An Analysis of the Compositional Technique and Structures of Howard Hanson's Symphony No. 1 in E Minor, Op. 22 “Nordic”

Eunseok Seo

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AN ANALYSIS OF THE COMPOSITIONAL TECHNIQUE AND STRUCTURES OF HOWARD HANSON’S SYMPHONY NO. 1 IN E MINOR, Op. 22 ‘‘NORDIC’’

by

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DEDICATION

For my Father in Heaven & my parents
ACKNOWLEDGEMENTS

I would like to thank the members of my committee for their guidance and support during this process. Above all, I am deeply grateful to Dr. Scott Weiss for his encouragement and patient direction. I am also appreciative to Dr. Larry Wyatt, Dr. Andrew Gowan, and Dr. Samuel Douglas for their many years of wisdom and support as I pursued this degree.

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ABSTRACT

Howard Hanson was the first American composer who attained international prominence in the early 20th century. During his time as conductor and director of the Eastman School of Music, he was perhaps one of the greatest promoters of modern musical expression and avant-garde performance techniques. However, Hanson was a composer who preferred composing in a traditional style, and his compositional style was faithful to nuanced Romantic expression and a Classical structure. Hanson’s music career ebbed and flowed with contrasting periods of struggle and success. His music was enormously popular during the 1930s and 40s but quickly entered a period of neglect after his death from which it is only now emerging.

Hanson’s Symphony no. 1 “Nordic” was written in 1922 while Hanson was studying at the American Academy in Rome. His fully matured musical language is displayed in the symphony, and Hanson used Symphony no. 1 to establish his symphonic style which persisted, with little variation, throughout his prolonged career. The intent of this document is to analyze Hanson’s Symphony no. 1, “Nordic,” and discover his compositional techniques that affected most of his later works. Furthermore, it is my hope that this research will provide comprehensive ideas to analyze his other orchestral compositions.
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CHAPTER 1
INTRODUCTION

Howard Harold Hanson (1898-1981) was an American composer, conductor, administrator, and educator. He was one of the first American symphonic composers to attain international prominence during his lifetime.¹ He composed extensively, including seven symphonies that are often compared to Sibelius’ works for their styles, and he is often considered to be a Neo-Romantic.² The achievements of Howard Hanson extend beyond his musical career. During the second quarter of the 20th century, he was perhaps the greatest proponent for American music in the United States.³

Hanson’s Symphony no. 1 in E Minor, op. 21 “Nordic” was completed in 1922 and premiered with the Augusteo Orchestra under the composer’s baton in Rome on May 30, 1923. Hanson’s receipt of the American Academy award in 1921 led to three prolific years of production in Italy. His experiences in Italy affected not only his compositions at the time, but his future compositions as well.⁴ Moreover, with the

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The full extent of Hanson’s musical style can be heard in the “Nordic” Symphony. These qualities include: his inclination for classical and cyclical structure, his broad thematic content, his sometimes morose sound produced by low instrumental registers, the occasional austere instrumentation, and the bleakness of expansive tonal landscapes. Some of these compositional techniques are similar to those of Jean Sibelius (1865 - 1957). This may be one of the reasons Hanson eventually became known as “the American Sibelius.”

PURPOSE OF THE STUDY

The purpose of this study is to analyze Howard Hanson’s Symphony no. 1 in E Minor, op. 22 “Nordic.” This study will discover the compositional technique and structure of the “Nordic” Symphony, especially regarding form, theme, intervals, harmony, and texture.

NEED FOR THE STUDY

Despite his modern-day fame and recognition, Hanson’s music was not well-received by his peers. During Hanson’s lifetime, only a handful of his works were well-known, whereas the majority of his compositions remained unperformed. Hanson’s music gained much popularity in the 1930s and 40s; however, it was lost in the popular


7 Perone, 8.
memory for the following decades only to regain appreciation today.\(^8\)

Even if Howard Hanson’s works are not fully established in the permanent repertory and his conservative compositional style may have hindered him from branching out into composing experimental music in the quantity of his peers, the man should be remembered for his contribution to the advancement of American music, and it should be a legacy to his commitment to the avant-garde style of new composers in the 20th century.\(^9\)

Remarkably, the amount of research available studying Hanson’s compositional techniques and orchestral works is scarce, and no comprehensive analytic effort has been undertaken on his first Symphony “Nordic.” Hanson’s musical work deserves attention from composers, performers, and analysts, and these analytical studies would prove to be indispensable for these and other musicians.

**LITERATURE REVIEW**

There are a relative few books available dealing with the topic of Hanson and his works: David Ewen’s *David Ewen Introduces Modern Music; A History and Appreciation from Wagner to Webern*\(^10\) and *American composers: a biographical dictionary*,\(^11\) Madeleine Goss’s *Modern music-makers; contemporary American

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composers,\textsuperscript{12} James E. Perone’s *Howard Hanson: A Bio-Bibliography*,\textsuperscript{13} and Walter Simmons’ *Voices In The Wilderness – Six American Neo-Romantic Composers*.\textsuperscript{14} These books provide extensive significant biographical information, and Perone’s book in particular provides useful information for the background of Symphony no. 1, “Nordic.”

The most helpful sources concerning the analytical portion of this study are found in the texts: *Voices of the Wilderness - Six American Neo-Romantic Composers* by Walter Simmons, *Howard Hanson In Theory and Practice* by Allen Cohen, *The American Symphony* by Neil Butterworth, *The Symphony* by Louise Cuyler, and *The Great American Symphony* by Nicholas Tawa. In these texts, analytical information on the “Nordic” Symphony is presented from several perspectives. Simmons and Cuyler offer thoughts on Hanson’s compositional techniques in the “Nordic” Symphony, such as the use of modal elements and the origins of a genuine Swedish folk tune. Cuyler, in particular, delves into the structural and compositional techniques Hanson used to create his symphonic masterpieces. Each of the these authors provides a unique perspective on the comparison of Hanson’s orchestration that allows the reader to discover the deeper historical and cultural significance behind the “Nordic” Symphony.

David Russell Williams’s *Conversations with Howard Hanson*\textsuperscript{15} provides helpful on Howard Hanson’s personal thoughts on composition, his compositional techniques,

\begin{itemize}
\item\textsuperscript{12} Madeleine Goss, *Modern music-makers; contemporary American composers* (Westport, Conn: Greenwood Press, 1970).
\item\textsuperscript{13} James E. Perone, *Howard Hanson: a bio-bibliography* (Westport, Conn: Greenwood Press., 1993).
\item\textsuperscript{14} Walter Simmons, *Voices in the Wilderness: Six American Neo-Romantic Composers*. Lanham, MD: Scarecrow, 2006.
\item\textsuperscript{15} David Russell Williams, "Howard Hanson (1896-1981)." *Perspectives of New*
and preferences. In addition, this text includes his feelings toward the styles and characteristics of other composers during his lifetime.

LIMITATION OF THE STUDY

This study is limited to and mainly focused on Howard Hanson’s Symphony no. 1, “Nordic” and concerned exclusively on Hanson’s compositional techniques. The analysis deals primarily with Symphony no. 1, “Nordic.”

DESIGN AND ORGANIZATION OF THE STUDY

This study comprises seven chapters and a bibliography. Chapter One consists of an introduction, purpose of the study, need for the study, literature review, limitations of the study, and the design and organization of the study. Chapter Two presents a biography of Howard Hanson and his advocacy of American music. Chapter Three presents information about Symphony no. 1, “Nordic,” including the date of composition, premiere, and other background information of the piece and Hanson’s music. Chapters Four, Five, and Six focus on the compositional technique and structure of each movement of the symphony. Chapter Seven provides conclusions and recommendations for further study.

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CHAPTER 2

BIOGRAPHY OF HOWARD HANSON

Howard Hanson was born to Swedish immigrants in Wahoo, Nebraska on October 28, 1896. In the sizable Swedish community, his father Hans was a hardware store owner and his mother Hilma an amateur musician, though certainly enthusiastic enough to have influenced her only son.\(^\text{16}\) Hanson recalled that “My mother was very musical. She had a good voice and was a good singer. She went to Luther College and studied strict counterpoint. I think I got a great deal of my musical interest from her. . .”\(^\text{17}\)

At the age of 6, Hanson’s mother began to teach him piano which was soon supplemented by lessons on the cello. During his eighth year of study, Hanson composed his first piece entitled *A Piano Trio*, op. 1. Hanson described the piece as “a trio of doleful melodies, very much under the influence of Grieg.” The Lutheran environment that Hanson was raised in had a profound influence on his life choices and nearly led him to become Lutheran minister. However, he eventually decided that music should be his life’s focus.\(^\text{18}\)

I was very much interested in religion, I think too much so, really. I worried too much about religion. I remember that as a young boy, when the minister would say when he gave you the bread, “Eat ye all of it” and I’d think, “Suppose a


\(^{17}\) Williams, 21.

