated-chord accompaniment, but with quartal harmony in the place of the tertian chords. The theme shown below dominates this section.

EXAMPLE 3.37) Symphony #6, mvt. #3



Measures 53-76: Section #4 involves the repeated-chord accompaniment of quartal sonorities, with a variant of the theme from section #2.

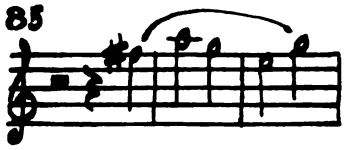
EXAMPLE 3.38) Symphony #6, mvt. #3



Measures 73-81: Section #5 contains the return of the theme from section #1. This section overlaps with the section preceding it.

Measures 82-90: The coda is based on the following motive.

EXAMPLE 3.39) Symphony #6, mvt. #3



The return factor in Hanson's style is not limited to themes or groups of themes within a movement. There are several cases in which thematic material is transferred from one movement to another, and in which entire movements appear more than once in a symphony, most often as first and last movements.

An example of the above treatment is found in the First Symphony. It has three movements which are defined and marked with numbers; however, the first movement returns in the middle of the third movement to complete the cycle. In actuality, then, the First Symphony has four movements, the first and last being the same.

C H A P T E R F O U R

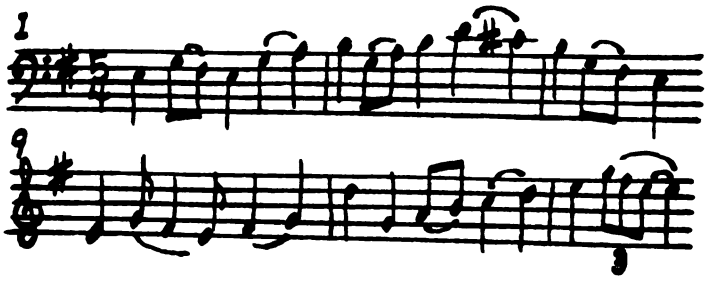
THEMATIC DEVELOPMENT

Thematic development occurs in these works in a number of ways, including the use of motivic fragmentation, canon, inversion, retrograde, rhythmic variation, augmentation, diminution, intervallic expansion and contraction, and other contrapuntal devices such as invertible counterpoint.

Even though Hanson uses certain developmental methods in a more or less traditional way, many of the aforementioned devices are combined and used to transform themes, both within single movements and across the boundaries of movements within a symphony. The thematic material in these works is constantly molded and reworked, disappearing and reappearing in new guises, but always recognizable as the transformation of what has come before.

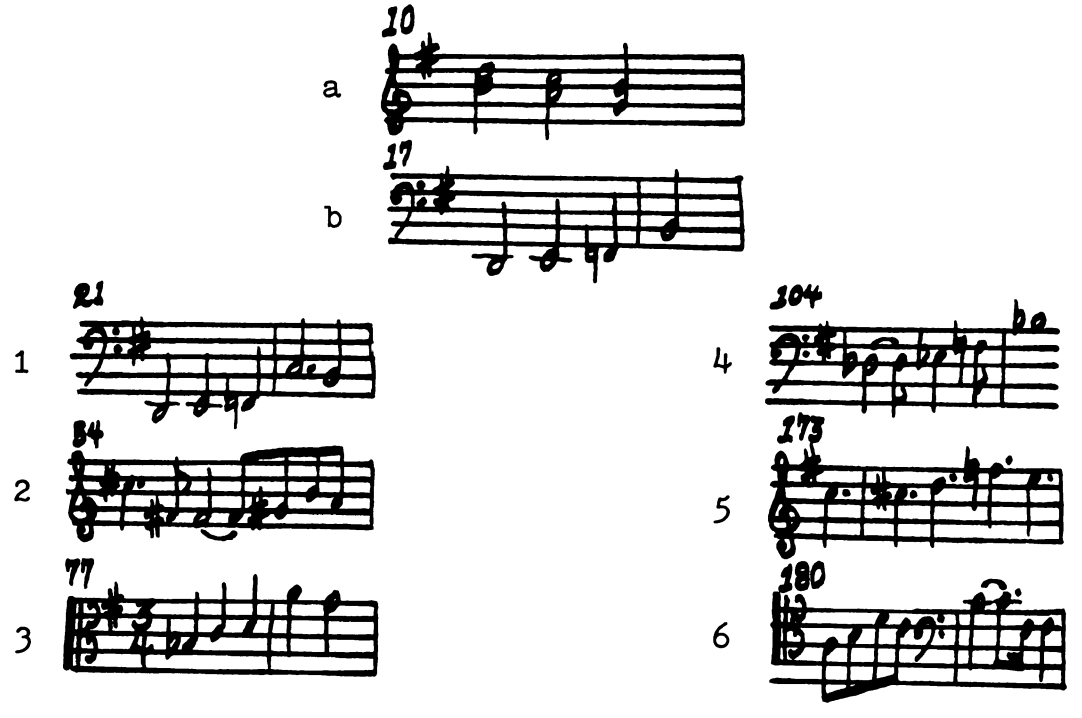
An example of rhythmic variation occurs in the first movement of the First Symphony, where the opening motive in the low strings is restated, in part, five measures later, again in 5/4 meter, but with syncopation.

