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A Study of Aaron Copland and Ralph Vaughan Williams Through Analysis of Copland's "In the Beginning", and Vaughan Williams' "Sancta Civitas"

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A STUDY OF AARON COPLAND AND RALPH VAUGHAN WILLIAMS THROUGH ANALYSES OF COPLAND'S *IN THE BEGINNING*, AND VAUGHAN WILLIAMS' *SANCTA CIVITAS*

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A STUDY OF AARON COPLAND AND RALPH VAUGHAN WILLIAMS THROUGH ANALYSES OF COPLAND'S *IN THE BEGINNING*, AND VAUGHAN WILLIAMS' *SANCTA CIVITAS*

Major Professor

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CHAPTER I

INTRODUCTION

I. BACKGROUND OF THE STUDY

The rate of change today, socially and culturally, has been speeded up to a much faster pace. Life demands powers of adjustment in order to keep up with the changes. Music has constantly changed through the centuries.

> At three points in the history of music--as it happens, they were equally distant from each other--the forces of change were so much in the ascendant that the word new became a battle cry. Around the year 1300 progressive composers were referred to as modern and the art designated as ars nova, 'New Art.' The breakthrough of this modernism produced new rhythmic and harmonic principles as well as basic reforms in notation. The year 1600 is another such landmark. The contemporaries of Monteverdi raised the banner of le nuove musiche, 'The New Music,' expressive melody and the dramatic concept of opera challenged the tradition of religious choral music. Similarly, around 1900 there emerged the New Music, with an explosiveness that gave rise to many a bitter battle.[1]

New styles and techniques of composition often come from older styles. The new styles retain certain characteristics of the older ones. Sometimes the new may seem to be destroying the old, but when the newness wears off, it seems to be a continuation of the past. In the early nineteen hundreds, college professors of music and other musicians became violent when they heard the New Music.

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[1]Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961), p. 3.

However, the techniques and procedures once regarded as startling to musicians have become part of their accepted vocabulary of musical art. Music that bewildered and jarred music educators of fifty years ago is today heard with much more understanding and with every evidence of pleasure.

Contrary to the fact that musicians are beginning to accept contemporary music as an art is the fact that this "new" music is still almost entirely unknown to the majority of the general public. It is a strange phenomenon in the modern world, that modern music has so few supporters among the general public. Yet, people who insist upon having the most recent model automobile, television, refrigerator, and air-conditioner; who fly in the fastest jet airliners; who are vitally interested in the outer space program, insist strongly upon hearing again and again the music of by-gone generations. If these people do hear a piece of 'New Music', they dismiss it as being 'not music but noise,' and put on a record of Tchaikovsky's Fifth.[2]

This strange contradictory phenomenon has not always existed. Monteverdi, Haydn, and Mozart wrote music that was accepted immediately. The people in those days wanted new music exclusively. Old music was soon forgotten.[3]

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[2]Enzo Valenti Ferro, "Modern Music In A Modern World," Musical America, 82 (October, 1962), 5.

[3]Ibid.

"When the New Music was first heard, people asked why composers could not go on writing like Tchaikovsky or Puccini.... Art, as an integral part of life has to change just as life itself changes."[4] The culture of today and fast pace of living, out of necessity, requires the composers to compose in the new style of writing.

> The sine qua non of musical understanding is musical listening. It is impossible to learn to listen to music solely by reading about it. Words about music can have meaning only when the reader knows the sound of the music being discussed....All music consists of a succession of phrases which can be arranged in an infinite variety of larger groups.[5]

Melody is the element of music that most affects the public. A melody is a succession of tones which forms a pattern that the mind can grasp. This means that if a melodic pattern is heard often enough, it will begin to make a pattern that the mind can remember.[6] General notions of music are still so shaped and conditioned by the past century, which is most familiar to the society of today, that people tend to think of its essential qualities as qualities essential to all music.

> Contemporary composers do not emulate either the formal beauty of classical melody or the lyric expansiveness of the romantics. They range far afield for models, from the plasticity of Gregorian Chant, the

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[4] Ibid., p. 5.

[5] Allen P. Britton, "Listening to Unfamiliar Music," N. E. A. Journal, 51 (November, 1962), p. 38.

[6] Machlis, op. cit., p. 17.

> subtle irregularities of medieval and renaissance music, to the luxuriance of Bach's melodic line.... The contemporary composer is not inclined to shape his melody to standardized patterns of four or eight bars. He states a thing once, rather than two or three times. His aim is a finely molded, sensitive line packed with thought and feeling, which will function at maximum intensity as it follows the rise and fall of the musical impulse. Such a melody makes greater demands upon us than did the old. It requires alertness of mind and unflagging attention on the part of the listener, for its clipped phrases do not yield their meaning readily.[7]

Basically, new music has the same elements as older music. It has form, melody, rhythm, and harmony. However, each of these elements has been enriched and extended. The pace of modern living "calls for a music that is more matter-of-fact, more concise--and especially, less patently emotional."[8]

Music of the contemporary period is made up of several different styles and techniques of composition. Impressionism was the first new style used, with Claude Debussy, Maurice Ravel, and Frederick Delius as its leading exponents. Neo-Classicism came next with Igor Stravinsky, Bela Bartok, and Paul Hindemith as its leaders.

In the 1920's a group of six composers emerged in Paris, France. They were called the Les Six by their contemporaries.

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[7]Machlis, op. cit., pp. 17-18.

[8]Aaron Copland, Our New Music (New York: McGraw-Hill Book Company, Inc., 1941), p. 4.

These six composers were Darius Milhaud, Arthur Honegger, Louis Durey, Georges Auric, Francis Poulenc, and Germaine Tailleferre. These composers rebelled against impressionism.

Other groups of composers in the contemporary period are the Classicists, Nationalists, New Romantics, and the Twelve-Tone composers. The Twelve-Tone School, started by Arnold Schoenberg, has had a great influence on contemporary music.

This great upheaval in music is a little too close to pass final judgement on it. Since World War I, contemporary music has made great strides forward. "What at first appeared to be a violent revolution was in reality a necessary evolution."[9]

Contemporary music has had more criticism and misunderstanding than music from any other period. The people of the baroque and classical periods wanted new music exclusively, so the composers supplied the music. Today's society ignors its own composers. Fifty years after a premier performance of a contemporary masterpiece, the general public still does not accept it. These are problems that face American music today.

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[9]Machlis, op. cit., p. 4.

The two composers, Aaron Copland and Ralph Vaughan Williams, are representative composers of music in the modern idiom. The choral works by these two composers to be analyzed were selected in preference to the composer's orchestral compositions because choral work is the researcher's primary interest in teaching.

> It has been Aaron Copland's preoccupation, for the better part of four decades, to express 'the deepest reactions of the American consciousness to the American scene.' Composer, teacher, writer on musical topics, and organizer of musical events, he is one of the most important figures of the contemporary American school.[10]

"Copland is today one of the most performed of American composers, and he is undoubtedly one of the most important of them."[11]

In The Beginning, written in 1947, was Copland's first vocal work for mixed chorus. It was written with a style of freshness and invention that marks his maturity in composing.

The most important figure among the English composers was Ralph Vaughan Williams. He was a Nationalist, and was influential in the folksong revival of the contemporary period.

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[10]Machlis, op. cit., p. 3.

[11]John Tasker Howard, Our American Music (New York: Thomas Y. Crowell Company, 1954), p. 515.

"Sancta Civitas is the only work in Vaughan Williams' large output which can with any accuracy be described as a Biblical oratorio."[12] Its text comes from the Book of Revelation and its preface is a quotation from Plato.

II. THE PROBLEM

The problem of this study is to analyze a significant choral work of two modern composers to determine the compositional techniques and styles as they apply to textual and musical content. The works which are analyzed are Aaron Copland's In The Beginning, and Ralph Vaughan Williams' Sancta Civitas.

III. THE SIGNIFICANCE

Through this study, the readers should become better acquainted with contemporary and modern musical styles and techniques, and should better understand the two compositions, In The Beginning by Aaron Copland, and Sancta Civitas by Ralph Vaughan Williams.

IV. LIMITATIONS

This study is limited to the close study of the two composers, Aaron Copland and Ralph Vaughan Williams, and to

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[12] Frank Howes, The Music of Ralph Vaughan Williams (New York: Oxford University Press, 1954), p. 150.

the analysis of the two compositions listed in the statement of the problem.

V. DEFINITIONS

Analytical techniques. Analytical techniques is to be understood as the analysis or examination of the musical styles and compositional techniques used by a composer in writing his compositions.

Textual. Textual is to be understood as the words in the choral works which are analyzed.

Musical content. Musical content is to be understood as the harmonies, rhythms, melodies, and modes in which the compositions to be analyzed are written.

Modern music. Modern music is to be understood as the "new" music, or music written by composers who employ the twentieth century compositional techniques in their works. Modern music sometimes includes works and some stylistic features from the late nineteenth century.

Contemporary music. Contemporary music is to be understood as music which is written by composers who are living today.

VI. DEFINITIONS OF TWENTIETH CENTURY MUSICAL TERMS

Atonality is the systematic avoidance of the keynote and the dominant. In atonal melodies the basic tonal

intervals of the octave and the fifth are reduced by a semitone, the octave to a major seventh, and the fifth to an augmented fourth. The differential interval, the perfect fourth, plays an important role in atonality, in quartal melodic progressions. Theoretically, it is questionable whether atonality is actually possible, since any combination of sounds can be referred to a fundamental root. However, Grout believes that:

> The effect of atonality results from progressions in which the fundamentals are so difficult to define, or are obscured by such complex dissonances, or change so rapidly, or succeed one another in a manner so unlike that of traditional harmony, that the ear is unable to grasp the tonal relationships that may exist.[13]

Bitonality is the simultaneous use of two keys. This technique has become a most effective procedure in contemporary music.

Cross relationship or false relation denotes a chromatic contradiction between two notes of the same chord, or a chromatic contradiction of like character in two adjacent chords. This chromatic alteration should take place in another part, usually at another pitch.

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[13]Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, Inc., 1960), p. 647.

Dadaism--The primary intent of Dadaism is to destroy values and create a vacuum for a spontaneous generation of any form of human activity that could not be called art. It proclaims machine art, but the machine is a grotesque symbol. It is opposed to Impressionism because of its poetic spirit. Dadaism is nearest Futurism but does not have the idea of building a new world. The term "Dada" was first printed on February 26, 1916.

Dissonant Counterpoint--Composers began to use polyharmony in the service of the "new" counterpoint by using successions of chords as the earlier composers used single lines of melody. Dissonant counterpoint is used to make the several lines stand out from one another.

Duo-decuple scale is a scale of twelve notes with equal status. Even though the notes are the same as a chromatic scale, this designation is more precise because the duo-decuple scale does not imply altered or secondary tones. It provides a maximum of freedom in melodic construction and eliminates the unifying element of selective scales. It reduces the organizing force of tonality.

Dynamism is a technique used by composers to produce an effect of movement or progression.

Expressionism is guided exclusively by inner soul-events. It is utopian, introspective, metaphysical. It rejects modality, tonality, and polytonality. The melody is away from the tonic, in fourths and fifths rather than in thirds. Expressionism is opposite to impressionism.

> This construction serves as a starting point first for vague atonality, then for the conscious and logical twelve-tone method....Expressionism is a differentiating movement. Thus in instrumentation, it individualizes each instrument, bringing to light the subtlest points of orchestral color. In rhythm, Expressionism tends toward polymetric construction, asymmetry, extreme shortness of musical phrase.[14]

Les Six was a group of six French composers for which Satie was called the godfather. This group rebelled against the nineteenth-century music and also against Debussyan impressionism. They were devotees of American jazz and the Parisian music hall. They favored the bright earthly approach to art that accorded with the temper of the time. They loved sophistication and wit, but hated pathos and passion. This music was fresh and charming.

Futurism, theoretically, is aimed to destroy all accepted forms in favor of a future music made according to an imagined law of machine-like perfection. Actually, it is

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[14]Nicolas Slonminsky, Music Since 1900 (New York: Colman-Ross Company Inc., 1949), pp. xvii-xviii.

a weak imitation of impressionism, with the whole-tone scale as its strong-hold.

Gebrauchsmusik is work-a-day music or functional music. This music is created to appeal to the musical masses. It originated shortly after World War I. In harmony and form, it resembles the Mozartian aspect of Neo-Classicism. Many easy pieces, composed for home playing, were written. "New music for children, spiced with dissonance, but quite easy to play, is a by-product of this music."[15]

Impressionism is of pictorial origin. In music, it combines fragments of musical phrases, inferred tonalities, suggestions of instrumental color, into a musical poem with a pictorial or programmatic title. The melodic style is characterized by Greek modes, whole-tone, and pentatonic scales.

Jazz is characterized by melodious themes, syncopated dance rhythms, and varied orchestral coloring. The melody is influenced by folk songs. "Blue" notes, the lowered third, fifth, and seventh tones of a scale, are frequently found in jazz melodies. The "blue" notes create a dissonance when played against consonant harmony. In rhythm, jazz is

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[15] Ibid., p. xviii.

made up of a steady beat and syncopation often played simultaneously.

Misplaced and shifting accents is a method of obtaining rhythmic flexibility through accenting normally unaccented portions of a measure. It is sometimes used with a pattern which does not agree with the meter. "Accents may be shifted fractions of a beat as well as full beats."[16]

Multirhythm is the change of rhythm in almost every measure. The composer uses this technique "to challenge the ear with nonsymmetrical rhythms that keep the listener on his toes."[17]

Nationalism is music with national subjects for operas and orchestral works. Folk music and patriotic songs are the basis for nationalistic music. In countries with no great or unbroken musical tradition, Nationalism flourishes. America has a great nationalistic heritage in its Indian music, negro spirituals, ragtime, blues, religious, and secular folk songs.

Neo-Classicism is a return to eighteenth-century simplicity. It is a reaction against the growing trend

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[16]Leon Dallin, Techniques of Twentieth Century Composition (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1957,), p. 111.

[17]Machlis, op. cit., p. 44.

of program music of the nineteenth century. 'Neo' means a new way of doing something that has been done before.