\(^{18}\) Goss, 224.
crumb should get caught in my teeth would that lead to everlasting damnation?”
The Lutherans were very strict, at least in those day. I wasn’t exactly fundamental, but it was very much the Old Testament – very stern religion. The music of the chorales is pretty serious material, and this impressed me very greatly.  

During his teenage and early adult years, Hanson attended Wahoo High School, and simultaneously the School of Music at Luther College, a junior college where he took classes in counterpoint, harmony, piano, and cello. Hanson also performed on keyboard instruments for churches in town, sang in choir, and conducted the high school orchestra. He graduated from the junior college in 1911 and received his diploma with high honors at the age of 14, and he eventually graduated high school as the class valedictorian.

After completing these academic achievements, Hanson decided to further his music studies and move to New York. In order to fund this endeavor, he spent nearly the entire summer of 1913 on tour playing single-night concerts across the country.

Howard Hanson traveled to New York City in 1913 to study at the Institute of Musical Art, which eventually became the Juilliard School. At the Institute, he worked tirelessly to improve his compositional skills under the instruction of music theorist Percy Goetchius and was granted a diploma after one year of study. While studying in New York, Hanson had the opportunity to experience one of his orchestral works performed under the direction of Frank Damrosch. This was an eye-opening experience that furthered Hanson’s desire to become a composer. However, he realized he would need to

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19 Simmons, 112

20 Ewen, 302.

21 Goss, 224.
support himself on more than just composition. This led him to enroll in a liberal arts program at Northwestern University, where he majored in music. He received a bachelor’s degree after two years of study in 1916 and once again had an orchestral work performed, this time by the Chicago Symphony Orchestra under the baton of Frederick Stock.

Subsequently, in 1916 Hanson took a full professor position at the College of the Pacific in San Jose, CA to teach theory and composition. In 1919, he began his career as an arts administrator when he was only twenty-three years old upon his appointment as Dean of the college’s Conservatory of Fine Arts. He was prolific during this time and wrote Prelude, op. 6, the Ballet from the Forest Play, op. 16, and Before the Dawn, op. 17, all of which contributed to him being the first American to win the Prix de Rome. This led him to his first three-year fellowship at the American Academy in Rome, Italy.

In 1894, the American Academy in Rome was created, primarily to support the projects of architects and classicists. However, at the end of World War I, the institution changed its policy and in 1920 composers were also included. In 1921, Howard Hanson was selected as one of first three winners of the American Academy in Rome as the Frederick Juilliard Fellow for the year. The winning pieces were entitled California Forest of 1920 for solo voices, chorus, dancers, and orchestra, influenced by Edvard Grieg (1843-1907) and a programmatic piece called Before the Dawn.

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22 Simmons, 113.

23 Ibid., 113.

24 Tuthill, 142.

The winners of the music fellow positions were given the opportunity to have their works performed by the Rome Augusteo orchestra. The composers were also given opportunities to conduct the orchestra. The fellowship Hanson received allowed him to enjoy three years solely dedicated to composition and study. Hanson wrote a letter to Felix Lamond, founder of the department of music at the American Academy in Rome, that contained the message that his three years in Rome had been the most fruitful and inspired of his life.26

The fellowship at the American Academy in Rome proved to be more than an award. It exposed the young musician to continental Europe and allowed him to devote his time to studying and composing. Though the Academy in Rome was not intended to be an educational facility, Hanson was given private lessons in composition by Ottorino Respighi (1879-1936), who sharpened Hanson’s understanding of orchestration.27 It was also during this period when Symphony no. 1, “Nordic,” the String Quartet, and the tone poem *Lux Aeterna* were composed.28

Meanwhile, at his home country on the other side of the Atlantic, Hanson’s fame was growing. His “Nordic” Symphony, for example, had its American premiere with the Rochester Philharmonic in 1924. He was also introduced to George Eastman, an affluent business person. With the creation of a partnership, Hanson and Eastman grew the

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26 Ibid., 13.

27 Ibid., 17.

28 Simmons, 113.
reputation of the University of Rochester, resulting in Hanson becoming the new director of the Eastman School of Music in 1924 when he was barely 28.\textsuperscript{29}

Hanson served the Eastman School of Music for four decades, leading it to become one of the most prominent music institutions in the US. Some of his initiatives include forming the American Composers Orchestral Concerts in 1925, which soon developed into the school’s curriculum, hiring top studio teachers, and improving the orchestras of the institution. This led to the establishment of the Eastman-Rochester Symphony Orchestra consisting of first chair players from the Rochester Philharmonic and the top students of the Eastman School, and the Eastman Philharmonic, a select student ensemble.\textsuperscript{30}

Two principles shaped Howard Hanson’s vision for the future of the Eastman School of Music. The first principle was the integration of the instrumental and scholarly aspects of music within one program. During that time, the European approach to music education separated the performers from the academics. Applied skills were taught in a separate school from music theory and music history. Hanson was one of the first to institute the Doctor of Musical Arts degree that encompassed performance, teaching, music theory, and other aspects of music. The second principle of Hanson’s vision was the performance and promotion of American music. He achieved this by drawing young, talented composers and distinguished faculty members to raise the performance standards of his institution. The Eastman School became a showcase for new and exciting

\textsuperscript{29} Ibid., 113-4.

\textsuperscript{30} Perone, 2.
American compositions. And these kinds of ideas, including references to God, were typical of Hanson throughout his forty years as the leader of school.

I cannot close my talk to you without saying that it is my earnest prayer that your study at the Eastman School will develop not only your musical talents but that indescribable thing that we call your character. If at the end of your student life here, you come out able musicians but small men and women I shall not be happy. For life is all-encompassing, and music is but part of life. If you develop of meanness, pettiness, jealousy, envy, conceit, selfishness, I shall consider your education a failure regardless of your musical accomplishments. If, on the other hand, you develop a philosophy of living which includes the divine qualities of love, sympathy, self-sacrifice, humility, and unselfishness, I shall consider that you have wrought well and that the Lord has crowned our labors with success.

Hanson began annual festivals of American music and American composers orchestral concerts soon after his promotion to director, to foster original American compositions and to expose more audiences to these works. By one estimate, his direction produced over 2,000 works composed by 500 American composers including Jack Beeson, William Bergsma, Peter Mennin, Vladimir Ussachevsky, and Dominick Argento.

Hanson founded the Institute of American Music in 1964 after making a large financial donation to aid the institute’s goal of publishing and popularizing American music. The institute also provided funding for research in the history of 20th century music. Hanson was also affiliated with other national music organizations such as the National Association of Schools of Music, the Music Teacher’s National Association.

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31 Simmons, 114.

32 Lenti, 44-45.

(President, 1930-31), and the Music Educators National Conference. He also founded the National Music Council and served as its president for many years. Hanson frequently made speeches about advocacy issues in the performing arts at conferences for these organizations. Hanson won numerous awards including 36 American honorary degrees, membership in the Swedish Royal Academy of Music, a Pulitzer Prize for Symphony no. 4, the Ditson Award, and the George Foster Peabody Award. In 1935, he was elected to the National Institute of Arts and Letters and, in 1979, he was admitted to the American Academy and Institute of Arts and Letters.34

Hanson was also an active conductor for 50 years. His conducting debut was in 1924 with the New York Symphony Orchestra. This debut premiered the symphonic poem *North and West* at the invitation of Walter Damrosch. He also conducted concerts across the United States and Europe. He had a particularly cohesive relationship with the Boston Symphony Orchestra, for whom he wrote *Elegy* and Symphony no. 2. Hanson often featured American compositions in his conducting performances and was an early champion of the American composers William Grant Still and John Alden Carpenter.35


35 Ibid.
Nebraska, 1951). His most important publication, however, was *Harmonic Materials of Modern Music: Resources of the Tempered Scale* (New York, 1960), a work that was later termed pitch-class set-theory in music.\(^{36}\)

Hanson retired from the Eastman School of Music in 1964, when he was made director of the newly founded Institute of American Music at the University of Rochester. To honor his legacy, the “Howard Hanson Auditorium” was dedicated to him in February 1976. In that same year, his birthday became a celebratory day in Rochester. The celebration featured two concerts which included *Nine by Nine: Variations on a Theme by Howard Hanson* in which nine faculty members each wrote their own variation based on a theme from Hanson’s first symphony.\(^{37}\)

Leaving impressions on hundreds of students and hundreds of thousands of people as a result of his musical career, Hanson passed away at the age of 84 in 1981.\(^{38}\) Everyone’s achievements mirror their unique and inherent qualities. Howard Hanson revealed that he had a genial spirit and sensitivity to beauty in music. His name will be forever remembered because of the creativity of his work and because of the altruistic generosity he displayed to young composers during his time. He believed that he was in the midst of the greatest creative period in American music history. Little did he know that his legacy may have been the driving force behind bringing about the progression of American music history to where we are today.\(^{39}\)

\(^{36}\) Ibid.