EXAMPLE 4.1) Symphony #1, mvt. #1



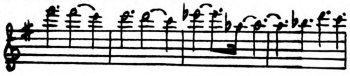
The following motive which appears along with the syncopated version of the opening theme, also undergoes a great deal of transformational activity throughout the course of the movement.

EXAMPLE 4.2) Symphony #1, mvt. #1



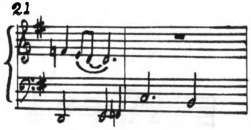
The final transformation occurs when the last variant of the motive is added to the end of the original form, as shown in the following example.

EXAMPLE 4.3) Symphony #1, mvt. #1



This material, especially the inverted form, shown in example 4.2, reappears constantly throughout the first movement. On several occasions, two forms of the motive occur simultaneously.

EXAMPLE 4.4) Symphony #1, mvt. #1

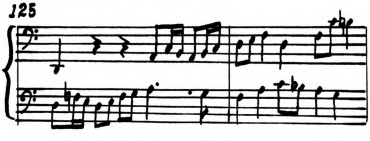


The form of the motive labelled "5" is transferred to the second movement and becomes the basis of the introduction and first theme.

EXAMPLE 4.5) Symphony #1, mvt. #2

Diminution and imitation are used in conjunction with the first theme of the First Symphony.

EXAMPLE 4.6) Symphony #1, mvt. #1

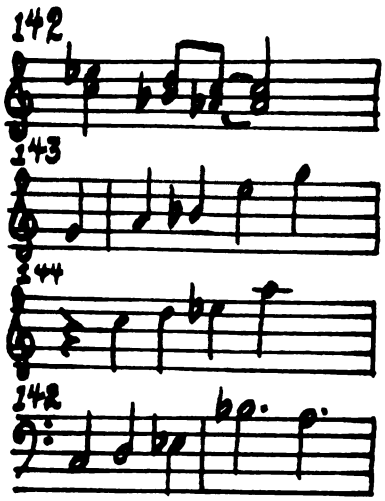


These occur simultaneously with the motive in its original form played by the horns, trumpets and trombones.

EXAMPLE 4.7) Symphony #1, mvt. #1

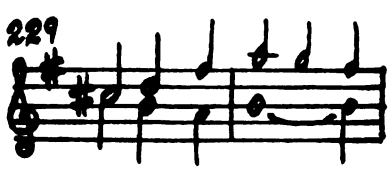
The inverted form of the "b" motive enters in the celli and basses, and is immediately followed by an aggregation of four different forms of the "b" motive from example 4.2.

EXAMPLE 4.8) Symphony #1, mvt. #1



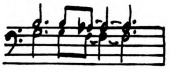
The first movement ends with the juxtaposition of the original (descending) form of the "b" motive and the inverted form.

EXAMPLE 4.9) Symphony #1, mvt. #1



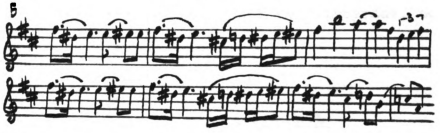
This is followed by another variant of the motive.

EXAMPLE 4.10) Symphony #1, mvt. #1



The third movement begins with a theme which incorporates a motive taken from an incidental passage in the first movement.

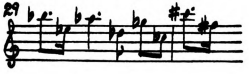
EXAMPLE 4.11) Symphony #1, mvt. #3



Themes and motives may appear in more than one movement through the use of cyclic treatment. In many cases transformation of the thematic material through one of the methods noted at the beginning of this chapter accompanies its transfer.