> In melody, Neo-Classicism makes use of larger intervals in a larger melodic compass; in harmony, it makes use of a pandiatonic extension of tonality. Contrary motion and sustaining tones replace the parallel harmonies of Impressionism. In rhythm, it preserves eighteenth century simplicity, but favors unsymmetric bar periods. In orchestration, it cultivates the harsher instruments of the orchestral palette, in opposition to pictorial instrumentation.[18]

Pandiatonicism is the "free use of all seven notes of the diatonic scale in melodic, contrapuntal and harmonic combinations, with the bass, the fifth from the bass, and the tenth from the bass determining the prevalent harmony."[19] In the lower notes, the chords are built in tertian harmony, and the higher tones in quartal harmony. The fourth from the bass is avoided, and the second, sixth, and seventh from the bass is included in cadential pandiatonic formations. In pandiatonic usage, major tonalities are frequent--C major being the favorite key.

Planing is the twentieth century counterpart of sixteenth century organum. Intervals of octaves, fifths, fourths, and thirds used in successive parallel motion are known as planing.

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[18] Slonminsky, op. cit., p. xx.

[19] Ibid., p. xxiv.

Pointillism is a compositional technique where the tones of a melody are distributed among several instruments. This creates a rapid succession of different timbres instead of one prevailing color in the melodic line. The different notes of a melody are given to different instruments, resulting in different tone-colors. The difference between tone-color and timbre become an important factor in the use of this "new" device in contemporary composition. Pointillism was first used in painting and is defined as: "A system of applying pigment, usually pure colors, in measured strokes (often merely dots) which was evolved by the French painter, George Seurat."[20]

Poly-rhythm is the simultaneous use of different rhythms within the same meter. This results in strong cross-accents.

Polytonality "is the simultaneous use of several tonalities."[21] It is seldom used throughout one composition. Polytonality results in great dissonance and it obscures any tonal feeling.

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[20]Julia Smith, Aaron Copland (New York: E. P. Dutton and Company, Inc., 1955), p. 295.

[21]Slonminsky, op. cit., p. xxii.

Quartal harmony is a modern harmonic theory which uses a harmonic system based on the interval of the fourth instead of the third which, in traditional seventeenth, eighteenth, and nineteenth century harmony, determined the major and minor tonalities. Quartal harmony actually dates back to the medieval times, but did not go under that name.

Testo is the term used for the narrator in an oratorio or passion.

Third relationships are triads built a third apart, thus creating a strong cross-relationship.

Twelve-tone system is arranged into twelve chromatic tones called the tone row. The twelve tone scale makes equal members of all the tones. It does away with the major-minor feeling and the diatonic-chromatic feeling. This system makes it possible to have unity in a composition without recourse to the traditional procedures of tonal organization, harmonic relationship, expansion and development of themes, etc. The tone row is the unifying idea which is the basis of a particular composition and is the source of all the musical events that take place in it.

> Since the twelve tones of the row are regarded as equally important, no one of them is allowed to appear more than once in the series lest it take on the

> prominence of a Tonic. When the basic set has unfolded it is repeated, with the twelve tones always in the same order.[22]

The row may be inverted, used in retrograde, or retrograde of the inversion, and it may begin on any of the twelve tones of the scale, making forty-eight possibilities.

VII. COLLECTION AND TREATMENT OF DATA

In this study, primary sources are used from the Ouachita Baptist College Library and the Henderson State Teacher's College Library. The sources include: biographies of Aaron Copland and Ralph Vaughan Williams; books on American music, English music, and general music history; music dictionaries and encyclopedias; periodicals from Ouachita and Henderson Colleges; and the musical scores and records of Copland's In The Beginning and Vaughan Williams' Sancta Civitas. Through the inter-library loan, a doctoral dissertation on Ralph Vaughan Williams was obtained from Sibley Library of Eastman School of Music, Rochester, New York. This source proved to be of great help in this study. Letters were written to Boosey and Hawkes and G. Schirmer Publishing Companies in order to determine certain statistics on the sales of In The Beginning and Sancta Civitas. Both letters were answered, but little information was given on

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[22]Machlis, op. cit., p. 340.

the sales of either work. A letter was written to Aaron Copland in order to have some of the composer's personal remarks on In The Beginning. There was no reply to this letter. This data has been compiled and organized in such a manner as to enable the reader to better understand the compositions analyzed, and also to have a better understanding of modern music in general.

CHAPTER II

AARON COPLAND AND AN ANALYSIS OF IN THE BEGINNING

I. EARLY LIFE AND TRAINING

Aaron Copland's parents, both immigrants from Lithuania, were Russian-Jewish by nationality. They came to the United States as children. Aaron's mother and father were cousins. After they were married, they had four children. Aaron, the youngest child, was born November 14, 1900.

The Coplands settled in Brooklyn, New York, where Harris Copland, Aaron's father, had a department store and made a comfortable living. The entire family life was centered around their business. The parents were not seriously interested in music, but they did give their children violin and piano lessons, which were intended to be no more than on the amateur basis.

When Aaron was nine years old he began going to summer camps. The boys he met there became his friends during the winter also. He enjoyed some sports such as hiking, baseball, and swimming, but he never felt proficient in them. Smith states that:

> Though he did not excel in athletics, in any matters requiring judgement and risk the boys always depended on Aaron for guidance and advice. The expression of

> leadership which was to prove so characteristic of Copland in later years was already present and being exercised during the childhood period.[1]

Aaron's sister, Laurine, upon her graduation from Manual Training School, went to study at the Metropolitan Opera School. She attended a performance of the opera almost every week, and would then bring her programs and libretti home to Aaron, who insisted that she tell him everything that had happened in the opera.

At the age of eleven, Laurine noticed Aaron watching her practice, so she taught him his first music lessons. These lessons lasted about six months. In that short span of time he had learned as much as his sister had learned in eight years.

Aaron worked at the piano by himself for a year and a half, studying whatever music he came across. At the end of this time, he had decided that he needed a professional teacher. He had to find his own teacher, because his mother was not in favor of his studying music professionally. After several inquiries, Aaron began taking piano lessons from Leopold Wolfsohn. Aaron made his first public appearance as a pianist at one of Wolfsohn's recitals. He played a "Polonaise" by Paderewski.

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[1]Julia Smith, Aaron Copland (New York: E. P. Dutton and Company, Inc., 1955), p. 15.

When he was fifteen years old, Aaron heard his first concert. Paderewski was giving a concert at the Brooklyn Academy of Music. No one else in the Copland home was interested in hearing a piano recital, so Aaron went alone. "The fact that Paderewski was both pianist and composer began to stir Aaron's imagination with thoughts of his own future."[2]

It was the custom for the Copland children to begin working in their father's business when they were old enough. Aaron followed this pattern, also. He worked at odd jobs and odd hours after school and on Saturdays until he was about fifteen. His father always paid him for this work. Later, when Aaron went to Paris to study, he had saved several hundred dollars to pay for operas, concerts, and other extras not provided for in his student's allowance.

On a family vacation trip in 1916, Aaron met a young man by the name of Aaron Schaffer, who made a great impression on young Copland. Schaffer was seven years older than Copland, but they had a common musical interest, and became close friends. In a letter to Julia Smith, Schaffer states the following about the sixteen year old Copland:

> ...He [Copland] was a very lively and...very sensitive lad and was passionately fond of the piano (which was then and has remained my favorite instrument). Thus although I was twenty-two and had received my A. B. degree from the Johns Hopkins University, I was attracted to the youngster at once.

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[2] Ibid., p. 19.

> We became close friends, and we often talked about music.... At the time, he was both fun-loving and serious--always ready for a hike or a boyish prank, but convinced that he would one day be famous as a pianist or a composer or both.[3]

So, at the age of sixteen, Copland's heart was already full of high ideals and great ambitions in music.

Aaron's piano teacher, Leopold Wolfsohn, helped Aaron find a harmony teacher. The young Copland realized that it was necessary to study harmony if one was to become a composer. In 1917, Aaron began to study harmony and composition with the noted Rubin Goldmark. This was Aaron's first great step toward becoming a composer.

Copland had a four year period of study with Goldmark. Goldmark was a conventional harmony teacher, but he had an exceptional grasp of the foundamentals of music and knew very well how to teach it. Copland felt that having Goldmark as a teacher was a stroke of luck for him. Copland felt that he was spared the flounderings that many young musicians have suffered through incompetent teaching at the beginning of their theoretical training.[4]

By this time Aaron was attending concerts regularly. He went weekly to hear the New York Symphony. Its repertoire consisted chiefly of classical symphonies. For the first time in his life, Aaron heard the symphonies of Beethoven, Brahms, and other composers.

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[3] Ibid., p. 20.

[4] Ibid., p. 23.

Goldmark felt that Aaron needed a new piano teacher, so he sent young Copland to Victor Wittgenstein. Copland studied piano with him from October, 1917, to the spring of 1919. During this time, Aaron became interested in the piano works of Debussy, Scriabin, and Ravel. This interest was aroused because his teacher had warned Copland against the "moderns". This warning immediately set him on the track of the "modern" composers. Copland, at this early age, began to be known as a musical radical.

> Wittgenstein remembers his young student as being 'quiet, shy, well-mannered, and gracious in accepting criticism. He had a unique mind and his knowledge of harmony was considerable. The boy always analyzed music much more than did the other students'.[5]

In 1918 Aaron graduated from high school. The time had come for him to make some decisions which would shape his entire life. Aaron desired to pursue a musical career, but his parents wanted him to go to college. If he refused to go to college, Aaron was not sure his parents would continue to pay for his musical studies. The professional music schools such as Eastman, Curtis, and Juilliard had not yet been founded. Aaron was becoming dissatisfied in his progress with Wittgenstein, his piano instructor. All these problems kept the young Copland in a confused state of mind.

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[5] Ibid., p. 25.

Aaron's parents finally consented to let him devote all of his energies to music. They still desired Aaron to enter a more practical profession, but they were wise enough to feel that with two years of concentrated music study, Aaron would be convinced of the futility of becoming a composer.

1918 was an eventful year in Copland's musical development. During this time, he purchased his first French book, and the thought of eventually studying in Paris began to occupy his mind. Goldmark, Copland's composition teacher, was, by this time, actively discouraging "modern" music. The fact that the modern music was to an extent forbidden to Copland, only increased its attractiveness. Aaron began withdrawing modern scores from a music library in Manhattan in order to study them.

During the same year, 1918, Copland heard Leopold Stokowski conduct the Philadelphia Orchestra in Carnegie Hall in a performance of Debussy's Nocturnes, "Nuages" and "Fetes". These works marked the beginning in the development of Aaron's preference for French music, which was to make a notable influence upon his career as composer.[6]

In the winter of 1919, Copland left Wittgenstein to study piano with Clarence Adler. He studied with Adler until the spring of 1921.

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[6] Ibid., p. 31.

Professor Aaron Schaffer, Copland's friend, left New York, in July, 1919, to do graduate study at the Sorbonne in Paris, France. His letters written back to Copland were enthusiastic regarding the intellectual and artistic stimuli of Paris. From these letters, the thought was taking shape in Copland's mind that he, too, must go to Paris for further study.

By 1920 Aaron was attending all the "first performances" of modern music possible to him.

Aaron's two years of music study, which his parents had granted him, were expiring. When he announced to his parents that he had definitely decided to become a composer, and that instead of going to college, he desired to study in Europe, they were greatly astounded and perplexed. His parents tried to persuade him to give up this impractical idea, but Aaron refused. They decided to let him go on the basis that Aaron was still young enough to enter a profession if this venture did not turn out well. Copland was to go to Paris for one year's study.[7]

Aaron had wanted to go to France in 1920, but Goldmark persuaded him to study with him one more year to insure him a more solid background. This extra year with Goldmark proved to be a great help to young Copland when he finally did go to Paris.

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[7] Ibid., p. 34.

Three of Copland's short compositions written during the Goldmark study years were "Old Poem", "The Cat and The Mouse", and "Pastorale". His student exercises and compositions were combined in a collection called "Juvenilia".

Before Aaron made definite plans about going to Paris, he saw an advertisement announcing the establishment of a School of Music for Americans at Fontainebleau, headed by Walter Damrosch. Its first session was to be during the summer of 1921. Copland was awarded one of the nine scholarships at Fontainebleau, so his study that summer was free.

Just before Aaron was to sail for France, he met Harold Clurman, a young man who was going to Paris to study literature at the Sorbonne. Since neither of them knew any Americans in France, they decided to "team up" since their interests lay along kindred lines. Clurman remained a close friend of Copland's for many years.

II. MUSICAL TRAINING IN PARIS

Paris was a city of "new" music and ideas. Since the turn of the century it had produced composers in the styles of impressionism, expressionism, dynamism, nationalism, futurism, and dadaism. Composers such as Debussy, Schoenberg, Stravinsky, Bartok, Ravel, Roussel, Satie, and Les Six had all studied in Paris, and their works were becoming standard repertoire.

During the postwar period, the aim of the composers was originality at any price. They discarded the classic laws of form, rhythm, and harmony, and substituted for them their own formulas and 'new' artistic conceptions. Dissonance engrossed the attention of the creative minds, each composer trying to outdo the other, though not without protest from the public. This ideal of originality produced many kinds of experiments, including jazz, music for mechanical instruments, and quarter-tone music.[8]

It was into this modern, experimental, atmosphere that Copland came in 1921. Aaron understood why Goldmark had insisted that he study another year with him before going to Paris.

The Fontainebleau School was the only regular music school Aaron ever attended, and he was only there three months.

Aaron's first composition teacher at Fontainebleau, Paul Vidal, proved to be another conservative in music. Young Copland prepared his assignments, though they lacked the enthusiasm which he had thought to find in France.

It was through Djina Ostrowska, another student at Fontainebleau, that Aaron began to hear about the excellent harmony teacher, Nadia Boulanger. One day Aaron attended one

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[8] Ibid., p. 39.

of her classes, and he was so impressed that he felt he had found his teacher. However, he questioned her excellence simply because she was a woman. Meanwhile, he continued his summer studies with Vidal.