\(^{37}\) Ewen, 304.

\(^{38}\) Perone, 7.

\(^{39}\) Goss, 222.
CHAPTER 3
SYMPHONY NO. 1, “NORDIC” AND HANSON’S MUSIC

Hanson’s Symphony no. 1 in E minor, op. 21, “Nordic” was finished in 1922 in Rome during his study on the Prix de Rome scholarship and dedicated to Felix Lamond, a founder of American Academic in Rome. The “Nordic” Symphony was premiered in that same city and conducted by the composer with the Augusteo Orchestra on May 17, 1923, and the score was published by Carl Fischer in 1929. 40

Hanson titled the symphony “Nordic” and meant to pay tribute to special individuals with the symphony. As he expressed in his autobiography, “I called it the Nordic because of the Scandinavian background of my parents … The Symphony became a kind of tribute to my parents and the land of their birth.” 41 The title itself was a reminiscence on his parents’ homeland, Nordic. He also dedicated individual movements to his teacher Felix Lamond (first movement) and his parents (second and third movements). 42

The “Nordic” Symphony is the most distinctive work among Hanson’s

40 Cuyler, 209


42 Lenti, 8-9.
compositions and it is perhaps one of the best examples of a fully realized American symphony written in the first quarter of the twentieth century. In addition, Hanson’s homage to formal compositional styles is impressive. There are no superfluous, static, or extraneous passages and no stopping points, aside from the separation between the movements of the symphony. At all times, there is meaningful musical motion occurring, allowing one phrase to flow smoothly to the next. Though both the form of the work and its thematic materials are simple, its basic structure is unified and well-integrated and Hanson features the orchestra masterfully.43

The orchestra is highlighting through broad, sweeping themes, somber moods produced by low registers, the occasional austere instrumentation, the alternation between introspection and restless agitation, and the bleakness of the tonal landscapes.44 Hanson’s subsequent compositions clearly reflect rich orchestrations akin to Respighi’s, naturally having been refined during Hanson’s years in Rome.45 He spoke of Respighi, “Once Respighi told me I was a student of Rimsky-Korsakov because he had studied with Rimsky, and that made me a pupil… I think that my love for big luxurious orchestral sonorities undoubtedly was influenced by Respighi, but of course, by a lot of other people too.”46

Hanson once mentioned that the music of the first movement of the “Nordic”

43 Simmons, 122.

44 Ewen, 303.


46 Howard Hanson and David Russell Williams, 34.
Symphony “sings of the solemnity, austerity, and grandeur of the North, of its restless surging and strife, of its somberness and melancholy.” The dark exposition of the piece, featuring unaccompanied cellos, shortly gives way to joyous exclamations by the full orchestra. The continual movement between the instrumental sections suggests that the first movement of the “Nordic” Symphony is akin to a symphonic poem rather than a standard sonata-allegro form.⁴⁷

The romanticism displayed in Hanson’s rich orchestration extends throughout the symphony, most notably in the second movement. Though the movement begins in a calm, pastoral manner, the Andante Teneramente leads to an invigorated and passionate climax. In the final movement of the symphony, Hanson introduces genuine, Swedish folk music. The folk music features a heavy ostinato in the timpani and bass drum, suggestive of a funeral march. During this ostinato section, Hanson does not resolve the harmonies in a traditional manner but instead resolves chords by moving directly to chords of similar complexity in free sequence.⁴⁸

The structure of Hanson’s compositions is inherently tonal, and his harmonies highlight this through creative use of dissonances. Many of Hanson’s harmonies involve bitonal triad combinations that revolve around an interval of a tritone between their respective tonics. Compound meter, and asymmetric rhythms are also utilized to innervate the music with energy.⁴⁹ According to Allen Cohen, “grounded in tradition, his

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⁴⁷ Butterworth, 76.

⁴⁸ Ibid., 76-77.

⁴⁹ Clarke, 299.
harmonic practice could be described as ‘expanded tonality’ (or ‘pantonality’) — tonal centricity without consistent use of functional progressions, major or minor mode, or triadic structures.\textsuperscript{50}

Hanson recognized the validity of a variety of compositional techniques and believed that romantic ideals should be the driving force behind composition. Hanson spoke of musical trends that dominated during his lifetime and how they influenced his second symphony, “Romantic:”

The symphony represents for me my escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this symphony to create a work that was young in spirit, lyrical and romantic in temperament, simple and direct in expression.\textsuperscript{51}

Fifty years after the completion of his second symphony, Hanson also mentioned that “It was a genuine expression of romanticism and a protest against the growing Schoenbergism of the time – the cold music – and I wanted to write something that was warm and young, vigorous and youthful.”\textsuperscript{52}

However, Hanson also attempted to use modern composition styles that were mainstream around the time. When Hanson arrived in Europe in early 1922, he found several musical rebels. The younger composers of the day had turned against the


\textsuperscript{51} Butterworth, 79.

\textsuperscript{52} Williams, 6.
traditional style of music writing, especially if it favored the romantic period; “neoclassicism” was a popular new style. During this time period, many composers were striving for ultra-modern effects and originality at any price. Groups of young musicians sat about in the cafes, arguing over the merits of atonality and polytonality over traditional methods, and whether or not they should compose in multiple keys within one composition.53

Alfred Hertz, a conductor of the San Francisco Orchestra for many years, helped to steer Hanson away from the machinations of early 20th century trends:

“Come up to my hotel and show me what you have been writing,” he said when the two met in Paris. Hanson, like the rest of the younger set, had been experimenting with the new idiom, so he sat down and played his latest atonal effort. “Interesting,” commented Hertz briefly. “But haven’t you something else?” Hanson thought a moment. Then he played the slow movement of his first symphony ‘Nordic’ which he was then working on. When he had finished “Papa” Hertz came over and put his arm around him. “Young man, you don’t have to write that other kind of music. You have talent!”54

Hanson’s harmonic technique, one that he no doubt used subconsciously, is derived from the constant use of the high natural overtones found in ninth, eleventh, and thirteenth chords. In the more “Nordic” passages, these harmonics are densely voiced. This creates the stark bleakness, and rugged strength that is unmistakably Hanson’s style. In his “American” works, the chords are often presented in a spread position with some of the chordal notes omitted and are enriched by instrumental or vocal orchestration. To many listeners, the dissonance created by these dense chords stands out prominently. This is possibly due to Hanson’s style of non-traditional harmonic resolution, including

53 Goss, 225.
54 Ibid., 225-6.
moving directly to another chord of similar complexity in free sequence. Very often, long passages are held together by a pedal point, which is likely to be the seventh, ninth, eleventh, or thirteenth of the most predominant chords used above it. The pedal point frequently shifts every few measures, not by skip and not conjunctly.\(^{55}\)

Hanson’s composition style is considered by many to be Neo-Romantic, going as far as categorizing Hanson as an American "romanticist who lives in the twentieth-century."\(^{56}\) Edith Borroff’s review of Hanson is revealing in this regard:

The central span of these works comprises a journey of the spirit; and Hanson was indeed a spiritual man - his career decision lay between music and the ministry. Hearing these works, the listener is aware of a total and heartfelt commitment to Romanticism. The turbulent, aggressive nature of the opening movement of the first symphony, composed and premiered in Rome in 1922 (Hanson spent three years at the American Academy as a Prix de Rome winner), announces at once the composer's stance. Hanson's commitment deepened over the years (his fourth symphony won him the Pulitzer Prize in 1944), and the content of his work deepened as well. The first symphony is an extroverted, kinesthetic work, and the last is a marvel of both mystery and precision, the conciseness of maturity suggested at once by the timings. The first symphony takes a full half hour for its three movements, while the sixth packs six movements into twenty minutes.\(^{57}\)

This is further supported by Walter Simmons remarks in his book *Voices in the Wilderness*: “There is probably no composer more closely identified with Neo-Romanticism as an ideology than Howard Hanson. A man of enormous energy, ambition, and intelligence, driven by fervently held ideals, he devoted his long and immensely productive career to realizing his vision of music in America.”\(^{58}\)

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\(^{55}\) Tuthill, 146-7.