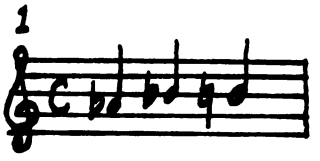
An example of the type of transformational technique mentioned above appears in the third movement: The pitch-pattern of the falling-fourth and rising-fifth motive shown in example 2.30 is combined with the rhythm of the motive shown in example 2.29.

EXAMPLE 4.12) Symphony #1, mvt. #3



The Second Symphony contains many examples of transformational activity. The opening motive

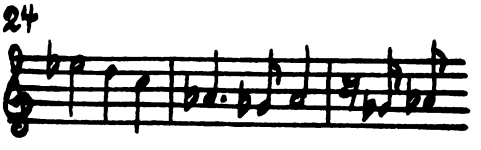
EXAMPLE 4.13) Symphony #2, mvt. #1



forms the basis for most of the melodic material in the entire work.

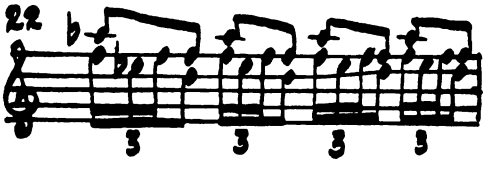
The first theme to be derived from that motive following the introduction uses it in retrograde, both melodically and rhythmically.

EXAMPLE 4.14) Symphony #2, mvt. #1



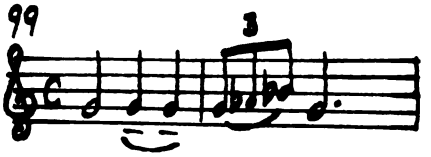
However, the accompaniment which begins two measures before the entrance of this theme, is also derived from the original motive. The motive encompasses a minor third, which appears in measure 22 in descending form, and the triplet-sixteenth and eighth note pattern which starts a measure later is the original motive inverted, with a single pitch interpolated in the pattern.

EXAMPLE 4.15) Symphony #2, mvt. #1



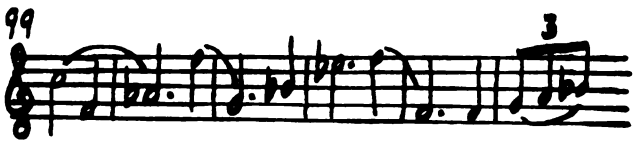
The Lento theme in the violins is related to the original motive by a process of retrograde inversion.

EXAMPLE 4.16) Symphony #2, mvt. #1



The countertheme, while for the most part independent of influence from the first motive, does incorporate the rising whole step followed by a half step pattern in its sixth measure.

EXAMPLE 4.17) Symphony #2, mvt. #1



The original motive appears in retrograde with augmented note values.

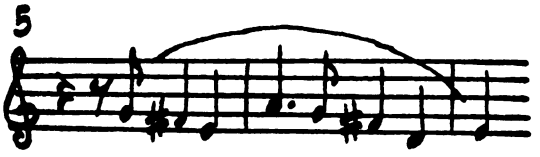
EXAMPLE 4.18) Symphony #2, mvt. #1

The movement ends with two statements of an augmented version of the triplet-sixteenth and eighth-note pattern as seen in example 4.15.

EXAMPLE 4.19) Symphony #2, mvt. #1

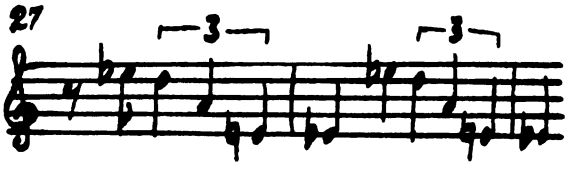
The solo horn melody in the fifth measure of the second movement begins with the retrograde form of the original motive.

EXAMPLE 4.20) Symphony #2, mvt. #2



A pattern which appears frequently in the first movement, especially at the end of the first theme that enters in the horns, has the following shape.

EXAMPLE 4.21) Symphony #2, mvt. #1



In the second movement it occurs with a slight alteration, in the retrograde form, accompanied by the first entry in this movement of the original motive.