Aaron gave the first performance of his piano piece, "The Cat and the Mouse", at the Fontainebleau graduation concert in September of 1921. A French publisher was present at the concert and offered Copland thirty-five dollars for the rights to this work and a promise of immediate publication. Copland accepted this offer with pleasure.

Upon Copland's return to Paris, he found living quarters on the "left bank" section of Paris. He came in frequent contact with the leading contemporary composers, artists, and writers.

By the fall season, Copland had decided to ask Nadia Boulanger to accept him as a pupil. Aaron became her first American composition student. Copland has said that Mlle. Boulanger has two qualities which make her unique:

> 'her consuming love for music, and...her ability to inspire a pupil with confidence in his own creative powers.' Elsewhere he has stated that what distinguishes Boulanger from the routine professional musician is her enthusiasm and interest in contemporary music.[9]

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[9] Ibid., p. 45.

When ask what the most important musical event has been in his life, Copland replies, "My introduction to Nadia Boulanger and her acceptance of me as a pupil!"[10]

Aaron's composition lessons with Boulanger were private lessons. His orchestration was studied in class with some of her other private pupils. Boulanger often had an orchestral player present to demonstrate the timbre and individual characteristics of his particular instrument.

Score-reading class was spent in sight-reading unfamiliar scores on the piano. Mlle. Boulanger also spent much time in analyzing scores with her pupils "from the standpoint of harmony, rhythm, counterpoint, and form."[11]

Aaron spent several hours each day practicing the piano seriously. He continually studied and played new music of all nations. He preferred to do his composing at night.

> With the intellectual stimulus of the 'new' music occupying the daytime hours, Aaron turned to the quiet of night for working out his own compositions. If the music flowed out steadily, he often worked late into the night. Aaron did, and still does, all of his composing at the piano.[12]

In the fall of 1921, Aaron completed Four Motets for mixed chorus, a cappella. The text was taken from the Bible.

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[10] Ibid., p. 45.

[11] Ibid., p. 47.

[12] Ibid.

Aaron experienced his first professional Paris premiere January 10, 1922. Two of his early songs, "Old Poem" and "Pastorale" were sung. Copland and the singer received an ovation at the end of "Pastorale". Critics highly praised the works.

Two more of Copland's compositions, "Old Poem" and "Passacaglia" had been accepted for publication during the early part of 1922. The "Passacaglia", although not a masterpiece, "points the way to a certain grandeur and expansiveness which are to prove characteristic of his orchestral works up to 1929."[13]

Aaron's parents decided that his progress in musical training warranted at least another year's study abroad. By this time, Aaron had begun his first ballet, Grohg.

Aaron traveled to England, Italy, and Germany. He spent several months in Germany, but found Berlin an anticlimax musically after studying in Paris. Germany was no place for a young composer, so in October, Aaron returned to Paris, more convinced than ever that Nadia Boulanger was the right teacher for him.

During this year Copland finished musical compositions: "Rondino" for string quartet; "As It Fell Upon A Day" a song; and Cortege Macabre, a section of his ballet Grohg. The

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[13] Ibid., p. 50.

Cortege is important because Copland makes use of polyrhythms, as such, for the first time. His first example of polytonality is found in "Rondino".

Aaron spent the summer of 1923 in Vienna. It was in a popular bar in Vienna that jazz struck him as a new potentiality in composing. He put this new jazz style in the last movement of his ballet Grohg. His summer in Vienna had been most stimulating and productive musically. Aaron brought back his completed chamber music song and much new work on Grohg.

In addition to developing his musicianship in composition and piano, Aaron discovered, during his third winter in France, that he had the ability to write clear, concise, and interesting musical criticism. This new talent later became one of Copland's important assets.

During the spring of 1924, Boulanger, recognizing that Copland was ready to begin his career as a composer, asked Serge Koussevitsky to look at some of Copland's compositions. Copland played his orchestral work, Cortege. Koussevitsky liked the work and performed it the following season with the Boston Symphony Orchestra.

Copland's introduction to Koussevitsky was an important step in his development as a composer. They became friends, and as years passed, Koussevitsky conducted many of the first performances of Copland's works.

Ironically, at the end of three years, Copland had received European recognition as a composer, but he had yet to make himself known in America.

III. HIS RETURN TO AMERICA AS A COMPOSER

A. JAZZ STYLE-PERIOD

Copland, like other composers, had different styles of composing. Copland's first style has been classed as his French-Jazz period, which encompasses the years 1924-1929.

There are nine compositions in Copland's jazz idiom; three large works and six smaller pieces. The large works are his Symphony for Organ and Orchestra, Concerto for Piano and Orchestra, and Symphonic Ode. Concerto for Piano and Orchestra marks the climax of his jazz style.

Copland's use of polyrhythms is characteristic of his jazz idiom. According to Smith, Copland explains polyrhythms in this manner:

> It contains no syncopations, it is instead a rhythm of four quarters split into eight eighths and is arranged thus: 1-2-3; 1-2-3-4-5, or even more precisely: 1-2-3; 1-2-3; 1-2. Put this over the four-quarter bass; and you have the play of two independent rhythms within the space of one measure. Whatever melody is subjected to this treatment comes out jazzed.[14]

Aaron had planned to support himself by teaching. He sent out cards announcing himself as a teacher of theory and

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[14] Ibid., p. 67.

piano, but no pupils came. For the time being, he gave up the idea of teaching, because he had promised Nadia Boulanger an organ concerto for her American performance. Time was running short and he still had not completed it, so he devoted all of his time to the organ composition.

Marion Bauer, a friend of Nadia Boulanger, but American, had met Copland in Paris. Upon her return to New York, she wrote a letter to the board of directors of the League of Composers, telling them of the promising young Copland.

Copland had an audition with the League. At this audition he met Paul Rosenfeld, the noted writer, music critic, and lecturer of "The Dial". Rosenfeld had a great appreciation for young composers. The League Board voted to accept two of his piano pieces, "Passacaglia" and "The Cat and the Mouse", for performance at the November concert, 1924. In general, these works were well received by the critics and the audience.

Art patrons were numerous in 1924, so Rosenfeld found a patron to assist young Copland for a year. This enabled Copland to complete his Symphony for Organ and Orchestra on time.

> With Mlle. Boulanger as soloist (her first appearance in America), the Symphony for Organ and Orchestra received its first performance on January 11, 1925, at Aeolian Hall, with the New York Symphony Orchestra conducted by Walter Damrosch.[15]

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[15] Ibid., p. 75.

Critics praised the "Symphony" as one of high rank in the modern school because of the power the composer used in dealing with rhythm. The "Times" critic felt that "Copland composed by rhythms instead of by themes and believed that the 'motto', which appeared in all three movements, was more notable as a rhythmic pattern than as a theme."[16]

Young Copland, in his first year back home, had scored an artistic success with his first orchestral performance. He had conquered the conductor, the critics, and the audience, all, with an "ultramodern" work.[17]

Koussevitsky conducted the Symphony in Boston in February, 1924. The conductor persuaded the League of Composers to commission Copland to write a new composition for its program of modern works for the following season. Copland rewrote his Symphony for Organ, omitting the organ altogether, and called it the First Symphony. Copland's Cortege Macabre was performed in this concert, also.

In 1925 the Guggenheim Foundation was set up. The purpose of this foundation is to:

> add to the educational, literary, artistic, and scientific power of this country, and also to provide for the cause of better international understanding through providing opportunities for both men and women to carry on advanced study in any field of knowledge, or in any of

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[16] Ibid.

[17] Ibid., p. 77.

> the fine arts, including music...under the freest possible conditions, and to make available for the public benefit the results of such studies.[18]

The first Guggenheim Fellowship in musical composition was given to Aaron Copland. He received the award again the following year. The average individual amount given, up to the year 1950, was $2,300.00.[19]

Copland's most popular work of the French-Jazz Period is his suite for small orchestra, Music for the Theatre. It is completely twentieth century in technical craft, and contains both polyrhythmic and polytonal elements. It is completely American in expression. It is written without a key signature, a technique Copland used during the years 1925 to 1935.

> Music for the Theatre is an important work in the development of Copland's musical style because it marks a separation from the French, or European, manner of composing into a consciously American style, with its new jazz idiom.[20]

With the Concerto for Piano and Orchestra, a composition written during a six months visit to Europe, Copland felt that he had exhausted his writing in the jazz idiom.

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[18] "Guggenheim (John Simon) Foundation", The Foundation Directory (New York: Russell Sage Foundation Publishers, Edition 1, 1960), p. 373.

[19] "Guggenheim Foundation", The Encyclopedia Americana (Americana Corporation, 1954), XIII, p. 528.

[20] Smith, op. cit., p. 86.

During the years 1927-1929, Aaron did some experimental work, but it was during this time that he began lecturing and writing criticisms. He preferred this method of making a living to that of teaching. In 1927 he accepted a position as lecturer at the New School of Social Research in New York. His critiques "reveal his continued preoccupation with the newest compositional tendencies and his struggle to assimilate these tendencies into his own work."[21]

In the spring of 1927, Copland arrived in Europe for another five months. It was on this trip that he met Roger Sessions. The two men made definite plans to give programs of contemporary American music in New York. These concerts began in the spring of 1928. A total of eight programs were presented during the concerts' four year existence.

> As an aid to the cause of American music, Aaron Copland and Roger Sessions during this time organized a series of concerts known as the Copland-Sessions Concerts (1928-1931), devoted principally to the performance of the music of the younger American composers.[22]

In May, 1929, just after the Copland-Sessions Concerts, Copland left for Paris to arrange a concert of contemporary American works. He planned to present works of Virgil Thomson, Roy Harris, Israel Citkowitz, Carlos Chavez, and his own works. All of these composers, with the exception of Chavez, had

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[21] Ibid., p. 97.

[22] Ibid., p. 103.

studied with Nadia Boulanger. Copland's purpose in presenting the concert was to show the Paris art world that America had a young composers' movement which would compare with the French Six.

While still in France, during the summer of 1929, Copland finished the sketch, and made great progress on the orchestration of Symphonic Ode, the composition which marked the climax of his French-Jazz Period. In this composition, Copland began a process of musical purification which lead directly into the abstract works of his second period.

> He was beginning to rid himself of such composers' paraphernalia as scales, arpeggios, fill-in sonorities, literal jazz references, and similar devices characteristic of the jazz-inspired works, thereby developing a more transparent texture through a greater economy of means.[23]

B. ABSTRACT PERIOD

Aaron Copland's second style period, called the abstract, dated from 1929-1935. The compositions within this style were termed "abstract" because of their absolute aesthetic conception. Copland wrote only four musical compositions during this period, all of which were instrumental. They were titled: Vitebsk; Piano Variations; Short Symphony; and Statements. The public failed to accept these works as

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[23] Ibid., p. 115.

readily as it had Copland's previous works. There are two reasons for this: first, there were fewer performances because of the complexity of the works, and second, the public's lack of understanding of the compositional techniques involved.

Copland had eight critiques published during the years of the Absolute Period, so his critical works outnumber his musical works.

It was also during the years 1929-1935 that Copland began traveling in Europe, Africa, the United States, and Mexico. These travels reveal his growth as an international composer of contemporary music.

The New York Stock Market collapse indirectly affected Copland in that the American people considered lectures and concerts as nonessentials; and, therefore, stopped attending them. Copland went to Bedford, where his living expenses would be lower, and began to compose again. In June 1930, very unexpectedly, Copland received $5,000.00, which was a portion of the RCA Victor Symphonic Award. With this, he made plans to go to Europe where living was less expensive and where music was still regarded as a necessity of life.

It was during the year of 1930 that Copland's composition, Piano Variations, was written. Copland used the 'serial' or twelve-tone technique in this composition. He seems to have been strongly influenced by Schoenberg and Berg, because

most of the music written in the "abstract" style seems to show twelve-tone tendencies. In Piano Variations, "Copland achieved a clarity of texture and a transparency of sound that were to become characteristic of his style from that time on."[24]

Copland became interested in organizing an American Festival of Contemporary Music, patterned after the European festivals. This dream became a realization at Saratoga Springs, New York, on April 30, 1932. It was called the Yaddo Festivals of American Music. The concerts were devoted solely to the presentation of American works. This festival was Copland's second outstanding organizational effort in behalf of the composers of America.

Carlos Chavez invited Copland to Mexico in 1932, to hear an all-Copland concert which Chavez was conducting. Chavez, like Copland, was important for his influence in the development of music within his own country. Copland's visit to Mexico proved to be the beginning to an important style influence which he used in his later works.

> This first visit was also to mark important hemispheric cultural implications when, years later, Copland was appointed by the United States government to make a 'good-will' tour of the South American countries.[25]

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[24] Ibid., p. 133. [25] Ibid., p. 148.

Except for Piano Variations, the music of Copland's "Abstract" period has received few performances and remains almost unknown to the general public. Because of its polytonal, twelve-tone implied dissonances, and its "abstract" or "absolute" conception, it is difficult for audiences to grasp. "Only time can tell whether or not these more 'serious' works of Copland will outlive the more 'popular' works of the Folksong Period."[26]

C. THIRD STYLE PERIOD--AMERICAN FOLKSONG

Copland began to sense the unrest of the general public in regard to the highly dissonant music contemporary composers were writing, so he began to change his style of writing. This brought about his Third Style Period--American Folksong. The radio and phonograph had begun to dominate the American public, so Copland felt he should write for this media in order to reach a larger public. He states:

> During these years I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer. The old 'special' public of the modern music concerts had fallen away, and the conventional concert public continued apathetic or indifferent to anything but the established classics. It seemed to me that we composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and the phonograph.

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[26] Ibid., p. 160.

> It made no sense to ignore them and to continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn't say what I had to say in the simplist possible terms.[27]

With El Salon Mexico, Copland discovered the simple, folklike, easy to understand musical language which forms the style basis of his third period.

The music of Copland's third period became functional in nature. It was patterned after Paul Hindemith's "Gebrauchsmusik" movement in Germany. The "Gebrauchsmusik" movement took two directions: first, that of writing music for amateurs to perform; and second, music for professionals to perform, but intended for a wider audience.