\(^{56}\) Ibid., 143.


\(^{58}\) Simmons, 111.
Hanson shared his thought on composition:

I think there is a basic difference in the approach of the scientific mind and the creative mind … I don’t feel that knowledge is necessarily dangerous, but I think that as soon as your major interest becomes the diagram of the work or the mathematical relations within the work, you are missing your calling. You should be doing something else… Composition must involve a certain free flow of fantasy that has nothing to do with a preconceived system or even preconceived knowledge.\(^{59}\)

\(^{59}\) Williams, 34.
CHAPTER 4

ANALYSIS OF THE FIRST MOVEMENT OF SYMPHONY NO. 1

“NORDIC”

FORMAL ANALYSIS: SONATA FORM

RATIONALE FOR THE FORMAL ANALYSIS

In general, the traditional form for the first movement of a symphony is sonata form, including three large sections: exposition, development, and recapitulation. In a traditional sonata, these sections are often identified by strong cadences. However, unlike the traditional sonata forms, the cadences in the first movement of Hanson’s “Nordic” Symphony are purposefully vague, and unclear, which further challenges formal structure. In addition, the harmonic system of Symphony no. 1 is based both on tonality and modality, but the harmonic usage is not hierarchically functional, which further challenges formal analysis. In this sense, the movement is structurally more like a 19th century symphonic poem, not only because the movement does not pursue a systematic structure, but also because a specific theme leads listeners to imagine a specific scene, images, ideas, or moods, as the idée fixe of the symphonic poem.

After the 19th century, one of the crucial parameters to label music as a sonata is to have two themes of contrasting styles presented in the exposition, their elaborations in the development, and their restatements in the recapitulation. In the first movement of
this symphony, Hanson introduces the primary theme (P) in the first three measures and makes it a germ cell, generating all the other themes presented in the entire piece. A melodic outline of this primary theme (P) is based on the minor triad, involving a leap by third and a stepwise motion, as illustrated in Example 4.1.

Example 4.1 The primary theme in mm. 1-4, the first movement

All the themes occurring in the entire piece share these features, leaps and stepwise motions in thirds, though their characteristics are different, as illustrated in Example 4.2.

Example 4.2 The primary theme and other themes presented in the first movement

2a: Primary Theme (mm. 1-4)

2b: Secondary Theme (mm. 33-34) and its counter theme (mm. 37-38)
Consider the expressive state of the first two themes in the first movement, the primary theme (P) is nostalgic and rather mournful, while the secondary theme (S) is more lyrical. Thus, the first movement can be considered as a sonata form, not only because it broadly possesses the large ternary structure of sonata form, but because the primary and secondary themes are presented in the exposition, elaborated in the development, and reappear in the recapitulation. In the following paragraphs, I will suggest a sonata form analysis of the first movement based on the idea of the three large sections: exposition, development, and recapitulation of the traditional sonata form, but not limited to their subsections and traditional norms.

SONATA ANALYSIS OF THE FIRST MOVEMENT

As explained previously, it is difficult to divide each section of the movement because the harmonic language and formal detail of the movement do not follow traditional formal structures. However, by tracking which material and themes return, the development and recapitulation sections can be more easily identified.
First, even though the primary theme in the recapitulation is not presented identically as in the exposition, the secondary theme, as presented in measures 27-56 of the exposition, returns in the recapitulation in mm. 149-183. It is likely that this would be preceded by the material from the primary theme. Because mm. 125-148 present the primary theme material from measures 1-26 of the exposition and develops that material with homophonic and polyphonic textures, it is clear that the recapitulation begins at m. 125.

Also, after the music presents the primary and secondary themes in the exposition, mm. 57-81 introduces the new theme (D1 theme), which features the dotted rhythms and energetic characters, corresponding to Example 4.1. Similarly, mm. 92-101 introduces the other new theme (D2 theme), which is characterized by the romantic melody. Since these new themes do not return at any later moment, mm. 57-124 do not belong to the exposition or recapitulation but to the development. Considering that the sonata movements after the nineteenth century often present new themes in the development or coda, it is probable that Hanson wants to introduce new and diverse themes and characters in the development.

Lastly, after m. 184, any remaining material presented in the exposition is not returned in the recapitulation, but all the themes are developed differently, which marks the beginning of the coda at m. 184. Therefore, the first movement consists of the three large sections, the exposition, development, and recapitulation, with the long coda, as illustrated in Table 4.1.
Table 4.1 Sonata form of the first movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Subsection</th>
<th>Mode/Key center</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expo. P</td>
<td>1-8</td>
<td>Andante Solemn</td>
<td>E (Dorian)</td>
<td>Nostalgic, Solemn</td>
</tr>
<tr>
<td></td>
<td>9-14</td>
<td>Un poco più animato</td>
<td>E Dorian/G Lydian</td>
<td>Same melody but moving forward</td>
</tr>
<tr>
<td></td>
<td>15-23</td>
<td>Allegro con forza</td>
<td>Eb Major/Lydian → D</td>
<td>Climactic</td>
</tr>
<tr>
<td></td>
<td>24-26</td>
<td>Allargando</td>
<td>C Major</td>
<td>Heightened expressive state</td>
</tr>
<tr>
<td>S</td>
<td>27-32</td>
<td>Poco meno mosso</td>
<td>C Major</td>
<td>Lyrical, transitional</td>
</tr>
<tr>
<td></td>
<td>33-49</td>
<td>Pochissimo più animato</td>
<td>C → G</td>
<td>Lyrical, elegant</td>
</tr>
<tr>
<td></td>
<td>50-56</td>
<td>Rehearsal letter [D]</td>
<td>C → vague</td>
<td>Climactic, moving freely</td>
</tr>
<tr>
<td>Dev. D1</td>
<td>57-70</td>
<td>lo stesso tempo</td>
<td>Vague (G#?)</td>
<td>Energetic, wild, atonal</td>
</tr>
<tr>
<td></td>
<td>71-81</td>
<td>Più animato</td>
<td>Vague → Bb Lydian</td>
<td>Lively, fast</td>
</tr>
<tr>
<td></td>
<td>82-88</td>
<td>Rehearsal letter [G]</td>
<td>Vague</td>
<td>Building up</td>
</tr>
<tr>
<td></td>
<td>89-91</td>
<td>Allargando</td>
<td>Vague (Eb?)</td>
<td>Heightened</td>
</tr>
<tr>
<td>D2</td>
<td>92-107</td>
<td>Poco meno mosso</td>
<td>Db → Bb → C#</td>
<td>Romantic, gentle, dreamy</td>
</tr>
<tr>
<td></td>
<td>108-110</td>
<td>Senza allargando</td>
<td>D Dorian mode</td>
<td>Heightened</td>
</tr>
<tr>
<td></td>
<td>111-124</td>
<td>Rehearsal letter [J]</td>
<td>Vague (circle of 5ths)</td>
<td>Romantic → build up</td>
</tr>
<tr>
<td>Recap P</td>
<td>125-134</td>
<td>Rehearsal letter [K]</td>
<td>D minor + D Dorian</td>
<td>Solemn, marching, combatant</td>
</tr>
<tr>
<td></td>
<td>135-148</td>
<td>Allargando</td>
<td>D → F Major/Lydian</td>
<td>Climactic</td>
</tr>
<tr>
<td>S</td>
<td>149-154</td>
<td>Meno mosso</td>
<td>C Major</td>
<td>Lyrical, transitional</td>
</tr>
<tr>
<td>Coda C1</td>
<td>184-195</td>
<td>Animato</td>
<td>Eb Dorian</td>
<td>Solemn, marching, defiant</td>
</tr>
<tr>
<td></td>
<td>196-211</td>
<td>-</td>
<td>Vague</td>
<td>Climactic, big apotheosis (m.208)</td>
</tr>
<tr>
<td>C2</td>
<td>212-220</td>
<td>Rehearsal letter [U]</td>
<td>E mode</td>
<td>Canonico, build up</td>
</tr>
<tr>
<td>C3</td>
<td>221-241</td>
<td>Molto meno mosso</td>
<td>E Dorian → Phrygian</td>
<td>Decrease energy, dramatic ending</td>
</tr>
</tbody>
</table>

EXPOSITION: MM. 1-56

PRIMARY THEME (P): MM. 1-26

A primary theme (P) introduced at the beginning of “Nordic” Symphony’s first movement is the most crucial motive because all the other noticeable themes throughout the piece are derived from this primary theme. The cellos introduce the primary theme in
E Dorian in mm. 1-3, and oboes, bassoons, violas, and cellos echo the theme in unison in mm. 5-8, evoking a sense of nostalgia and solemnity. The theme is interrupted by a short and evocative chromatic moment in m. 4. Though chromatic lines and harmonies that are not related to the E mode fill the moment, a modified cadential motion from the last beat of m. 4 to the first beat of m. 5, from Ger.+6 to I, confirms the modal center of the movement, the E, as illustrated in Example 4.3.