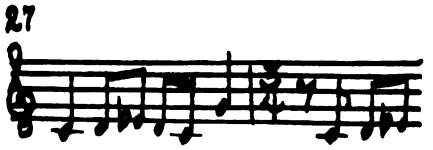
EXAMPLE 4.22) Symphony #2, mvt. #2

The third movement begins with the triplet-sixteenth and eighth-note pattern (example 4.15).

EXAMPLE 4.23) Symphony #2, mvt. #3

Hanson now combines the original motive with its retrograde form and attaches that to the leap of a fifth from the first movement to form a completely new, yet derivative, theme.

EXAMPLE 4.24) Symphony #2, mvt. #3



Then, he extends the final leap when the theme repeats.

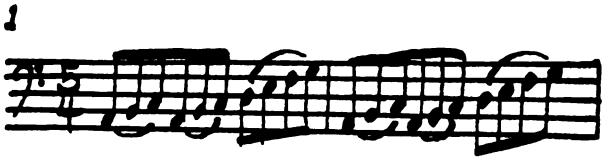
EXAMPLE 4.25) Symphony #2, mvt. #3

The retrograde form of the original motive is used as an ostinato accompaniment.

EXAMPLE 4.26) Symphony #2, mvt. #3

The first theme of the Third Symphony implies the minor mode and involves sequence.

EXAMPLE 4.27) Symphony #3, mvt. #1



This theme (example 4.27) undergoes a change of meter and

an alteration of the ending in a subsequent entry.

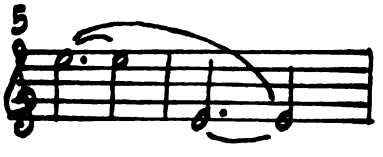
EXAMPLE 4.28) Symphony #3, mvt. #1

In a third statement, it is lengthened and altered in note values.

EXAMPLE 4.29) Symphony #3, mvt. #1

Near the beginning of the symphony a descending octave leap occurs in the horns.

EXAMPLE 4.30) Symphony #3, mvt. #1



Later, this is reduced to a fifth.

EXAMPLE 4.31) Symphony #3, mvt. #1

The second movement begins with both descending and ascending leaps in the flutes and clarinets.

EXAMPLE 4.32) Symphony #3, mvt. #2

These leaps become alternating octaves in parallel thirds.

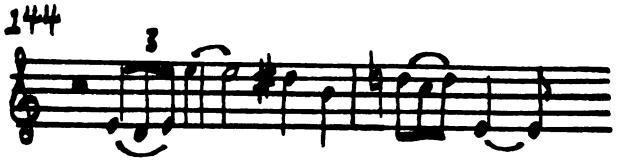
EXAMPLE 4.33) Symphony #3, mvt. #2

The Fourth Symphony opens with a technique as yet unseen in the three previous works, that of the use of a "motto theme" or motive, which incorporates an octave leap from a grace note up to the primary tone.

EXAMPLE 4.34) Symphony #4, mvt. #1

This pattern occurs near the end of the movement in the strings, but disguised in a triplet figure, rather than as a grace note.

EXAMPLE 4.35) Symphony #4, mvt. #1



Shortly thereafter, it occurs in retrograde in full orchestral tutti.

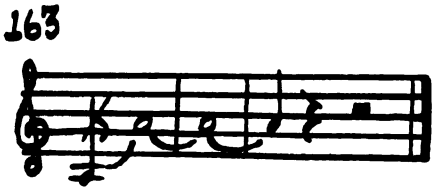
EXAMPLE 4.36) Symphony #4, mvt. #1

The pattern appears again at the outset of the following theme, this time as a grace note;

EXAMPLE 4.37) Symphony #4, mvt. #1

and finally, at the very end of the movement.

EXAMPLE 4.38) Symphony #4, mvt. #1

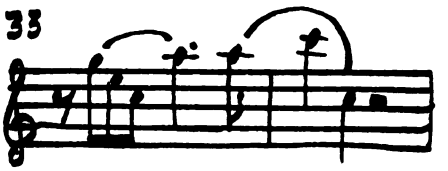


The second movement also begins with this figure;

EXAMPLE 4.39) Symphony #4, mvt. #2

and again it is repeated in retrograde.

EXAMPLE 4.40) Symphony #4, mvt. #2

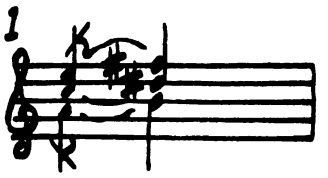


Like the first, this movement ends with the motto.