Copland's third style is divided into two large divisions: "Gebrauchsmusik American Style," and "Patriotic and Absolute Works". The first large division is divided again into four functional categories: (1) Music for American Youth--music for high school and college groups; (2) Exotic Travel Souvenirs; (3) Radio commissions; and (4) Theater works. The second large division has two categories: (1) Patriotic; and (2) Absolute works.

The following chart is a list of the works which Copland wrote during his third style period. It should be noted that

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[27] Aaron Copland, Our New Music (New York: McGraw-Hill Book Company, Inc., 1941), pp. 228-229.

some works may be listed under the wrong heading. It is possible to list several of these works under more than one heading.

GEBRAUCHSMUSIK AMERICAN STYLE			
Music for Young America	Exotic Travel Souvenirs	Radio Commissions	Theater Works
1. Sunday Afternoon Music 2. The Young Pioneers 3. What Do We Plant? 4. The Second Hurricane 5. An Outdoor Overture (High School Orchestra) 6. Lark (4 part chorus a cappella)	1. El Salon Mexico 2. Danzon Cubano	1. John Henry 2. Music For Radio 3. Letter from Home 4. Preamble for a Solemn Occasion	A. BALLETS 1. Hear Ye! Hear Ye! 2. Billy The Kid 3. Rodeo 4. Appalachian Spring B. INCIDENTAL MUSIC FOR PLAYS 1. Miracle at Verdun 2. The Five Kings C. MUSIC FOR FILMS 1. The City 2. The Cummington Story 3. The Heiress 4. Of Mice and Men 5. Music for Movies 6. Our Town 7. North Star 8. The Red Pony D. OPERA 1. The Tender Land

(continued)

PATRIOTIC AND ABSOLUTE	
Patriotic	Absolute
1. Lincoln Portrait	1. Piano Sonata
2. Fanfare For the Common Man	2. Sonata for Violin and Piano
3. Preamble for a Solemn Occasion	3. Jubilee Variation
4. Canticle of Freedom	4. Third Symphony
	5. In The Beginning
	6. Four Piano Blues
	7. Concerto for Clarinet and String Orchestra
	8. Old American Songs
	9. Twelve Poems of Emily Dickinson
	10. Quartet for Piano and Strings

During the years of Copland's third style period, he continued to lecture at the New School for Social Research. He gave one man concerts to bring out the music of leading American composers. It seems that Copland was constantly devising new ways by which to bring the American public into contact with contemporary American music.

From the years 1937-1944, Aaron Copland served as Chairman of the Executive Board of the American Composers' Alliance. The purpose of this organization was to find ways and means of protecting the economic rights of American composers. In 1944 Copland quit the Alliance to join the more representative organization, The American Society of Composers, Authors, and Publishers, referred to more commonly as "ASCAP."

Copland has been the recipient of several coveted awards. In 1945 he was given both the Pulitzer Prize and the Music Critics' Circle of New York awards. The Boston Symphony's "Merit Award" was given to him in 1947. In 1950 he won the Academy Award for best musical score in the film "The Heiress". In 1956 he received an honorary degree of Doctor of Music from Princeton University. One of the latest honorary degrees which he has received came in May, 1964, from the University of Rhode Island. In July, 1964, President Johnson released a list of twenty-five names of people to which he would give awards. The award will be given to these individuals because of their outstanding contributions in the field of humanities. Aaron Copland is to be one of the recipients of this award to be given sometime this fall. With all of these awards and degrees, Copland's influence has extended over North and South America as well as in Europe.

Although Copland had gained fame and economic security through the compositions he had written with his reliance on conscious Americanisms, he was growing dissatisfied with this media of expression. He began to feel that when the contemporary American composers' music was mature, it would be American in quality, and the music would no longer be dependent on conscious Americanisms.

With this new attitude, Copland entered into the second phase of his third style period, that of Patriotic and Absolute

Works. The Patriotic works are only four in number, and simply reflect the composer's reaction to World War II.[28]

From the beginning of Berkshire Music Center (1940) Copland has been, and still is, closely affiliated with it. The 210 acre estate "Tanglewood" was given to the Boston Symphony Orchestra in 1936. Serge Koussevitsky set up a school there where musicians might add to their professional training under the guidance of eminent musicians. Copland became head of the school's composition department, and was later made its assistant director.

Just after Copland's 1941 South American tour, he set up the "Inter-American Plan". In all the leading cities of South America and Latin America, the United States government was to cooperate with local persons to maintain cultural centers for the teaching of English and the spreading of ideas about our civilization. The cultural centers were provided with books and other materials from the U. S. Government, and they in turn, loaned the books, phonograph records, and printed music to their people. They organized lectures and concerts relating to the United States culture. This Inter-American plan was something Copland had dreamed of for many years.

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[28]Smith, op. cit., p. 224.

IV. ANALYSIS OF IN THE BEGINNING

In 1946 Copland received a commission for a large choral work. In three months time, beginning in February, 1947, he wrote the a cappella score In The Beginning.

In The Beginning, is a sacred choral work written for mixed chorus, a cappella, with mezzo-soprano solo. The text is taken, word for word, from Genesis, chapter one through chapter two, verse seven, of the King James Version of the Bible. It is written in one extended movement. The mezzo-soprano soloist is the testo of the entire work. She sings in recitative style and in a narrative manner throughout the composition.

The work begins as the soloist announces the creation of Heaven and Earth. This is followed by the mixed chorus which is first heard in two parts--alto and tenor. They sing the tones in strict canon form; however the use of cross-rhythm is employed in order to accent the important words. "In The Beginning at once invokes the spirit of God moving upon the face of the waters."[29] After the two part chorus sings of the division of the light from the darkness, the chorus expands into three parts. This completes the introductory section.

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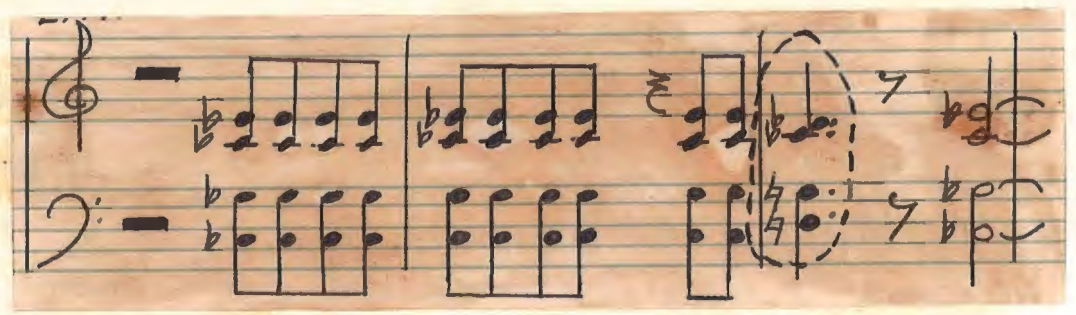
[29] Ibid., p. 245.

Choral chant is used to establish the text "and the evening and the morning were the first day," in the key of C flat major (Example 1). The final chord if this passage is held through six bars. While the chorus is holding this passage, the solo voice enters with the polytonal harmony of A flat major, sounding C natural against C flat. This gives a 'blues' polyharmonic connotation.



Example 1

The choral chant, which consists of consonant harmony on one chord, with the exception of one dissonant chord, (Example 1), serves as a link to establish the religious atmosphere for each of the six days' creation. Each day progresses upward, diatonically, through-out the composition, from Cb to Db, Eb, F#, and G. This varies the principal tonal centers. The events in the creation of each day are portrayed by various moods.

The events of the first day are scored in jubilant, contrapuntal style. "And God made the firmament and divided the waters" is in canonic style with unison between the soprano and tenor, alto and bass.

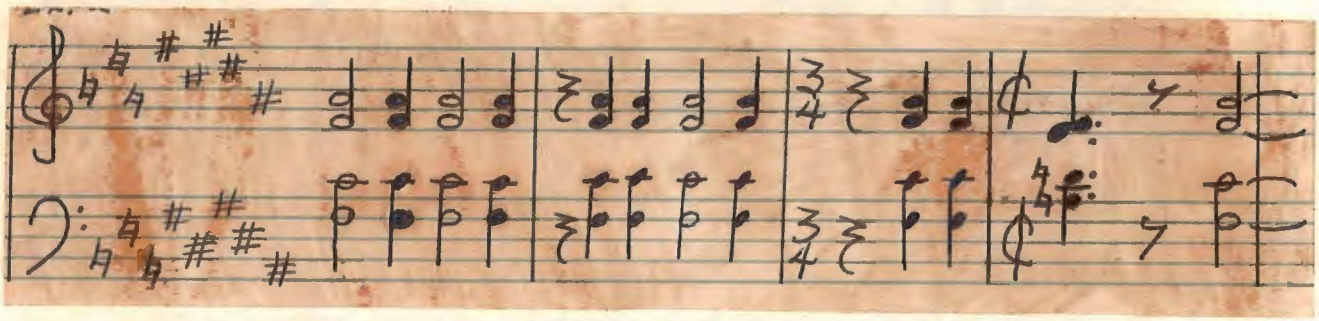
The events of the second day are, basically, in four part harmony. This section has a modal coloring. Multirhythm is frequently used in this section with the meter changing in almost every measure.

The third day is characterized by very light, rhythmical, and almost breathless singing. The soloist states the words of the text. The chorus, then, repeats the text, singing in a chant-like manner, basically in unison. No meter is indicated in the first part of this section, which permits the accents to fall on the important words of the text.

The second section of the third day's events makes use of multirhythm. The chorus section is scored in antiphonal style, with the exception of the last few bars, which are scored in four part harmony.

Flowing and lyrical is the effect of the fourth day's events. "Let the waters bring forth abundantly" is considered by Julia Smith to be one of the most lovely sections of the entire work. Contrapuntal writing is predominant in this section until the last eleven bars which are harmonic. "Be fruitful and multiply and fill the waters in the seas" is scored fortissimo. The voice parts are in very distinct contrary motion, which is one way Copland seems to achieve his simple, transparent effect.

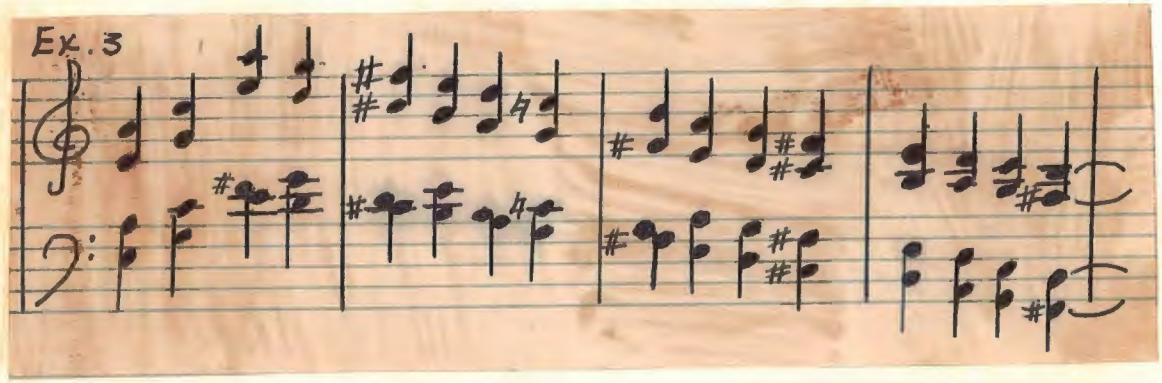
The fifth day is announced quietly, in the same choral-chant theme, but in a different rhythm (Example 2).



Example 2

The soloist introduces this section while the tenor and bass sections sing in soft, slow accompaniment style "and God said, let the earth bring forth grass." The soprano and alto sections are then heard in a new, flowing theme. The tenor and bass sections follow two beats behind the sopranos and altos. This gives a contrapuntal effect, and creates cross-rhythm throughout this section.

The sixth day is not introduced by the usual opening theme which announces the day. Instead, this theme is heard at the end of the section. The sixth day is introduced by a loud declaration "And God said, Let us make man in our image." All four voice parts are scored in unison for several bars. The drama of the creation of man is effected by a faster, more animated tempo. The use of planing in descending successive fourths is outstanding in this section (Example 3).



Example 3

The events of the seventh day begin slowly and serenely, with the words "Thus the heavens and the earth were finished and all the hosts of them. And on the seventh day God ended His work which He had made, and He rested on the seventh day from all His work which He had made." This is scored in four part harmony with the dynamic marking of pianissimo indicated.

The mezzo-soprano soloist is heard once more in a rather long recitative section, which leads into the final section of the composition, sung by soloist and chorus. The words are the repetition of God's creation of man. This time it is scored in a continuous ritardando and crescendo, until the last phrase, "and man became a living soul" is very broad and the dynamic marking is fortississimo.

In The Beginning was first performed in New York, May 19, 1947, in Carnegie Hall, by the Collegiate Chorale conducted by Robert Shaw. Nell Tangeman sang the role of the narrator.

> The American national imprint is sensed in three ways: by the composer's adaptation to his own needs of American traditional hymnody and religious music sources, without, however, actually using such material literally, which here again has been fused with his declamatory style; in the aura of 'blues' and Negro spirituals which permeate the work without actually using such sources literally, blending these distillations with his prophetic style; and in the definitive American rhythms sensed in the first sections.[30]

V. COPLAND TODAY

Aaron Copland has been so completely original and "American" in his musical compositions, that it is difficult to determine his exact influences. His immediate music ancestry goes no further back than his first theory teacher, Goldmark. However, there are reflections manifested in his music which appear to be from American musicians such as: William Billings, America's first hymnodist; Stephen Foster; Louis Moreau Gottschalk, America's first composer to use Creole and Latin-American melodies in his works; Edward MacDowell, who gave American music a European standing; Henry F. Gilbert, who used Negro music; Charles Griffes, the first American to write "modern" music; Charles Ives, a leader in polytonality; George Gershwin, who used the jazz idiom in serious compositions; and Virgil Thomson, who used the aesthetic of "simplicity".[31]

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[30] Ibid., p. 246.