Example 4.3 E Dorian and G Lydian scales, mm. 1-14 (piano reduction)
After m. 9, the music moves to G Lydian, which shares the same pitch members with E Dorian. Hanson uses E Dorian interchangeably with G Lydian whenever the primary theme occurs. The main theme becomes more dynamic due to a syncopated rhythm, and more homophonic due to the harp’s accompaniment. The first and second violins play G Lydian scale patterns in m. 13, dramatically leading to Allegro con forza (quarter=132). Though there are several rising and falling lines after m. 15, the Allargando starting at m. 24 presents the pinnacle moment in the primary theme area because of a meter change from 5/4 to 7/4, a rhythmic extension of the primary theme, a strong dynamic ff, and a massive unison and doubling in octaves, as illustrated in Example 4.4.

Since Hanson prefers a full orchestration, the musical texture of the first movement is mostly rich and lavish. Although a small ensemble is often noticeable at the beginning of the sections, the music gradually increases the number of instruments and gathers energies and power, thereby leading to several climaxes. Hanson has his own strategies for creating a rich texture. First, he doubles a melody in unison or in octaves when the music tries to reach a climax. As illustrated in Example 4.4, the music increases a dynamic and gathers an energy in mm. 17-23 by doubling ascending scales in the string parts in mm. 17-19. Then a canonic motion in the string sections effectively leads to the first small climax of the first movement at m. 24 where Allargando starts. In the climax, the music maximizes the effect by doubling the melody in the strings and woodwinds.
SECONDARY THEME (S): MM. 27-56

The secondary theme (S) is analogous to the primary theme because its melodic framework is based on the primary theme. Hanson constructs the secondary theme by employing two basic ideas, leaps by third intervals and stepwise motions. The secondary theme area features a lyrical melody and accompaniment, which offer contrast from the solemn character of the primary theme. The area begins with a tempo marking, Poco.
*meno mosso* (quarter = 100), and a transitional passage in mm. 27-30, consisting of descending, stepwise motion in the bass and consecutive seventh chords, as illustrated in Example 4.5.

Hanson prefers to move between modality and tonality. During this passage, the harp arpeggiates the seventh chords, accompanying a descending melody consisting of thirds, and the music alternates between C Major and C Lydian. As illustrated in Example 4.5, he uses a C Major scale in m. 27 and gradually changes it to C Lydian in the viola and cello parts. Then the C Major comes back in m. 29 and lasts in the transitional passage until the secondary theme occurs. The change between C Major and C Lydian is difficult to notice because they share the same pitches except for scale-degree 4 (F in C Major and F# in C Lydian). As well as modal and major/minor scales, Hanson employs mode mixture in some passages.

The passage leads to the dominant (V\(^{11}\)) and tonic (I) of the new key, C Major, in mm. 31-33, thereby creating an Imperfect Authentic Cadence (IAC), the first point of resolution in this movement, and the first presentation of the secondary theme with the horn call. The horn call is harmonized by parallel thirds in a calm mood, and the woodwinds gradually build up the mood with a sequential motion. The music moves to G Major after m. 35, though the consecutive seventh chords obscure the key center. Hanson employs consecutive seventh chords, without proper resolutions, to fill out the lyrical moments.
Example 4.5 C Major and C Lydian, mm. 27-34 (piano reduction)

Hanson presents a melody with parallel thirds or sixths (the inversion of the third), which creates a successive triadic progression, often evoking Fauxbourdon from the fifteenth century. Whether due to a personal quirk or musical preference, Hanson employs successive thirds in the melodic lines of Symphony no. 1. As illustrated in Example 4.6, the parallel motions are remarkable, particularly in the secondary theme and when the secondary theme occurs after m. 33, the horns play the melody in thirds, then the woodwinds and first and second violins take over the melody in thirds.
Hanson also uses third intervals as a crucial, if traditional, element to form harmony, such as triads, seventh and ninth chords by stacking thirds twice or more. They are the primary harmonies of the piece, and thus the harmonic language of the first movement is tonal. Though most of the harmonic progressions do not follow the conventional tonal syntax (Tonic – Pre-dominant – Dominant – Tonic), there are a few places where Hanson uses conventions and traditional cadential motion.

Although the harmonic language of this piece is conventional, employing triads and seventh and ninth chords, their usage is not conventional. In most of the cases, those harmonies are moving freely and acting as voice-leading chords rather than traditional functional harmony. As illustrated in Example 4.7, seventh and ninth chords successively occur in mm. 52-56, and they are not resolved properly and have no specific overall key relationship. Such voice-leading motion creates tonal ambiguity in the piece as a whole.
Example 4.7 Seventh and ninth chords, mm. 52-56 (harmonic reduction)

After m. 50, a rhythmic extension of the secondary theme, played by the full orchestra, leads to an arrival point in the secondary theme area. The expressivity is heightened through the harmonic complexity, bringing about a strong beginning to the development section.

DEVELOPMENT: MM. 57-125

DEVELOPMENT 1: MM. 57-91

The development section is divided into two sections, mm. 57-91 and mm. 92-125. The tempo marking is *lo stesso tempo* in mm. 57-70, and *Più animato* (quarter = 132) in m. 71. While simple meters, such as 3/4 or 4/4, are prevalent in the first part of the development, compound meters, such as 6/4, or irregular meters, such as 5/4 or 7/4, are pervasive in the exposition. The tempo is also faster than the previous sections. At the beginning of the development, a new theme is presented (D1 theme), which is characterized by dotted rhythms, consecutive descending motions in thirds, and a fast descending scale follows in the violins and viola. The use of the interval of a third comes from the primary theme. The descending melody in thirds is harmonized by triads and seventh chords, but since this does not function as traditional voice-leading harmony, this phrase does not suggest any specific tonal center. Hanson develops the D1 theme in
various ways: a rhythmic diminution, augmentation, and an extension of the theme, as illustrated in Example 4.8. During this development section, an interruption occurs in mm. 73-74 and again in mm. 77-79. The melody in this short passage is analogous to a shape of the secondary theme and its counter theme because of descending and ascending stepwise motion and a leap of a fifth. This melody provides variety and lively character to the development, leading to an increase in forward motion.

Example 4.8 D1 theme, mm. 57-74 (piano reduction)
Example 4.9 shows that the D1 theme is extended by descending by thirds and is harmonized by thirds and sixths, eventually creating a successive triadic motion and a thick homophonic texture.

Example 4.9 The D1 theme with parallel 6/3 chords, mm. 71-72 (piano reduction)

DEVELOPMENT 2: MM. 92-125

The second part of the development displays a contrasting character to that of the first part. While the first part is lively and energetic, with faster tempos and less tonal resolution, the second part is lyrical and gentle, with a slow tempo and clearer sense of tonal progression. In Poco meno mosso starting at m. 92, the music introduces a lyrical theme (D2 theme), which features a half-step motion at the beginning of the melody in the key of Db Major, as shown in Example 4.10. The violin’s melody in a high register and the harp’s rich accompaniment create this romantic mood.
Hanson increases tension and complexity in the development by revisiting the former elements. At m. 106, the music returns to D minor and the strings return to the canonic motion initially presented in mm. 21-26, as shown previously in Example 4.4. The canonic motion recalled from mm. 21-23 leads to the climactic state in the following Allargando. When the former materials return after m. 106, the music turns the lyrical characteristic into the solemn and tragic characteristic. After m. 111, the music becomes more complex and dramatic with a cycle of fifths, full orchestration, and stronger dynamics, as illustrated in Example 4.11.
Example 4.11 A circle of fifths, mm. 111-115 (piano reduction)

RECAPITULATION: MM. 125-183

Even though the original tonal center of the exposition does not return at the beginning of the recapitulation, the primary theme returns at m. 125 in a different texture, followed by the secondary theme at m. 149 in the same setting as in the exposition.

PRIMARY THEME (P): MM. 125-148

The restatement of the primary theme centers on a mix of D natural minor and D Dorian. As shown in Example 4.12, in mm. 125-127 at the beginning of the recapitulation, the strings play the primary theme in polyphony: the contrabass starts first, and then cello, viola, second violin, and first violin join in turn. At the same time, the brass plays the same theme but in homophony. This combination of textures results in a massive and complex overall texture, transforming the primary theme from nostalgic to marching and militant. Adding woodwinds to the brass after m. 130, Hanson creates several climactic moments in m. 133 and m. 146.
Example 4.12 D natural minor and D Dorian, mm. 125-127 (two-piano reduction)

SECONDARY THEME(S): MM. 149-183

The music revisits the secondary theme area in mm. 149-183, and it corresponds with mm. 27-56 in the exposition, except for an extension of mm. 168-177.