EXAMPLE 4.41) Symphony #4, mvt. #2

In the first two movements, the motto appeared alone. The third movement begins with the motto varied slightly by intervallic contraction, in a chordal structure.

EXAMPLE 4.42) Symphony #4, mvt. #3



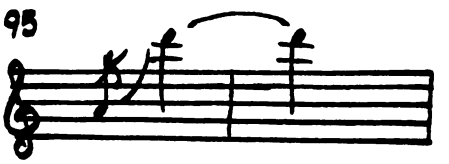
Also unlike in the other movements, the pattern which appeared in example 4.42, is repeated twice with increased instrumentation the last time.

At this point, the motto theme is incorporated into several other themes, first appearing as an octave leap.

EXAMPLE 4.43) Symphony #4, mvt. #3

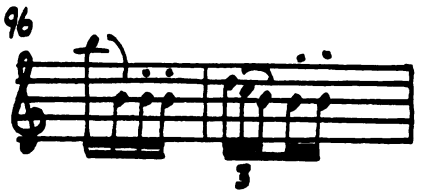
The size of the leap is expanded to an octave and a fourth.

EXAMPLE 4.44) Symphony #4, mvt. #3



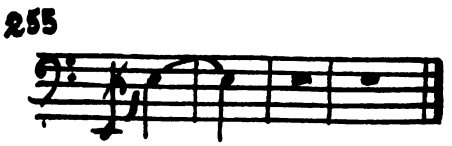
The leap also occurs in a sixteenth-note pattern.

EXAMPLE 4.45) Symphony #4, mvt. #3



Again, as in the previous movements, the motto theme appears in the final measures.

EXAMPLE 4.46) Symphony #4, mvt. #3

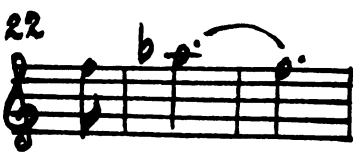


The fourth movement, while not beginning with the motto, does employ an altered version of it in the metrical scheme.

EXAMPLE 4.47) Symphony #4, mvt. #4

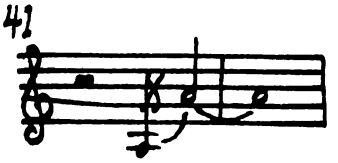
This is followed by a form of it in intervallic contraction.

EXAMPLE 4.48) Symphony #4, mvt. #4



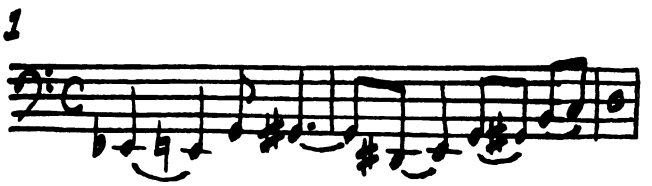
Later in the movement the motto returns in its original form.

EXAMPLE 4.49) Symphony #4, mvt. #4



The Fifth Symphony contains a great many themes based upon intervals found in the pitch pattern of the opening measures of the first movement. Those intervals are the half step, whole step, minor third, perfect fourth and perfect fifth.

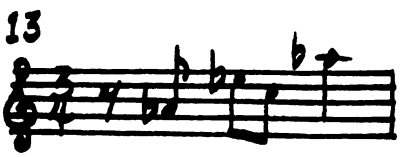
EXAMPLE 4.50) Symphony #5



A sixth interval, the major third, while not occurring as an interval in the opening theme, is implied. Note the first and third beats of the first measure: E-flat up to G. The importance of this bimodal tendency (E to G, E to G-sharp as in measure 1), will be explored more fully in the chapter concerning harmony.

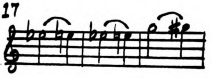
The pattern appearing in the thirteenth measure of the piece combines the perfect fifth and minor third along with the inversion of the major third.

EXAMPLE 4.51) Symphony #5



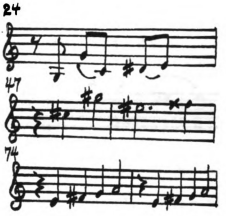
The half step is exploited in the motive which appears in measure 17.