[31] Ibid., p. 293.

Copland has written four books; What To Listen For In Music, Our New Music, Music And Imagination, and Copland On Music. His critical works number approximately sixty-five.

Copland's talents have shown a steady, continuous growth. He has passed through three distinct periods in his musical development and he has come now to a command of his media and his materials and has ceased to grope for the expression for which he was seeking.[32]

> Aaron Copland has a facile technic, an architectural sense, a complete understanding of dissonance in the Stravinsky and Milhaud manner, has absorbed the Jazz Age, turning what he wished to his own ends, and has gone his own way to an expression in which jazz is merely a memory of past glories, a part of his unconscious cerebration.[33]

At the age of sixty-four, Copland has traveled to many cities, often as a conductor. Copland states:

> Conducting is a bug and it's hard to unbug yourself. It's fascinating to do the music the way you hear it. I'm part ham, which is good for a conductor. He has to stand up and do exercises in front of an audience. Anyway, you come out all wet and feel better at the end of the week.[34]

Copland crusades for modern music and composers wherever he goes. He says America does not know what it means to

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[32]John Tasker Howard, Our American Music (New York: Thomas Y. Crowell Company, 1946), p. 515.

[33]Marion Bauer, Twentieth Century Music (New York: G. P. Putnam's Sons, 1947), p. 347.

[34]"An American In London", Newsweek, 63 (June 8, 1964) p. 89.

be an artist. "They can understand if you did it for money or prestige, but not for the real reason, which is that you compose, that's just what you do."[35]

Although Copland's name stands among the top of American composers, he has not gone uncriticized. He has been criticized most for writing music for the needs of his audience instead of his own needs. However, he is proud to compose for mass mediums.

Bauer describes Copland as:

> a clear, logical thinker; a richly endowed musicality; a brilliant craftsman; a non-sentimentalist; a man of high-strung, nervous vitality, one who works with directness, fearlessness, honesty, supreme concentration, and with little superfluous detail, development, or decoration.[36]

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[35] Ibid., p. 89.

[36] Bauer, op. cit., p. 348.

CHAPTER III

RALPH VAUGHAN WILLIAMS AND AN ANALYSIS OF SANCTA CIVITAS

I. BACKGROUND AND TRAINING

England was known, during the nineteenth century, to many Europeans, as 'the land without music'. The brilliance of the Tudor and Stuart periods was followed by a decline which lasted nearly a hundred and fifty years. The eighteenth century English music was dominated by Italian music; nineteenth century by German music.

> 'If one reflects on the situation in English music at the turn of the century it seems astonishing that the creative spark should have been rekindled at all; the scope and variety of creative musical activity in this country today is certainly greater than any impartial, intelligent observer would have bargained for thirty or even twenty years ago.'[1]

There are three main trends in the course of the English renaissance. They are: the abandonment of the German classical and romantic schools as models; the revaluation of the elements found in the rediscovery of the national musical past; and the incorporation of the contemporary developments in Europe. The first two were the result of the work and influence of Gustav Holst and Ralph Vaughan Williams.

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[1]Howard Hartog, European Music in the Twentieth Century (New York: Frederick A. Praeger, 1957), p. 132.

> All English composers born in this century are greatly indebted to their pioneer work and to their insistence on the study of the English music of the sixteenth and seventeenth centuries. By directing their attention to folksong, the madrigalists and Purcell, and by their efforts to recreate an English vocal line which should avoid awkward word-setting, Holst and Vaughan Williams produced works that were both genuinely English and novel in style.[2]

Ralph Vaughan Williams was born at Down Ampney, in Gloucestershire, on October 12, 1872. His father, a minister, and family were cultured but not particularly musical. Young Vaughan Williams studied for four years at Charterhouse (1887-1890). From 1890-1892 he studied at the Royal College of Music. In 1892 he transferred to Trinity College, Cambridge, where he received the degrees of Bachelor of Music (1894) and Bachelor of Arts (1895). In 1895 he returned to the Royal College of Music for another year of study.

Ralph's study in composition was with Parry and Stanford; in organ with Walter Parratt; and in piano with Herbert Sharpe and G. P. Moore. At Cambridge, his composition instructor was Dr. Charles Wood, a professor renowned for his treatment of Irish folk music.

Since Vaughan Williams' birthplace was near Wales, he was already influenced somewhat by Welsh music. He developed many of the distinguishing qualities that are associated with the Welsh people--fantasy, imagination, and great

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[2] Ibid., p. 133.

personal warmth. Legend and folklore abound in Wales. The Welsh character is more free and open, less reserved, and more frankly emotional. Their language is full of music and mysterious poetry.[3]

This Welsh background can be seen in much of Vaughan Williams' music; such as the mystical Fantasia on a Theme by Thomas Tallis. The style of this composition is sixteenth century church music.

After graduation from college, Vaughan Williams maintained the position of organist at South Lambeth Church from 1896 to 1899. He also became a lecturer on the Oxford University Extension in Oxford and London. While lecturing, he spent some of his time studying with Max Bruch in Berlin. In 1901 he received a Doctor of Music degree from Cambridge, the most important appendage a British musician can have.

In 1904 Vaughan Williams became a member of the newly founded English Folk-Song Society, which was to exert great influence on his music. He was head of this society from 1933 until his death in 1958.

At the time he received his doctorate in music, Vaughan Williams' strongest influence was the folksong revival. He would go into the villages of Norfolk to collect traditional

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[3]Everett Helm, "Ralph Vaughan Williams Observes Eightieth Birthday," Musical America, 72 (October, 1952), p. 23.

folk melodies. In 1904 he edited the music of a hymn-book, and enriched the hymnology with some of his own simple tunes. Because of his vast interest in sacred music, Vaughan Williams became known as the 'Father of Contemporary Church Music.'[4]

Although Vaughan Williams had a formal education, he was dissatisfied with his work of this period. He felt his education had not equipped him to express himself freely. He had begun to notice the great ease with which the French composers expressed themselves, so he went to Paris, and in 1908-1909 studied with Maurice Ravel. The study with Ravel marked the third influence upon Vaughan Williams' musical education. The first was the solid members of the new school of British musical composition; the second, that of the German romantic school; and the third was the study with Ravel, which, at that time, represented the most advanced modern musicianship. With these three influences, however, none of them seemed to have a strong direct influence upon Vaughan Williams' style. Instead, they became elements of his general musical inheritance. Although he selected freely from these elements, he did not use them enough to change his own distinctive style.

Vaughan Williams did not hesitate to borrow techniques or musical material from other composers. This fact is

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[4]Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961), p. 295.

brought out in his collection of lectures, National Music, when he says:

> Do we not perhaps lay too much stress on originality and personality in music? The object of the composer is to produce a beautiful work of art and as long as the result is beautiful it seems to me it matters very little how that result is brought about.[5]

The fact that Vaughan Williams' music shows very little direct French influence is attributed to his strong nationalistic views in regard to art. He believed that music should be the reflection of a certain locality before it can transcend local boundaries. Vaughan Williams states in National Music:

> Art, and especially the art of music, uses knowledge as a means to the evocation of personal experience in terms which will be intelligible to and command the sympathy of others. These others must clearly be primarily those who by race, tradition, and cultural experience are nearest to him, in fact those of his own nation, or other kind of homogeneous community.[6]

Vaughan Williams believed that a composer must live with his fellows in order to express the whole life of the community. This did not mean that the musical appeal was to be limited by national boundaries. It simply meant that the origins of an art must spring from the ground of communal culture and artistic expression. He was not trying to say

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[5]Ralph Vaughan Williams, National Music (New York: Oxford University Press, 1934), pp. 79-80.

[6]Ibid., p. 3.

that one should not study outside his country. He urged study elsewhere, but only if such study would increase the composers' powers of expression. He believed that travel study should be preceded by a consciousness of artistic purpose. "A composer should realize the necessity of speaking sincerely a language that is the composer's own, that is the genuine product of his own cultural background."[7] Vaughan Williams' own inheritance was the English folk-song.

Vaughan Williams described the folk-song as an art which grows straight out of the needs of a people; an art which owes nothing to anything outside itself, and an art which is beautiful and vital even now in the twentieth century. The folk-song, then, could be called "the spiritual lifeblood of a people."[8]

The folk-singer is an un-selfconscious and unsophisticated individual who is bound by no prejudices or musical etiquette, and is completely free in his rhythmical figures. "The essence of a good folk-tune is that it does not show its full quality till it has been repeated several times."[9]

There are limitations in the art of the folk-song. First, folk-songs are purely intuitive, not calculated. They are oral; the eye does not help the ear. They are applied

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[7] Ibid., p. 19.

[8] Ibid., p. 42

[9] Ibid., p. 43.

music, either to the words or to the figure of the dance. The last limitation is that folk-songs are purely melodic.

Harmony has become so much a part of modern music that it is difficult to realize that pure melody can be built without any reference to harmony. Pure melodic music hardly ever uses the major and minor modes. Melodic music uses other systems, chiefly the Dorian, Mixolydian, and Ionian modes. The Ionian mode has the same intervals as the major mode.

Vaughan Williams stated that, "the composer must love the tunes of his country and they must become an integral part of himself."[10]

Vaughan Williams did not hesitate to borrow themes or ideas from other composers when he wrote music. His philosophy in this matter was brought out in this statement, "Music does not grow out of nothing, one idea leads to another and the test of each idea is, not whether it is 'original' but whether it is inevitable."[11]

Vaughan Williams, in one of his lectures, quoted the following statement which he found written in the London Mercury. This statement continues to prove Vaughan Williams' feelings on the subject of "borrowed" themes.

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[10]Ibid., p. 48

[11]Ibid., p. 49.

> 'The best composers store up half-fledged ideas in the works of others and make use of them to build up perfect edifices which take on the character of their maker because they are ideas which appeal to that special mind.'[12]

The evolution of the folk-song is this; one man invents a tune. He sings it to his children and his neighbors. When he is dead the next generation carries it on. Often by this time new words appear in a different meter for which no tune is available. The natural thing, then, is to adopt a tune already in existence. After three or four generations that tune may have developed into several quite distinct tunes, but all can be traced to the parent stem.

This evolution may seem to be a process of corruption and disintegration rather than of growth and evolution. However, a folk-singer is a free agent, and there is no need for him to pass on what he does not care about. The real artist leaves out the bad parts of what he has heard. He sees possibilities in a tune and adds little touches to it to give it added beauty. So, the folk-song evolves through a process of natural selection and survival of the fittest.

Vaughan Williams quotes Cecil Sharp's definition of folk-music:

> 'Folk-music is the product of a race and reflects feelings and tastes that are communal rather than

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[12] Ibid.

> personal; it is always in solution; its creation is never completed, while at every moment of its history it exists not in one form but in many.'[13]

Vaughan Williams, himself, defines a folk-song as "an individual flowering on a common stem."[14]

The folk-song is unpremeditated music and therefore of necessity sincere. It is music which has stood the test of time, and music which is representative of a race of people.

Vaughan Williams did not believe that a composer could make his music "national" simply by adding a few touches of local color. However, he did believe that any school of national music must be fashioned on the basis of the raw material of its own national song.

Soon after Vaughan Williams' study in France, he became an active participant in the spread of competition festivals throughout England. The Leith Hill Festival was under his personal care for many years.

Vaughan Williams' first recognition as a composer came in 1907 with the performance of Toward the Unknown Region. Because many of his works written during the first decade of the twentieth century were scrapped, there seems to be an indication that the composer had not yet attained the style for which he was striving.

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[13] Ibid., p. 60.

[14] Ibid.

With the outbreak of World War I, Vaughan Williams entered the army. By the end of the war he was serving as a Lieutenant in the Royal Garrison Artillery. In 1935 he was decorated by the British Government with the Order of Merit.

After the war he became a teacher of composition at the Royal College of Music, and was soon appointed to the Board of Professors, where he remained until his death. From 1920-1928, Vaughan Williams was director of the London Bach Choir.

Not too much has been written about Vaughan Williams' personal life, so scholars have found it necessary to delve into the texts which the composer has used in order to determine some of the personal characteristics of Vaughan Williams.

> The study of various texts has emphasized three main aspects of Vaughan Williams' temperament--his love of the country, folk-music and folk subjects; his interest in early periods of English literature and history, particularly the Tudor period; and his affection for the mysticism and symbolism of religious subjects. Each of his works, large and small, is related in some way to one or more of these fundamental qualities and for that reason is distinctly individual and characteristic of the composer.[15]

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[15] William Kimmel, "Ralph Vaughan Williams and Elements of His Musical Style" (unpublished Master's thesis, Eastman School of Music, University of Rochester, Rochester, New York, 1935), p. 59.

Vaughan Williams has written works of all the various types, from many sacred compositions, written for performance in service, to the extended choral symphony.

Several of Vaughan Williams' early works which received recognition should not be considered his principal achievements, such as; Toward the Unknown Region, and A Sea Symphony.

Sancta Civitas, one of the composer's more mature works, contains Vaughan Williams' more extreme uses of polytonality, strange harmonies, and unusual progressions. The prominance of the characteristic parallel triads, called Planing in twentieth century composition, and modal scales, the rhythmic freedom and variety and the original polyphony and choral handling place this as one of the composer's most outstanding works.[16]

Besides the many forms of vocal music written by Vaughan Williams, he has also written chamber music and orchestral works. His orchestral works are not numerous, but they are significant among his works, and they represent some of his most important achievements. With the orchestral works, Vaughan Williams followed the tendencies toward programmatic music, neo-classicism, nationalistic idioms, a fondness for lyric orchestral poems, and an interest in novel experiments.

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[16] Ibid., p. 76.

One of Vaughan Williams' vocal forms consists of arrangements of folk-songs and carols. Folk music was a vital influence in his personal and musical development.

Many of Vaughan Williams' choral arrangements of folk-songs are for unaccompanied voices, for mixed chorus or for men alone. The composer believed that the melody of the folk-song was of utmost importance, so the melodies in his folk-song arrangements are never lost in the brilliance of the settings. The complex polyphony is always directly derived from the melodies.