CODA: MM. 184-241

The Coda consists of three parts, coda 1 (mm. 184-211), coda 2 (mm. 212-220), and coda 3 (mm. 221-241).
CODA 1: MM. 184-211

The beginning of the coda 1 displays the energetic character of the primary theme. As illustrated in Example 4.13, *Animato* (quarter=132) starts with the horn call in the homophonic texture and continues it for a while.

Example 4.13 Eb Dorian and the mixed mode of Eb Dorian and Lydian, mm. 184-188 (piano reduction)

In this part, the strongest climax of the movement occurs at m. 209 with the full orchestra, the strongest dynamic (*fff*), and a wide registral range, spanning from the piccolo to the contrabassoon, as illustrated in Example 4.14. While the woodwind and brass exchange a descending melody in canon in mm. 206-210, rolls in the timpani and tremolos in the strings increase the energy to the apotheosis of the music.
Example 4.14 The strongest climax of the movement, mm. 206-211 (two-piano reduction)

CODA 2: MM. 212-220

After the music reaches at the strongest climax at m. 209, another move to an additional dramatic ending is begun through the mix of homophonic and polyphonic textures, as illustrated in Example 4.15. The primary theme comes back to the original mode, E Dorian, and the timpani and contrabass sustain the dominant (B) until m. 221 as a pedal point in order to emphasize the arrival at the tonic (E).
Example 4.15 also displays mm. 212-219, where another mixture of polyphony and homophony occurs. Comparing to Example 4.12 (above), and Example 4.15 is analogous in that the strings present the primary theme in polyphony, but differs in that each melody is harmonized by a third interval. Two instruments in the string and woodwind join the melody at a time, and then another group of two instruments joins canonically two measures later. This canonic motion expands the musical texture and when the brass finally joins this extended canon, the music reaches an apotheosis.

CODA 3: MM. 221-241

In mm. 221-223, a sudden change of the dynamic ff to pp occurs when Molto meno mosso (quarter=62) begins.

While the string parts play the ascending melody in canon, the timpani repeats the tonic pedal (E) quietly, evoking a funeral march. As illustrated in Example 4.16, above the pedal E, the strings, horns, and harp play a Neapolitan chord (bII) in mm. 233-236, which finally resolves to the tonic (E minor) in m. 237, creating a modified plagal cadence. The string parts create the dramatic and tragic ending by playing the last tonic chord with fp and decrescendo.
Example 4.15 The combination of homophony and polyphony, mm. 212-224
(Ex. 4.15 continued)
Example 4.16 Ending of the movement, mm. 233-241 (piano reduction with the timpani)
CHAPTER 5

ANALYSIS OF THE SECOND MOVEMENT OF SYMPHONY NO. 1

“NORDIC”

Hanson assigns a tempo marking for the second movement, Andante
Teneramente, con semplicità, which means “[play] tenderly in a slow tempo, with simplicity.” In accordance with the marking, the music presents a lyrical main melody after m. 11, arousing nostalgic feelings and pastoral scenes. The second movement is mostly based on F Major, and several clear cadences in that key confirm the tonality. Despite pastoral tranquility at the beginning, this movement builds up to several passionate climaxes, which are more Slavic than Nordic in nature.60 Those climaxes are heightened with full accompaniment, rich texture, heightened dynamics, and faster rhythmic activities. The structure of the second movement is a ternary form: Introduction – A – B – A’ – Coda.

STRUCTURAL ANALYSIS

INTRODUCTION (mm. 1-12)

The second movement begins with a short introduction in eleven measures. The tempo for the movement is slower than other movements, Andante teneramente, con

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60 Butterworth, 76.
 semplicità (quarter = 76). The string exchanges chromatic melodies that are characterized by augmented fourths between the melody and bass and chromatic line, which is derived from the first movement. Even though the chromatic melodies are based on an obvious chord progression from $V^7(+)\rightarrow I^M7$ in F Major, it creates an unsettled moment in mm. 1-11 because of tensions generated by tritones, as illustrated in Example 5.1. The music repeats the $V^7(+)\rightarrow I^M7$ progression several times and extends the $V^7(+)\rightarrow I^M7$ in mm. 9-11, thereby dramatically leading to a relieving moment with the first authentic cadence at m. 12.

Example 5.1 The introduction of the second movement, mm. 1-12 (harmonic reduction)

![Example 5.1](image)

A SECTION (mm. 12-27)

In m. 12, the first theme of the second movement is introduced by oboes on an F Major triad, which is accompanied by a syncopated rhythm in the string accompaniment. The first theme is lyrical and evokes a nostalgic or pastoral scene. As illustrated in
Example 5.2, the first theme features the same thematic ideas that come from the primary and secondary themes of the first movement, such as the melodic motion moving by step or leaping by thirds, or the melodic contour, descending first and then ascending again. The main theme becomes rhythmically varied by the first violin in mm. 14-15. The music continuously employs conventional harmonic progressions in the A section, such as diatonic harmonies and a secondary dominant seventh chord and its resolution (V\(^7\)/IV to IV), in contrast to the first movement, which mostly uses nonfunctional harmonies. As illustrated in Example 5.3, the first theme is fragmented and rhythmically moves faster in mm. 21-22, and a progression from cadential 6/4 to V\(^{11}\) leads the first authentic cadence in the A section at m. 23. After m. 23, the music prolongs the tonic, and a horn call on the tonic expansion resonates the pastoral and peaceful mood.

Example 5.2 The first theme of the second movement, mm. 12-15 (harmonic reduction)
Example 5.3 The first cadence of the A section, mm. 21-24 (harmonic reduction)

B SECTION (mm. 28-51)

As illustrated in Example 5.4, the B section begins with a bird call in the flute parts. This is the second theme of the movement, which is descending by fifths and harmonized by parallel thirds. The idea of the parallel thirds comes from the dotted rhythm motive in the development of the first movement, though rhythmic characters are different to each other. According to Bishop, in his dissertation, the theme with bird calls is derived from a Swedish folk song. Because of these features, the pastoral and folk characters continuously stand out in the B section. However, by alternating the second theme with its counter theme, the B section becomes more complex and dynamic. The counter theme has a similar melodic contour with the first theme, descending first and then ascending, creating an arching contour.

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Example 5.4 The second theme and its counter theme, mm. 28-31

The B section displays more complex harmonic progressions, compared to the A section, due to several harmonic modulations in mm. 28-35 and unconventional harmonic motion in mm. 36-39. Even though the complex harmonic progressions are extended in the first part of the B section, the music arrives at $V^{13}$ (on G) in mm. 38-39 and achieves a substantial arrival on C Major triad in the first inversion at m. 40. This apotheosis is emphasized by the strongest dynamic, $ff$, tremolos, faster rhythmic activities, and full orchestration, as illustrated in Example 5.5.

After the climax subsides, a horn call recalls the first theme, and woodwinds and strings present the melody from m. 11 in canon in mm. 47-50. The violins begin the melody on the downbeat of m. 47, and the oboe, bassoon, horn, and cello follow after two beats. Then, the flute and clarinets join on the downbeat of m. 48, increasing the texture, thereby creating an expressive moment on the $V^7$ that leads to the F Major tonic and A’ section at m. 51. thereby returning to the original key, F Major, and A’ section at m. 51, As illustrated in Example 5.6.
Example 5.5 The climax of the second movement, mm. 36-41

Strong dynamic, faster rhythmic activity, full orchestration leading to apopthesis

Dominant chord of C Major

Leading to a big arrival

N (on G)
Example 5.6 The end of the B section, mm. 45-51

A’ SECTION (mm. 51-67)

The strings present the first theme on the F pedal (tonic pedal), creating a massive unison. This time, Hanson modifies the orchestral texture for the A theme as illustrated in Example 5.7: first, chordal accompaniments with the syncopated rhythms occur in the woodwinds and horns; and second, the bird calls from the B section resonate at the same time in the flute and clarinet. Hanson keeps this full orchestration in the A’ section, which leads to a more heightened mood.
The music arrives at the dominant of F and repeats I6/4 to V9 on C pedal (dominant pedal) in mm. 61-66, leading to the last climactic moment of the second movement in mm. 65-66. Here, the music increases tension on the V13 chords with the highest pitch, tone clusters, and faster rhythmic activities in the woodwind, strongest dynamic fortissimo in the all parts, harp glissandos, and dotted rhythms in the brass. This climactic moment brings about the satisfactory and relieving moment by reaching the tonic at m. 67, creating the authentic cadence in the F Major.
Example 5.8 The climax of the A‘ section, mm.64-67