EXAMPLE 4.52) Symphony #5



The minor second, third and perfect fifth are used in the following examples in arrangements different from the original.

EXAMPLE 4.53) Symphony #5



The pattern of intervals in measure 102 and subsequent measures conforms both to the restrictions of the intervals in the opening measures and to a modal arrangement.

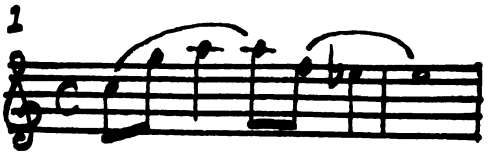
EXAMPLE 4.54) Symphony #5

The piece ends with chordal treatment emphasizing the melodic major third.

EXAMPLE 4.55) Symphony #5

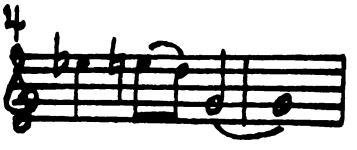
In the second chapter it was established that the pattern of pitches that appears in the first two measures of the Sixth Symphony forms the basis for much of the thematic material to follow. That pattern is as follows.

EXAMPLE 4.56) Symphony #6, mvt. #1



From this group of pitches can be extracted the intervals of: The major second, minor third, major third, tritone, perfect fourth, perfect fifth and major sixth. The half step is introduced in the fourth measure.

EXAMPLE 4.57) Symphony #6, mvt. #1



The rising fifth followed by a rising second is the part of the opening motive which is developed most throughout the work.

Following the introductory section, a transitional passage occurs which utilizes an arpeggiated minor triad and an augmented triad.

EXAMPLE 4.58) Symphony #6, mvt. #1

After the transition, a short section begins which exploits whole and half steps;

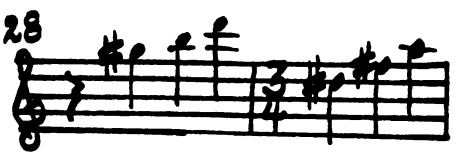
EXAMPLE 4.59) Symphony #6, mvt. #1

and a major-augmented succession of triads.

EXAMPLE 4.60) Symphony #6, mvt. #1

This recurs in augmented note values;

EXAMPLE 4.61) Symphony #6, mvt. #1

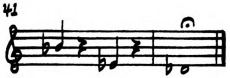


and is followed closely by the original pitch pattern.

EXAMPLE 4.62) Symphony #6, mvt. #1

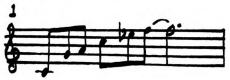
The example shown above ends the movement in a retrograde pattern.

EXAMPLE 4.63) Symphony #6, mvt. #1



The second movement uses the pitches as before, but in an exclusively ascending fashion.

EXAMPLE 4.64) Symphony #6, mvt. #2

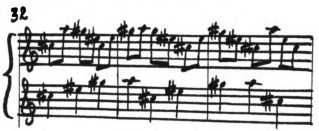


The above figure dominates the first section of this movement. The second section begins with an ostinato derived from the major second.

EXAMPLE 4.65) Symphony #6, mvt. #2

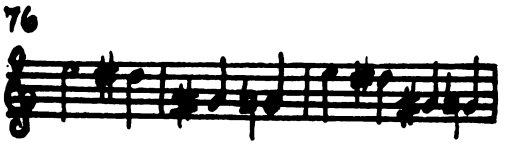
This leads to the presentation of the same theme in two different forms simultaneously.

EXAMPLE 4.66) Symphony #6, mvt. #2



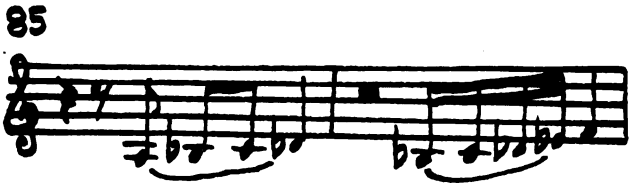
The half step and perfect fifth are used in combination;

EXAMPLE 4.67) Symphony #6, mvt. #2



and then minor seconds and thirds.

EXAMPLE 4.68) Symphony #6, mvt. #2



A derivative theme appears which contains all of the intervals from the original motive.