Vaughan Williams' composition of songs was continuous throughout most of his career. They are written for voice and piano. According to Kimmel, the song-cycle is considered to be his most important contribution in his song style. One well known song-cycle is "Songs of Travel" set to poems of Robert Louis Stevenson. In several of his songs, the influence of medieval music can be seen through devices such as strong modal progressions, use of plainsong melody and plainchants. His later songs, written after 1926, took on a new atmosphere. They have a subtle blend of pastoral mood and subjective contemplation.

An attempt was made by most of England's composers, including Vaughan Williams, to write operas and ballets. England has never been well known for these two forms,

however, Vaughan Williams has written one opera, Riders To The Sea (1937), which has transcended the boundaries of England.

Although Vaughan Williams has attempted all the larger forms of music composition, it seems that his success lies in the choral music--songs and larger choral works, and in his few symphonies.

II. MELODIC STYLES AND INFLUENCES

Vaughan Williams' melodic style consists of three primary influences--ancient music, folk music, and contemporary melodic devices. He used some Gregorian and plain-song melodies, though not to a great extent. The influence of sixteenth century music upon his melodic style is primarily in his choral works and song-cycles.

Probably the strongest influencing factor of Vaughan Williams' melodic invention is the English folk-song. This influence has been an unconscious one because of his extreme familiarity with that idiom.

> The influence has been more subtle, resulting rather from the natural expression of a composer thoroughly saturated and completely in sympathy with folk music, whose melodic instinct has been unconsciously (or consciously) conditioned by continuous familiarity with that idiom, than from a deliberated decision to give his music local color through the imitation of certain figures or formulae typical of folk-song.[17]

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[17] Ibid., p. 100.

Vaughan Williams used modal melodies in almost all of his works. It is easy to find melodies based upon each of the modes common to folk-song. Aeolian, Mixolydian, and Dorian are the modes most often used. Vaughan Williams seldom used the pure major or pure minor mode. It is also rare to find a single mode used consistently for any length of time. The composer modulates from one mode to another.

> Modal, pentatonic, Gregorian, and sixteenth century elements are so thoroughly mixed and combined with other elements, harmonic, rhythmic, and contrapuntal, that it is difficult to melodies purely characteristic of any of those types which have exerted their influence upon them.[18]

Vaughan Williams used incomplete scales and pentatonic melodies to produce an angular, austere, and rustic atmosphere in his melodies. The pentatonic element is present in Sancta Civitas, and could be considered a widespread characteristic of his melodic style.

Folk-song and plainsong assisted Vaughan Williams in freeing himself from classic tonality, and the free type of melody made it possible for him to discard accepted formal demands and to achieve a melodic style independent of harmonic and metrical considerations.

Vaughan Williams loved all manifestations of the English spirit. His many hymns and carols exemplify his belief

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[18]Ibid., p. 103.

that the traditional tunes should be used with respect. His basic style derived from the Elizabethan madrigalists and the polyphonists of the Tudor era.

Vaughan Williams' vocal line was greatly affected by the English language. He used the words of poets such as; Chaucer, Shakespeare, Milton, Coleridge, Shelley, Tennyson, Hardy, and Walt Whitman. The Bible and Bunyan were two other leading influences for his vocal lines.[19]

The whole course of development of Vaughan Williams' melodic style seemed to have been away from the accepted formulae toward a melodic style which was new and independent--free from all non-melodic influences. This melodic freedom was achieved through the presence of sixteenth century polyphony, plainsong, and folk-song influences of his early works.

> The progression from modal to pentatonic and then to duodecuple scales, and from the free verbal rhythm of plainsong through sixteenth century styles to his own characteristically free and rhapsodic instrumental melodic type marks the various stages of his development.[20]

III. HARMONIC STYLES AND INFLUENCES

The development of Vaughan Williams' harmonic technique has been, like melody, gradually away from accepted tonal

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[19]Machlis, op. cit., p. 297.

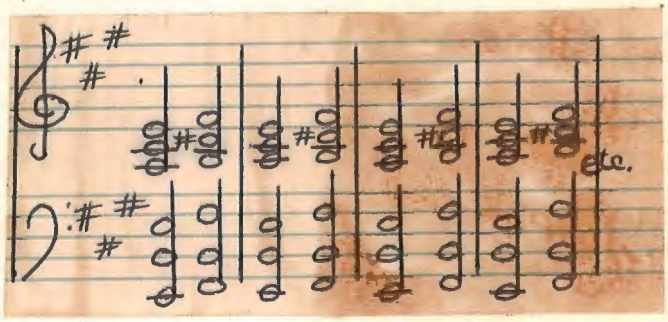
[20]Kimmel, op. cit., p. 112.

concepts toward greater freedom and independence. There was no sudden break from traditional harmony.

The principal harmonic element throughout all of Vaughan Williams' works has been the simple triad, not used with a tonal system, but as a single, independent unit manipulated within the other tonalities. He uses very few seventh, ninth, and thirteenth chords.

In Sancta Civitas and some of the composer's other later works, chords built of fourths, called quartal harmony, become more important in determining his harmonic texture. "It may be said that Vaughan Williams has preferred to use only simple harmonic material and to develop his style by means of varied manipulations of that material."[21]

The simple alteration of triads on neighboring tones is employed throughout the first twenty pages of Sancta Civitas, (Example 1).



Example 1

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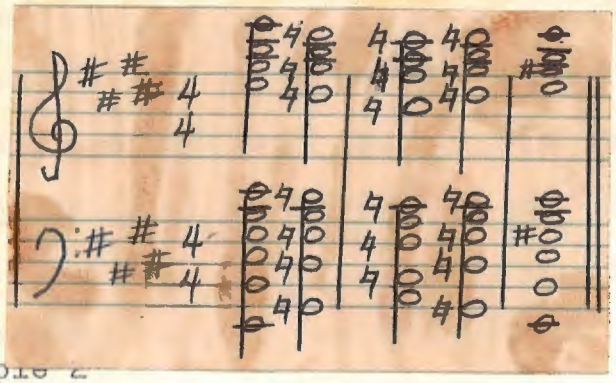
[21] Ibid., p. 114.

One of the most typical elements of Vaughan Williams' harmonic style is the relationship of triads a third apart, called third relationships, thus involving strong cross-relationship (Example 2).



Example 2

> Modality, progression in block triads, harmonic relationship of chords a third apart--these devices, at first only incidental and gradually becoming fundamental, create for Vaughan Williams an original and individual style.[22]

The movement of the major triad in block form by scale degrees has become a permanent feature in Vaughan Williams' style. This involves a dissonant cross-relationship. This "tertian" relationship does not always cause a change of harmony, but rather a quick oscillation between two tonalities or a momentary destruction of tonality. The use of parallel triads, called planing, was also a frequent and general element in Vaughan Williams' harmonies, and a typical element of his style (Example 3).

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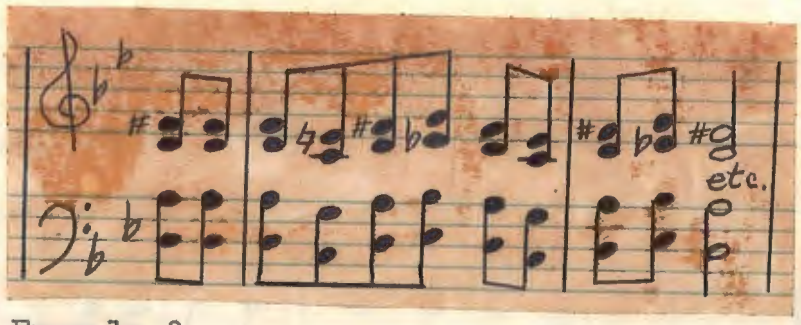
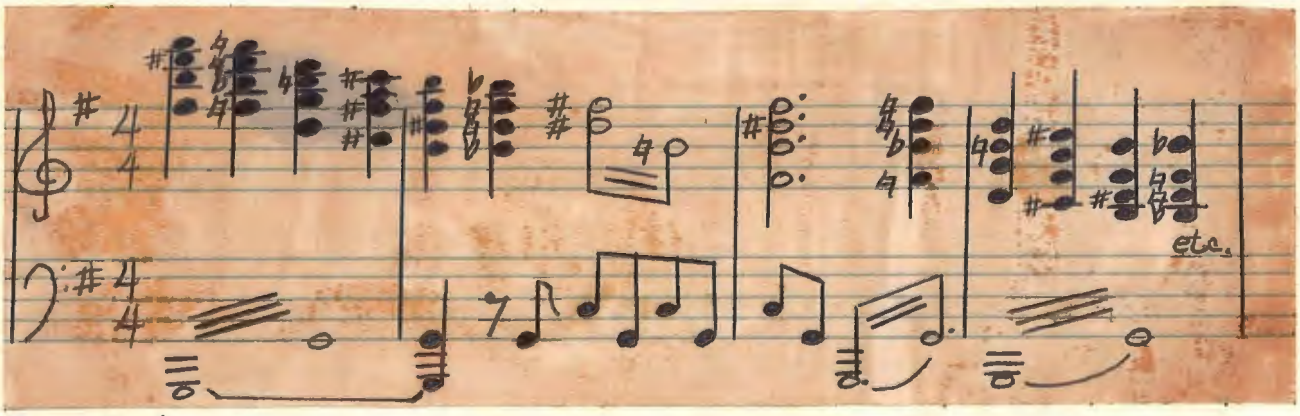
[22] Ibid., p. 116.



Example 3

One of the most significant and liberating forces of harmony which Vaughan Williams used was polytonality. The two choral works, Sancta Civitas and Flos Campi, contain polytonal passages both simple and complex. In both of these works, the tertain progression is developed. However, a new relationship becomes evident--that of triads at the interval of a half tone (Example 4). "This relationship, conbined with the tertian, is responsible for the exotic and highly colored character of Sancta Civitas."[23]



Example 4

The augmented triad is another device used more frequently in Sancta Civitas than in any other work of Vaughan

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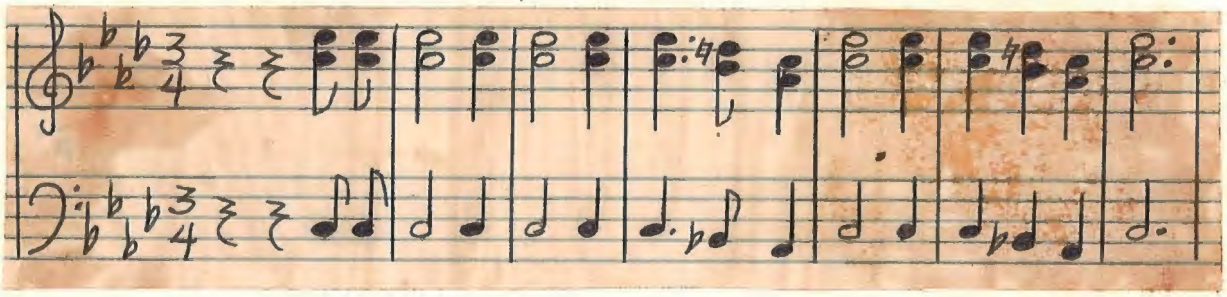
[23] Ibid., p. 124.

Williams. The augmented triad was used here probably because of the strange quality which it encourages and which is appropriate because of the fantastic quality of the text (Example 5).



Example 5

Another chord, the chord built in fourths or quartal harmony, appears frequently in Vaughan Williams' works. It is usually found in important positions which become focal points around which the introduction is built. "The introduction to Sancta Civitas consists of an alternation of two chords constructed of fourths above a rather indefinite and freely moving bass."[24]

Vaughan Williams first abandoned major and minor for modal harmony derived from sixteenth century music and the folk-song. The use of parallel triads, resulting in cross-relationships, began the break-down of harmonic foundations. The use of progressions made up of major and minor thirds caused increased cross-relationships and further destroyed

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[24] Ibid., p. 126.

key feeling. The next step was toward polytonality where keys are combined simultaneously. Through increased chromaticism and freedom in the melodies and half tone progressions of triads, atonality was his next step. "Throughout the whole development the simple triad remained the primary tonal element."[25]

IV. ANALYSIS OF SANCTA CIVITAS

Sancta Civitas is the only work, written by Ralph Vaughan Williams, that is actually called an oratorio on its title page. Its text comes from the Book of Revelation and it is prefaced with the following quotation from Plato:

> 'No reasonable man ought to be dogmatic about the details of what I have just been through, yet something of the sort is the truth about our souls and their habitation after death, since in any event the soul appears to be immoral. So it seems to me that it is right and proper to take the risk of holding this opinion--for risk is a fine thing--and a man should, as it were, have it as a song in his heart and sing about it.'[26]

Even though Sancta Civitas is considered an oratorio by the composer, it is shorter than most works that come under that designation. It only takes a little over half an hour to perform. The words of the oratorio are from the Book of

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[25] Ibid., p. 131.

[26] Frank Howes, The Music of Ralph Vaughan Williams (New York: Oxford University Press, 1954), p. 150.

Revelation. Its subject is the life after death, and its vision is of the Holy City.

Sancta Civitas, written for three choirs and two soloists with orchestra, is divided into three sections.

The first section, taken from Revelation 19: 5-18, proclaims the vision of Heaven. The second section is about the destruction of Babylon, a symbol of all that is worldly. This section is taken from Revelation 18. The third section, taken from Revelation 21, is described as the City of God. Not every word of the Biblical text is used.

> The composer's verbal omissions are masterly and the concentration both of sense and symbolism so obtained provides the tight nucleus upon which the music can hold and from which it can expand in a great incandescence of sound.[27]

In performing Sancta Civitas, Vaughan Williams has specified that there be a semi-chorus which should sit behind the full chorus. The semi-chorus should consist of about twenty singers (6.6.4.4.). There should be a distant choir which, if possible, should be out of sight and have a special conductor. It should consist of boys' voices if possible.

The composition begins and ends with the same upward progression in the bass, and swaying chords, each of which contains a dissonance of a major second (Examples 6 & 7).