CODA (mm. 67-78)

After the climactic moment with molto allargando at m. 66, the horn plays the solo melody and revisits the first theme in mm. 67-72 on the tonic expansion. After the presentation of the horn solo in mm. 73-75, flutes resonate the bird call in a soft dynamic, and then clarinets extend it in a softer dynamic by repeating V to I in F Major as if the sound is gradually fainter in a distance.
Example 5.9 The end of the second movement, mm. 71-78.
CHAPTER 6

ANALYSIS OF THE THIRD MOVEMENT OF SYMPHONY NO. 1
“NORDIC”

The third movement of the “Nordic” Symphony is based on a five-part rondo form, A – B – C – A’ – B’ – Coda, and each section has a distinctive characteristic. Each section of the rondo is based on three main themes that become a main motive of A, B, and C sections of the five-part Rondo. The coda is divided into two parts: the first section of the coda revisits the main theme and some portions of the first movement, while the second section revisits a funeral march from the C section of the rondo. Table 6.1 illustrates the formal structure of the third movement.

Table 6.1 The formal structure of the third movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Tempo marking or RL</th>
<th>Key center</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a1</td>
<td>1-5</td>
<td>Allegro con fuoco</td>
<td>Bm?</td>
</tr>
<tr>
<td></td>
<td>a2</td>
<td>5-21</td>
<td></td>
<td>Bm?</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>21-37</td>
<td>Rehearsal letter [B]</td>
<td>Em → C</td>
</tr>
<tr>
<td></td>
<td>a4</td>
<td>37-53</td>
<td>[C]</td>
<td>C → F</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>53-61</td>
<td>[D]</td>
<td>V7/F</td>
</tr>
<tr>
<td></td>
<td>a6</td>
<td>61-69</td>
<td>[E]</td>
<td>Em</td>
</tr>
<tr>
<td></td>
<td>a7</td>
<td>69-81</td>
<td>[F]</td>
<td>Em</td>
</tr>
<tr>
<td>B</td>
<td>b1</td>
<td>81-88</td>
<td>Un poco meno mosso</td>
<td>Bm</td>
</tr>
<tr>
<td></td>
<td>b2</td>
<td>88-96</td>
<td>[H]</td>
<td>A → Bm</td>
</tr>
<tr>
<td></td>
<td>b3</td>
<td>97-109</td>
<td>[I]</td>
<td>Bm</td>
</tr>
<tr>
<td></td>
<td>b4</td>
<td>109-112</td>
<td>Stesso tempo</td>
<td>Bm</td>
</tr>
<tr>
<td>C</td>
<td>c1</td>
<td>113-130</td>
<td>Molto meno mosso</td>
<td>Em</td>
</tr>
<tr>
<td></td>
<td>c2</td>
<td>130-143</td>
<td>[K]</td>
<td>Em</td>
</tr>
<tr>
<td></td>
<td>c3</td>
<td>143-156</td>
<td>[L]</td>
<td>Em</td>
</tr>
<tr>
<td>A’</td>
<td>a1</td>
<td>156-159</td>
<td>Tempo I</td>
<td>Bm?</td>
</tr>
<tr>
<td></td>
<td>a2</td>
<td>160-168</td>
<td></td>
<td>Bm?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>a3</td>
<td>168-184</td>
<td>[N]</td>
<td>Bm?</td>
<td>Gathering energy</td>
</tr>
<tr>
<td>a4</td>
<td>184-197</td>
<td>[O]</td>
<td>V/Bm</td>
<td>Climactic, massive texture</td>
</tr>
<tr>
<td>B’</td>
<td>b1’</td>
<td>198-210</td>
<td>[P]</td>
<td>F#m → Em</td>
</tr>
<tr>
<td>Coda</td>
<td>Coda1</td>
<td>210-265</td>
<td>Finale</td>
<td>Em</td>
</tr>
<tr>
<td></td>
<td>Coda2</td>
<td>265-285</td>
<td>Molto meno mosso</td>
<td>Em</td>
</tr>
</tbody>
</table>

FORMAL ANALYSIS OF THE THIRD MOVEMENT

A SECTION (mm. 1-81)

The first part of the Rondo features strong, heavy, and heroic sentiment with a complex and chromatic harmonic progression in a quite fast tempo, *Allegro con fuoco* (half note = 84). The A section is divided into seven sub-sections, from a1 to a7, and each section slightly changes with regards to thematic ideas, textures, and harmonic progressions. Example 6.1 displays themes and motives employed in each subsection of the A Section. Hanson designs the themes of the third movement by employing the primary features of the themes previously presented in the first and second movements, such as the combination of the leaps by thirds and stepwise motions, the melodies harmonized by thirds or triads, or the melodic framework based on thirds. The A theme is characterized by a chromatic linear motion with dotted rhythms and harmonized by parallel triads. Because of the dotted rhythms and sixteenth notes in the melody, the A theme is energetic and vigorous.

a1 (mm. 1-5)

The third movement begins with a short introduction in four measures. The tempo for the first section is *Allegro con fuoco* (half note = 84) and the meter is 2/2, which is
considerably fast and agile, compared to the beginnings of the other two movements. The woodwinds and strings play trills on F#, which implies a dominant chord of B minor, the key center of the movement, while the brass plays a dotted rhythm figure with motion to the neighboring tritone, F# to C. These figures set up an urgent and vicious mood, which is in contrast to the nostalgic feeling in the second movement.

Example 6.1 Themes and melodies presented in the A section of the third movement
The oboe and clarinet present the A theme of the A section (main theme) in mm. 5-13. As illustrated in Example 6.1-a2, the A theme is characterized by a chromatic melody with dotted rhythms. The melody basically leaps by thirds and chromatically moves by step in the opposite direction, which is analogous to the features of the themes in the first movement. Indeed, the dotted rhythms and sixteenth figures resemble the D1 theme from the first movement’s development section, giving the theme an energetic and vigorous character. In addition, the A theme is harmonized by parallel triads, mostly major and minor triads. After m. 13, the violins and viola take the main theme and create heavier and more provocative sound.

In the a3 subsection, two different melodies are alternately presented, as illustrated in Example 6.1-a3: One melody occurs in the flute in mm. 21-22 and 25-26 and is harmonized by parallel thirds; another occurs in the string in mm. 23-24 and 27-28 and is characterized by successive motions of the descending triplets and ascending fifths, also harmonized by thirds. The first melody noticeably resembles the bird call in the C section of the second movement. After the alternate presentation of the themes, sequences occur in mm. 29-30, along with an ascending bass and Lydian scales in a tritone relationship from its bass, creating strong tensions, as illustrated in Example 6.2. In mm. 31-36, music arrives at a cadential motion from the long $V^{13}$ to $I^6$ in C Major. There, horns present a rising melody with dotted rhythms, which is repeated by the
woodwind in the next two measures, thereby leading to the first climax of the next subsection.

Example 6.2 The end of the a3 subsection, mm. 29-37
When the music reaches the first climax at m. 37, a trumpet sings a melody of victory. The victorious melody previously presented in the second movement is based on an arpeggiation of the C major triad and then moves up by step, as if proclaiming the victory. The woodwind and string follow with fast descending scales. As illustrated in Example 6.3, the woodwind presents a descending Db Major scale on bass G in m. 40, and the strings play a descending C Major scale on E in mm. 37-38 and 41-42. After m. 43, those scales transform to a whole tone scale, creating a more heightened mood. Then, the music is in the key of F and stays until m. 52, not only by the bass sustaining A of the first inversion of the F major triad, but also by alternating F major and minor scales.

Example 6.3 Victorious melody on trumpet with various descending scales, mm. 37-45
a5 (mm. 53-61)

The music arrives at the dominant chord of F Major in m. 53, and the dominant domain is extended through this subsection in mm. 53-61. As illustrated in Examples 6.1-a5, the melody in this section is presented by low-register instruments, such as bassoon, contrabassoon, cello, and contrabass, and the music gathers more energy and tension through gradually rising melodies.

a6 (mm. 61-69)

This subsection resembles one of the previous subsections, a2, but moves more dynamically and creates more complex and climactic sound and moments. As illustrated in Example 6.4, the long dominant pedal in the previous sub-section leaves listeners longing for a resolution to the tonic in F Major, but the expectation is defied when the bass moves to B, implying cadential 6/4 and V⁹ of E minor, not to F. Here, Hanson employs a chromatic modulation by evading the strongly expected cadence in a modernist use of harmony.