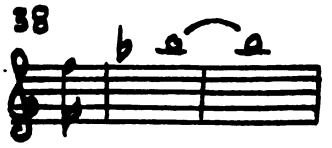
EXAMPLE 4.69) Symphony #6, mvt. #2

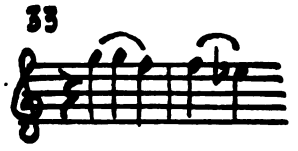
The third movement begins with a pattern very similar to the original, with the first interval contracted to a fourth.

EXAMPLE 4.70) Symphony #6, mvt. #3

The intervals utilized most frequently in this movement are the fourth:

EXAMPLE 4.71) Symphony #6, mvt. #3

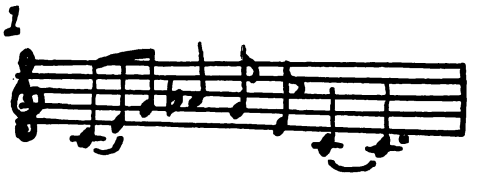




major second: and fifth.

The fourth movement begins with the pattern of intervals as seen in example 4.66.

EXAMPLE 4.72) Symphony #6, mvt. #4



Later, a figure comprising minor and major seconds and minor thirds appears.

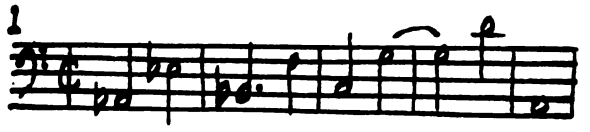
EXAMPLE 4.73) Symphony #6, mvt. #4

The two intervals which open the symphony return to dominate a section of the movement.

EXAMPLE 4.74) Symphony #6, mvt. #4

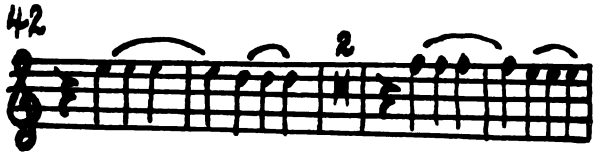
The fifth movement is divided into two main sections, the first based upon the interval of a fifth.

EXAMPLE 4.75) Symphony #6, mvt. #5



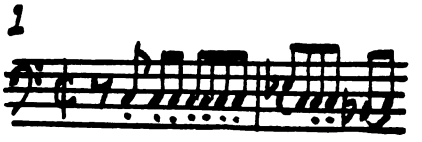
The second is based upon whole and half steps and a minor third.

EXAMPLE 4.76) Symphony #6, mvt. #5

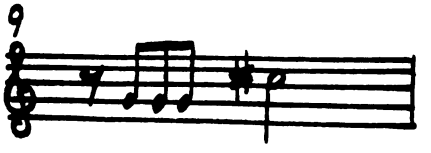


The sixth movement develops four major thematic units: The first, an ostinato pattern involving the minor third and major second;

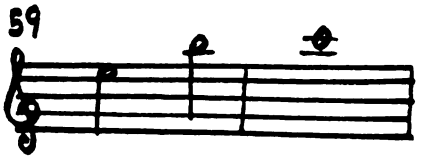
EXAMPLE 4.77) Symphony #6, mvt. #6



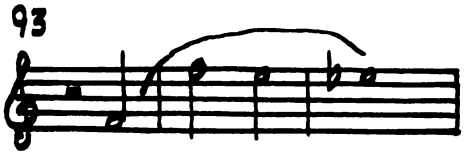
second, the tritone;



third, the original motive consisting of a perfect fifth and major second (or minor second);



and fourth, the melodic pattern made up of descending minor seconds preceded by an octave leap.



The symphony ends as it began, using the opening pitch pattern in the following way.

EXAMPLE 4.78) Symphony #6, mvt. #6

B I B L I O G R A P H Y

B I B L I O G R A P H Y

Hanson, Howard H., Symphony No. 1 in E Minor (Nordic). New York. 1929.

_____ , Symphony No. 2 (Romantic). Rochester: Eastman School of Music. 1932.

_____ , Symphony No. 3 Rochester: Eastman School of Music. 1941.

_____ , Symphony No. 4 Rochester: Eastman School of Music. 1945.

_____ , Symphony No. 5 (Sinfonia Sacra) Rochester: Eastman School of Music. 1955.

_____ , Symphony No. 6 New York: Carl Fischer, Inc. 1968.

Tuthill, Burnet C., "Howard Hanson" (article in the Musical Quarterly of April, 1936, Volume XXII, No. 2).

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