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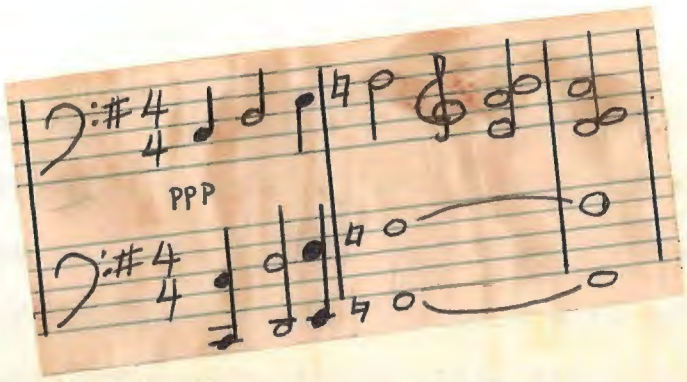
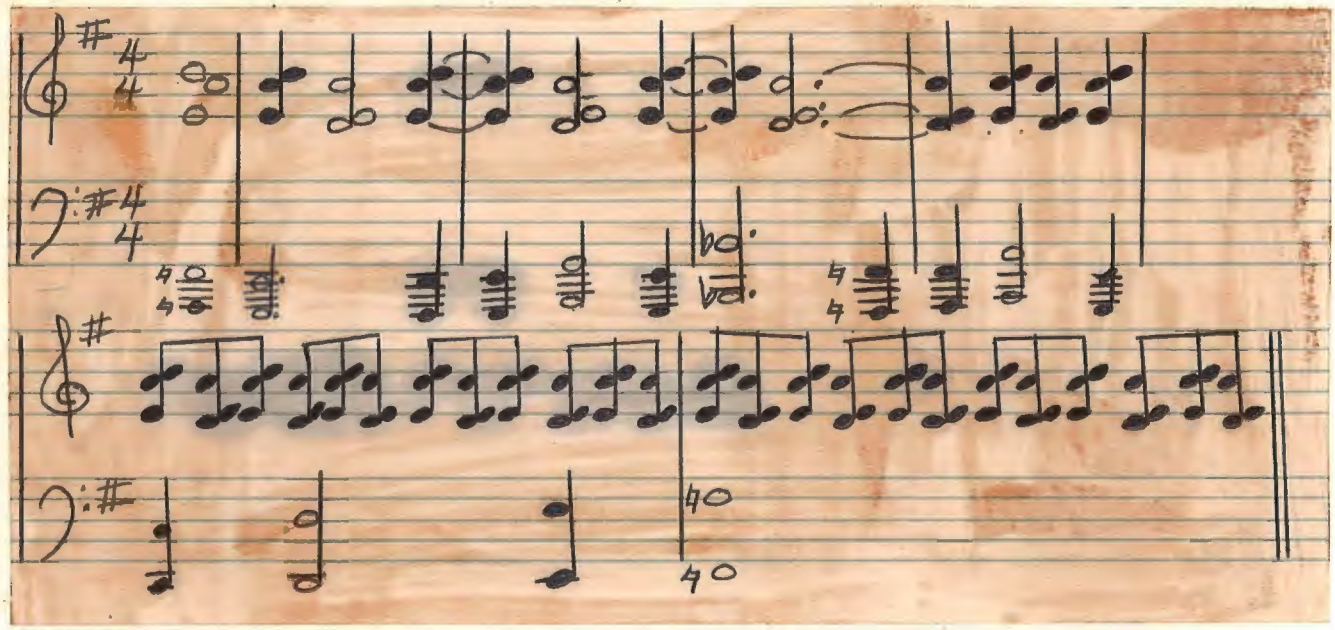
[27] Ibid., p. 151.



Example 6



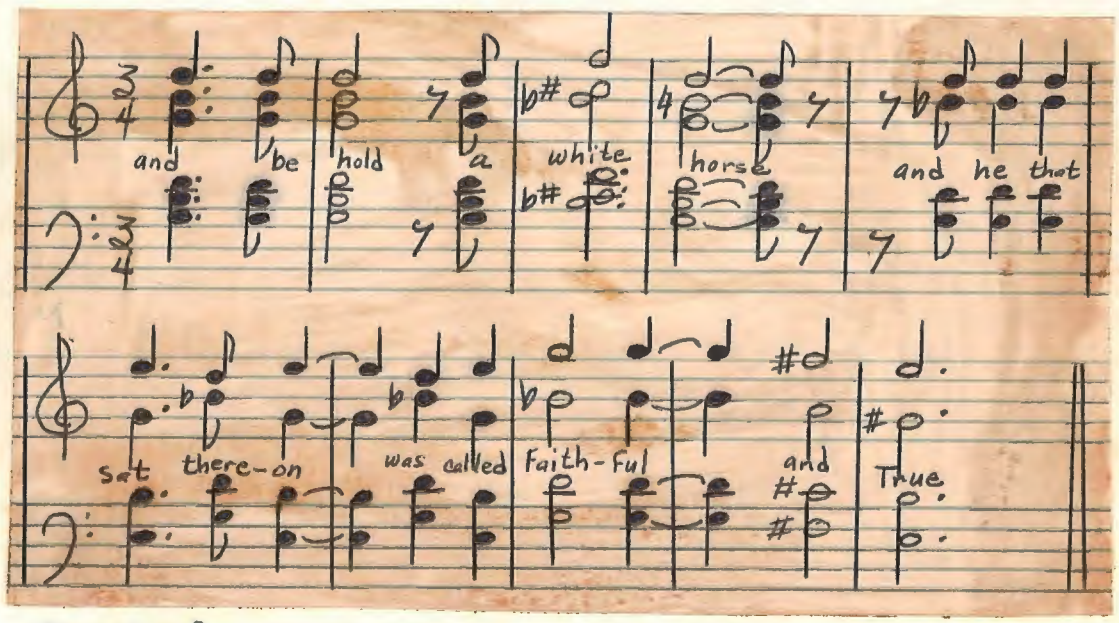
Example 7

It is against this theme that the baritone soloist begins 'I was in the spirit and I heard a great voice saying, Alleluia.' The semi-chorus and full chorus then sing the Alleluias in an antiphonal manner which very quickly becomes a stretto. The Alleluias are hardly more than an introduction. The distant choir with the distant trumpet announces the first subject.

While the three choirs are singing Alleluias, the baritone soloist continues to add the visionary catalogue, "And I heard--as it were the voice of a great multitude and as the voice of many waters saying alleluia." The three

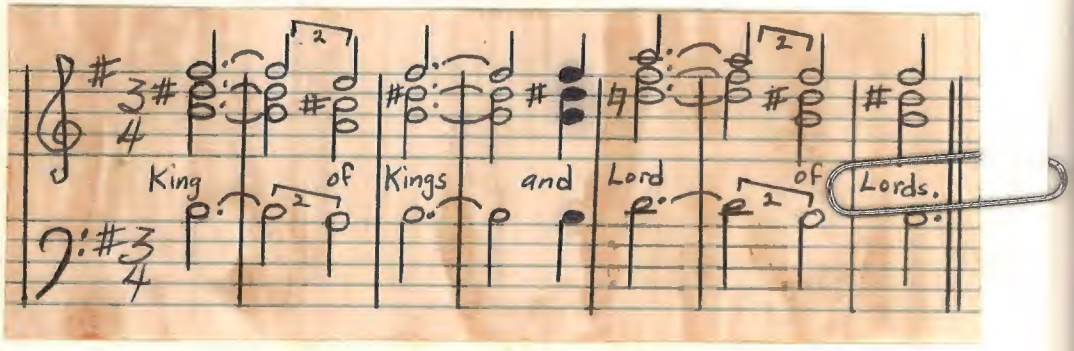
choirs then sing "For the Lord God omnipotent reigneth." The full chorus begins singing the visionary words, "Let us be glad and rejoice and give honor to him; For the marriage of the Lamb is come, and his wife hath made herself ready," while the semi-chorus sings Alleluias in four part harmony. Vaughan Williams is not concerned with the interpretation of the symbolism. He was of Anglican faith, which, in itself is filled with symbolism. Because of this acquaintance with symbolism in his church, he felt no need to interpret the symbolism of Revelation. For him, the symbols were adequate. The distant choir is heard singing, "Blessed are they that are called to the marriage supper of the Lamb". This completes the first part of the vision section.

In the second part of section one, the vision of the white horse is depicted in strong diatonic harmonies of successive triads followed by austere false relations (Example 8).



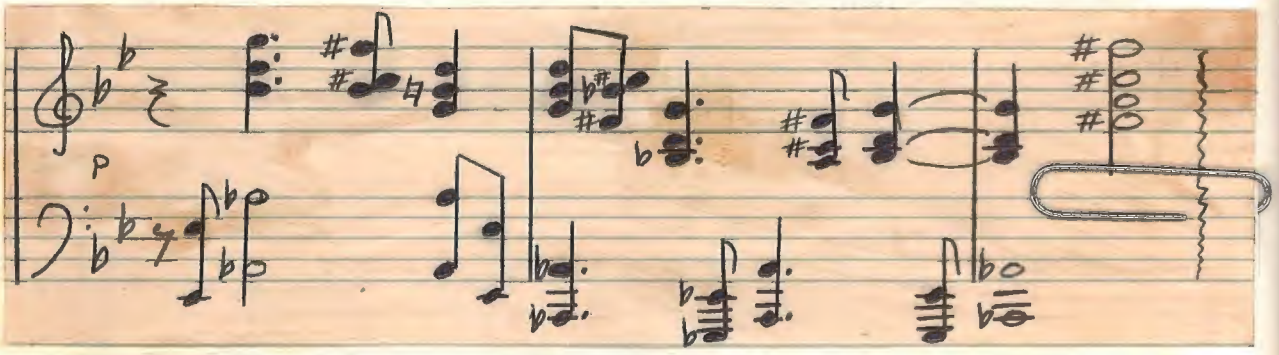
Example 8

This section comes to a climax on triadic chords, echoed by the brass, with the words 'King of Kings and Lord of Lords' (Example 9).



Example 9

The third part of section one is sung by the full choir in unison over a double pedal. The words describe an Angel standing in the sun and gathering the armies together for the destruction of the great city of Babylon. With the suggestion of war, the triadic harmonies move in chromatic progression. The orchestral interlude at the end of this section uses chords of a different tonality, a more severe harmonization and with overlapping rhythm. This leads into the second section of the oratorio (Example 10).



Example 10

The second section recounts the fall of Babylon, which symbolizes all that is worldly. The text is taken from Revelation 18: 2-23. Vaughan Williams did not make use of all the verses in the King James Version. Below is the quotation of the verses from the Bible. The underlined sections are the words Vaughan Williams used in his text of Sancta Civitas.

Revelation 18:

2 And he cried mightily with a strong voice, saying, Babylon the great is fallen, is fallen, and is become the habitation of devils, and the hold of every foul spirit, and a cage of every unclean and hateful bird.

10 Standing afar off for the fear of her torment, saying, Alas, alas, that great city Babylon, that mighty city! for in one hour is thy judgment come.

9 And the kings of the earth, who have committed fornication and lived deliciously with her, shall bewail her, and lament for her, when they shall see the smoke of her burning.

11 And the merchants of the earth shall weep and mourn over her; for no man buyeth their merchandise any more;

14 And the fruits that thy soul lusted after are departed from thee, and all things which were dainty and goodly are departed from thee, and thou shalt find them no more at all.

16 And saying, Alas, Alas, that great city, that was clothed in fine linen, and purple, and scarlet, and decked with gold, and precious stones, and pearls!

18 And cried when they saw the smoke of her burning, saying, What city is like unto this great city!

19 And they cast dust on their heads, and cried, weeping and wailing, saying, Alas, alas, that great city, wherein were made rich all that had ships in the sea by reason of her costliness! for in one hour is she made desolate.

20 Rejoice over her, thou heaven, and ye holy apostles and prophets; for God hath avenged you on her.

21 And a mighty angel took up a stone like a great millstone, and cast it into the sea, saying, Thus with violence shall that great city Babylon be thrown down, and shall be found no more at all.

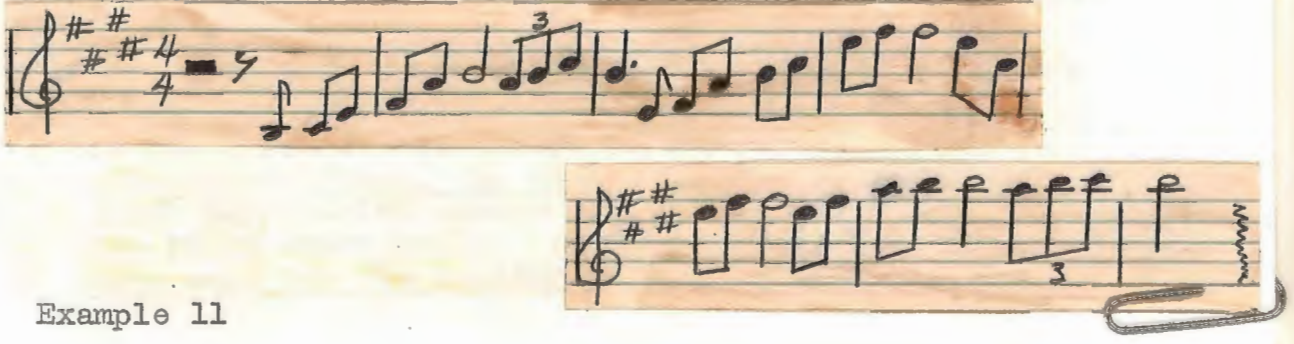
22 And the voice of harpers and musicians, and of pipers, and trumpeters, shall be heard no more at all in thee; and no craftsman, of whatsoever craft he be, shall be found any more in thee; and the sound of a millstone shall be heard no more at all in thee;

23 And the light of a candle shall shine no more at all in thee; and the voice of the bridegroom and of the bride shall be heard no more at all in thee: for thy merchants were the great men of the earth; for by thy sorceries were all nations deceived.

The section ends just as it begins, with "Babylon the great is fallen, is fallen."

Much of section two is written in imitation and antiphony between the chorus and the semi-chorus. Verse 21 is to be sung by a baritone soloist who tells of the Angel and the millstone which he cast into the sea. The musical accompaniment to this makes use of chromatic descending triads (Example 4). This gives to the work a strong unity because of Vaughan Williams consistent use of planing.

Section three describes the City of God. It is taken from Revelation 21. This is the vision of a new heaven and a new earth. The tempo changes from a rather fast tempo to adagio. The key signature changes to E major. In this section a new melodic idea is introduced by a solo violin, which is to become an outstanding theme in section three (Example 11).



Example 11

The text to this section is analyzed in the same manner as in section two.

Revelation 21:

1 And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea.
2 And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband.
11 Having the glory of God, and her light was like unto a stone most precious, even like a jasper stone, clear as crystal;
12 And had a wall great and high, and had twelve gates, and at the gates twelve angels, and names written thereon, which are the names of the twelve tribes of the children of Israel:
21 And the twelve gates were twelve pearls; every several gate was one pearl: and the street of the city was pure gold, as it were transparent glass.
22 And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it.
23 And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof.
25 And the gates of it shall not be shut at all by day; for there shall be no night there.
26 And they shall bring the glory and honor of the nations into it.

Ch. 7: 15 Therefore are they before the throne of God, and serve him day and night in his temple: and he that sitteth on the throne shall dwell among them.
16 They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat.
17 For the Lamb which is in the midst of (he that sitteth on) the throne shall feed them, and shall lead them unto living fountains of waters; and God shall wipe away all tears from their eyes.

Ch. 22:
1. And he shewed me (I saw) a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb.
2 In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations.

4 And they shall see his face; and his name shall be in their foreheads.
5 And there shall be no night there; and they need no candle, neither light of the sun, for the Lord God giveth them light; and they shall reign for ever and ever.

In the description of the precious stones which are as clear as crystal, Vaughan Williams used some harmonic clashes which do not sound at all "as clear as crystal." Further on in this section, the composer used his characteristic "swaying triads" a tone apart.

The first part of section three is scored for all three choirs. Contrary to the antiphonal singing of section two, section three is sung almost entirely in four part harmony.

Part two of section three is a quiet, sustained section of "Sanctus". The distant choir sings 'Holy, Holy, Holy, Lord God Almighty'. The full chorus and semi-chorus then sing the rest of this section, both in harmonic, and contrapuntal style.

The last page of the oratorio reverts back to the beginning phrase (Example 6) and a tenor soloist sings the single phrase 'Behold I come quickly, I am the bright and the morning star.' This is answered by the chorus' 'Amen, even so come Lord.' The text of his last page is taken from Revelation 22: 20.

V. VAUGHAN WILLIAMS' MATURE YEARS

In the last years of his life, Vaughan Williams was the leading composer of his native land. This aspect of his career was strengthened when the "Credo" and "Sanctus" of his Mass in G minor were performed in Westminster Abbey at the coronation of Queen Elizabeth II.[28] Upon Vaughan Williams' death, the Crown proclaimed a week of national mourning, an act which is seldom practiced. His ashes were buried in Westminster Abbey.

Vaughan Williams made three trips to the United States. The first trip was to conduct his Pastoral Symphony at the Norfolk Festival in Connecticut. The second, in 1932, was to deliver a series of lectures at Bryn Mawr College. These lectures were collected into a book entitled National Music. Upon the third visit in 1954, at the age of eighty-three, Vaughan Williams delivered a series of lectures at Cornell University. These were published as The Making of Music.

Vaughan Williams did not believe in the doctrine "art for art's sake". His fundamental desire was to bring art into direct relationship with life. Vaughan Williams states: "The composer must not shut himself up and think about art: he must live with his fellows and make his art an expression

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[28] Machlis, op. cit., p. 295.

of the whole life of the community."[29] It was through this doctrine that he became an advocate of national music.

Vaughan Williams devoted his entire life to composition, and nothing else, except his hobby of gardening. He was an Englishman of Englishmen. He was a conservative, politically, and had a vast respect for the Crown.[30]

The English composer had no conception of time when giving composition lessons. He might spend one or two hours criticizing the pupil's work, another hour discussing music in general, and then serve tea.

The White Gates, Vaughan Williams' home, was a typical English country house. The house and the surroundings both produced an atmosphere of peace and well-being. This atmosphere was the background for much of Vaughan Williams' creative activity. In his later years he seldom left The White Gates, except for very special occasions. The White Gates is described by LeRoy Brant, on a personal interview with the composer in 1949, as "the charming little estate where dwells England's dean of composers, his invalid wife, a deaf maid, and Foxy (a cat)."[31]

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[29] Ibid., p. 296.

[30] LeRoy V. Brant, "America Holds The Hopes of the Musical World," Etude, 67 (April, 1949), 215.

[31] Ibid., p. 215.

In Brant's interview, which was a very casual visit with Vaughan Williams, the composer made this statement about America:

> It seems to me that you in America hold in your hands the hopes of the world. Certainly this is true politically speaking, and it seems to me it may be true musically speaking, too. At least, something great must come out of the opportunities you give people there. The peoples of Europe are cold and hungry, and it is devilish hard to write music under such circumstances. A few, like Schubert, made it, but not many. Even with us, the conditions are hardly the best for writing music.[32]

The most celebrated musical event in London during April, 1951, was the premiere of The Pilgrim's Progress, an opera by Ralph Vaughan Williams. The composer, then seventy-eight years old, was present in the first night audience. He was regarded with an admiration of awe and respect.

"The Pilgrim's Progress, nearly fifty years in the making, is both a summary and an explanation of Vaughan Williams' whole development as a composer."[33] The composer had always felt a deep devotion toward John Bunyan's Pilgrim's Progress. This opera also contains references to the Tallis Fantasia, the masque Job, and the slow movement of the Fifth Symphony.

On Vaughan Williams' eightieth birthday, Everett Helm said the composer's contribution to music was by no means

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[32] Ibid.

[33] Cecil Smith, "An American Music Critic in Britain," Musical America, 71 (May, 1951), 3.

complete, for just before that date, the composer wrote such a youthful, fresh work as the Seventh Symphony. It would certainly not be his last. "Few composers have had the good fortune to be musically productive and in full possession of their creative powers at the age of eighty."[34]

Vaughan Williams was not a man who accepted compliments. Helm remarked to Vaughan Williams, after the premiere of the composer's Fourth Symphony, that the orchestra had played very well under his direction. Vaughan Williams' reply was, "Yes, I followed them well tonight, didn't I?"[35]

Vaughan Williams was a very humble man who spent his entire life searching for a technique which satisfied him. This search led him through several phases of composition before he finally achieved his goal, which came one year before his death. He wrote, "I have struggled all my life to conquer amateurish technique and now that perhaps I have mastered it, it seems too late to make any use of it."[36]

On November 1, 1957, in honor of his eighty-fifth birthday, Vaughan Williams' Symphony No. 8 was performed by the Boston Symphony Orchestra. It was considered, at that time, the most individual and pleasurable symphony

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[34]Everett Helm, "Ralph Vaughan Williams Observes Eightieth Birthday," Musical America, 72 (October, 1952), 23.

[35]Ibid.

[36]Machlis, op. cit., p. 298.

introduced to Boston. The outstanding aspect of this symphony was its vigorous, young, musical quality. Vaughan Williams was eighty-four when he wrote the symphony. This does not happen often in musical history.[37]

With the death of Ralph Vaughan Williams at eighty-five years of age, England lost the most beloved of her composers. Vaughan Williams not only loved the land and people of England, but his own personality symbolized many of the best and most salient traits of England.

> He was a profound lover of nature; he was a trenchant and wholly independent thinker; he had marvelous common sense in music as well as in other matters; and he was too honest, too forthright, and too busy to pay heed to fashions and foibles.[38]

At the time of his death, Vaughan Williams was working on a setting of carols to be performed the next Christmas.

> Throughout Vaughan Williams' whole career one is conscious of a highly sensitive, poetic individual seeking to express himself sincerely and without affectation in a style that is of his age and of his people; continually tempering that style with an inherently refined sense of taste and fitness; despising excess, ignoring praise, indifferent to renown.[39]

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[37]Cyrus Durgin, "Boston Symphony Observes Vaughan Williams' Birthday," Musical America, 77 (December 1, 1957), 20.

[38]"England Loses A Master," Musical America, 78 (September, 1958), 4.

[39]Kimmel, op. cit., p. 131.

CHAPTER IV

SUMMARY AND CONCLUSIONS

In this study it was pointed out that each time there was a distinct change in music, which has occurred about every three hundred years, the general public refused to readily accept the "new" music.

The last change, which occurred around 1900, is no different from the others. At the turn of this century all kinds of experiments were being carried on in music, and it seemed that music was going through a period of degeneration. However, from those experiments, there evolved a new type of music which freed the composers of the strict compositional techniques of the past two centuries.

Two of the most influential composers of the "new" music are Aaron Copland and Ralph Vaughan Williams. Both of these composers were nationalists, striving to create music which represented their countries in a nationalistic spirit. Copland was American; Vaughan Williams was English.

The two composers, Copland and Vaughan Williams, can not be compared on the basis of their similarities, because they were quite different in many aspects of their careers. Copland has attended only one professional music school, Fontainebleau, France, and that was only for the duration of a summer session. His musical training has all come from private instructors. Vaughan Williams had a thorough formal

education which included a Doctor of Music degree from Cambridge University. Both composers have received honorary doctorate degrees.

The compositional styles of the two composers are quite different. Copland's style evolved from jazz, the twelve tone and whole tone systems, and folk-songs. His use of unusual rhythms is a distinctive characteristic of his works. Vaughan Williams' primary style evolved from the English folk-melody. One of Vaughan Williams' most outstanding features of composition was his use of lovely melodies.

Both In The Beginning and Sancta Civitas are representative works of the composers in this study. In The Beginning, written in 1947, was Copland's first vocal work for mixed chorus. It was written with a style of freshness and invention that marks his maturity in composing. This work was written during the composer's third style period and is classified as absolute music. A letter from the Boosey and Hawkes Publishing Company revealed that the sales of In The Beginning have been quite good.

Sancta Civitas, written in 1926, is Vaughan Williams' only sacred oratorio and is considered to be one of the composer's mature works. In answer to a letter written to the publisher of Sancta Civitas, G. Schirmer, the letter revealed that there were as many copies sold of this work as there were sales of other "new" choral music. This fact

seems to show a tendency toward the acceptance of Vaughan Williams' compositions as standard repertoire.

The musical growth of both America and England had been rather slow until the influences of Copland and Vaughan Williams began to spread. Through their many organizational activities, they were able to stimulate the growth of music in their respective countries. The music festivals which they organized have contributed, to a large extent, to the inspiration and musical development of many young composers of both countries.

After making this study, it seems that "new" music is being accepted more enthusiastically today than it was at the turn of the century. Contemporary styles and techniques of composition often reflect the pace of living which has been set in the twentieth century, and it seems that more people are beginning to realize this fact. Through the mediae of television, radio, movies, and phonograph, more people are listening to music. Therefore, other composers, like Copland, are composing music for the masses, or Gebrauchsmusik. Much of the music being composed today is written for high school and college groups to perform. As these groups perform the contemporary works, they should become acquainted with some of the twentieth century techniques of composition. With more emphasis placed on "new" music, it is hoped that the general public will gradually begin to accept and better understand it as an art.

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A STUDY OF AARON COPLAND AND RALPH VAUGHAN WILLIAMS THROUGH ANALYSES OF COPLAND'S *IN THE BEGINNING*, AND VAUGHAN WILLIAMS' *SANCTA CIVITAS*

An Abstract of a Thesis
Presented to
the Division of Graduate Studies
Ouachita Baptist College

In Partial Fulfillment
of the Requirements for the Degree
Master of Music Education

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by
Minerva Ann Phillips
August, 1964

Phillips, Minerva Ann, A STUDY OF AARON COPLAND AND RALPH VAUGHAN WILLIAMS THROUGH ANALYSES OF COPLAND'S IN THE BEGINNING, AND VAUGHAN WILLIAMS' SANCTA CIVITAS. Master of Music Education, August, 1964, 92 pp., bibliography, 36 titles.

The problem of this study is to analyze a significant choral work of two modern composers to determine the compositional techniques and styles as they apply to textual and musical content. The works which are analyzed are Aaron Copland's In The Beginning, and Ralph Vaughan Williams' Sancta Civitas.

The primary sources used in this study include biographies of Aaron Copland and Ralph Vaughan Williams and the musical scores of In The Beginning and Sancta Civitas. Other sources include: books on American music, English music, and general music history; music dictionaries and encyclopedias; and periodicals.

Several twentieth century musical terms are defined in order to give the reader a better understanding of twentieth century compositional techniques and styles used by Copland and Vaughan Williams. The biographical studies made on Copland and Vaughan Williams include: (1) their musical training; (2) influences which affected their compositional styles; (3) the different style-periods of their composing; and (4) the influence the two composers have made upon the musical growth in their countries--Copland in America and Vaughan Williams in England.

As the two composers grew toward maturity, their styles and techniques of composition went through certain changes. Copland's music is divided into three distinctive styles: (1) jazz style-period; (2) abstract period; and (3) American folksong and Gebrauchsmusik. Vaughan Williams' style was not divided into definite style periods, but was a style of constant growth toward greater freedom and independence. Probably the strongest influencing factor of Vaughan Williams' melodic invention is the English folk-song.

In The Beginning, a mature work of Copland's is his first vocal work written for mixed chorus. Its text is taken from the Book of Genesis. This study reveals that the sales of this composition are quite good, which seems to indicate the popularity of the work.

Sancta Civitas is Vaughan Williams' only sacred oratorio. It is considered to be one of the composer's mature works. Its text is taken from the Book of Revelation. This text is typical of Vaughan Williams because of his preoccupation with symbolic religious subjects. This study reveals that the sales of Sancta Civitas are equal to the sales of other "new" choral music.

Both composers, Aaron Copland and Ralph Vaughan Williams, have influenced the musical growth in America and England, not only with their musical compositions, but through their organizational activities, music festivals, lectures, and teaching.