The A theme becomes stronger and more tense when the woodwind alternately plays trills on B and rising scales to the apex tone, B⁷. The abrupt E minor is extended through a6, and then music finally creates an authentic cadence in E minor in mm. 68-69, as illustrated in Example 6.5, when it begins to round off the A section.

a7 (mm. 69-81)

The subsection a7 functions as a codetta or link to the next section because the music reduces its volume, decreases its texture, and revisits all the themes presented in
the previous sections of the third movement.

Example 6.4 The end of a5 and beginning of a6, mm. 55-61 (harmonic reduction)

Example 6.5 The end of a6 and beginning of a7, mm. 68-74 (harmonic reduction)
B SECTION (mm. 81-112)

B section consists of four sub-sections, b1 to b4. This section displays a different characteristic from the A section. As illustrated in the tempo marking, *Un poco meno mosso* (half note = 76), the music becomes slightly slower. The B section features, overall, gentler, more nostalgic, and sweet feelings. Example 6.6 illustrates a main theme of the B section (B theme) and its variations.

Example 6.6 The main theme of the B section and its variations

b1 (mm. 81-88)

The first violin introduces the B theme in mm. 81-82, and then piccolo and flutes take the melody in the next measures. This theme basically moves in the shape of an arc, involving an ascending motion with steps and a leap by tritone and descending motion with steps. In contrast to the A theme that has the vigorous and agile characteristics, the
main theme of the B section is gentle and lyrical. The harmonic progression of the b1 is based on the B minor, as illustrated in Example 6.7. However, since the main theme begins on E and emphasizes the major sixth, it alludes to the E Dorian scale, reminiscent of the original mode of the first movement rather than the B minor scale expected in this movement. This use of E Dorian often arouses a nostalgic feeling in the b1 subsection.

Example 6.7 The main theme of the B section in B minor, mm. 81-82

In b2 subsection, the main theme of the B section is elaborated in A Major, keeping the arc shape and stepwise motions but starting with a leap by minor seventh, as illustrated in Example 6.6-b2. The violins present the theme in mm. 89-90, and then the woodwinds further elaborate the theme with sextuplets in the next two measures.

In the b3, the music decreases in energy gathered in the previous subsection by fast rhythmic activities, and a small ensemble plays a latter segment of the B theme. The music repeats a small segment of the B theme on the dominant chord in B minor and
suddenly revisits the A theme, rounding off the section with an authentic cadence in B minor, as illustrated in Example 6.8.

b4 (mm. 109-112)

The b4 is a short link to the C section. The music changes meter from 4/4 to 5/4 and tempo to *stesso tempo*. The timpani returns to the idea of the funeral march by beating the tonic of B minor, as well as the dominant chord of E minor, which will be a key of the C section.

Example 6.8 The end of the b3 and beginning of the b4, mm. 103-110

C SECTION (mm. 113-156)

C section includes three sub-sections, c1 to c3. The C section presents a slower tempo, *Molto meno mosso* (quarter note = 76) and a funeral march that arouses a sense of heaviness, gloominess, and tragedy. As illustrated in Example 6.9, the cello presents a
main theme of the C section – the funeral march theme or C theme – in mm. 116-126. Since the funeral march theme is more melodic and longer than the other themes in the previous section, the C section basically employs the theme’s original statement itself or its segments with fewer transformations. This theme is based on the E minor scale – a mix of the natural and harmonic minor scales. Also, this theme shares the dotted rhythm idea and the harmonic framework based on the interval of a third with the A and B themes.

Example 6.9 The main theme of the C section, mm. 116-126

The strings introduce an accompaniment of the funeral march in 3/4 meter. The abrupt string accompaniment with a strong dynamic, \textit{ff}, creates a more lugubrious march, and it becomes heavier and thicker after two measures when the horns and bassoons join. The accompaniment repeats a chord progression from the tonic to submediant in the first inversion (i – VI\textsuperscript{6}) in E minor. The cello begins to sing the tragic C theme in mm. 116-126. When the cello finishes the melody, the oboes and clarinets present the melody, thereby leading to the smooth conversion to the next section.
In the c2 subsection, oboes and clarinets present the funeral march theme in a canonic texture. The oboe is a leader, while the clarinet is a follower, as illustrated in Example 6.10. The two-voice canon leads to a musical texture that is more complex than the previous section, and harp joins in the accompaniment that creates a richer harmonic sound.

Example 6.10 The two-voice canon of the C theme, mm. 130-134

In the c3, a more massive and complex canon occurs, as illustrated in Example 6.11. The viola and cello initiate the melody, and violins follow after a measure. Then, the woodwind and horn sections join the canon after a measure, and trumpets and two trombones follow. The last group of the canon consists of the contrabassoon, trombone, tuba, and the contrabass. Thus, the full orchestra has joined the canon, generating five total entrances. In addition, the timpani creates more motion with the triplets. This dense
polyphony creates a much thicker texture, heavy sound, and increased complexity, thereby creating a more emotional effect.

Example 6.11 Massive canon, mm. 142-146
A’ SECTION (mm. 156-197)

The original tempo of the movement and the A section are returned in mm. 156-197. However, each sub-section is relatively short and segmented, compared to the A section, and only four sub-sections are represented in mm. 156-197: a1 in mm. 156-159, a2 in mm. 160-168, a3 in mm. 168-84, and a6 in mm. 184-197. Thus, this section is labeled as A’ section and looks as if it is briefly summarizing the main melodies of the A section.

The a1 subsection occurs in mm. 156-159 and functions as a short link or introduction. While the introduction in the A section is strong and aggressive, this small introduction is considerably more cautious because only violins play pianissimo tremolos. When the music revisits the A theme in the small woodwind ensembles in mm. 160-163, the music becomes humorous because the A theme in mm. 5-8 is cut off and fragmented by rests, as illustrated in Example 6.12.

Example 6.12 The a1 and a2 in the A’ section, mm. 156-163 (piano reduction)

In the a3, the two different melodies that were alternately presented in the a3 of the A section, the descending bird call and successive motions of the triplets, are recalled.
Likewise, the music gathers energy with ascending motions and scales. A lack of the cadence, crescendo toward fortissimo, and full orchestra of a3 lead the music to a more tenses and climactic moment at m. 184. The a6 in the A’ section becomes more massive and stronger than in the A section. Most of the instruments present the A theme concurrently in mm. 184-187, based on the loud trills or tremolos of the contrabassoon, contrabass, and timpani, as illustrated in Example 6.13. The theme is harmonized by triads, thereby leading to successive triads, and the full orchestra generates a massive texture.

Example 6.13 The climax in the A’ section, mm. 184-187
B’ SECTION (mm. 198-210)

The music revisits the B section in mm. 198-210 but in a short and concise manner, similar to the A’ section. The first B section lasts over thirty measures, while the B’ section only lasts 12 measures. As illustrated in Example 6.14, the clarinet and viola successively play the B theme on the violins’ tremolos in mm. 202-205, and then segments of the B theme are canonically presented with a small ensemble. Here, the revisited B theme implies F# natural minor scale, which is different from the original B theme that was based on Dorian mode. Because of the F# natural minor scale on the tremolos on A and C#, it implies F# (minor) as a tonal center of the B’ section. At the end of the B’ section in mm. 208-209, however, the E minor, the home key of the whole piece, comes back and creates an authentic cadence in m. 210, which means the music begins to round off a long journey.

Example 6.14 The B’ section, mm. 202-209 (piano reduction)
CODA (mm. 210-285)

In the Coda, the music revisits the main theme in 5/4 meter, with some material from the first movement. The Coda consists of two sub-sections: Coda 1 and Coda 2.

CODA 1 (mm. 210-265)

As illustrated in Example 6.15, the Coda 1 begins in E minor and recalls the main theme of the first movement, as well as some segments of the first movement. At the beginning of the Coda, Hanson employs a slightly different method of orchestration and harmonization from the first movement. One of the differences is the principal melody presented in the cello and contrabass, which is a heavy and tragic statement. Another difference in the Coda is that Hanson still keeps the strings’ tremolos, which were shown in the A’ and B’ sections, until m. 219, as illustrated in Example 6.15. The tremolos are prevalent because of the strong dynamic as if foreshadowing a tragic ending.

Example 6.15 The beginning of the Coda 1, mm. 210-212

In mm. 228-240, the music recollects the lyrical melody from mm. 111-124 of the first movement, as illustrated in Example 6.16. However, the timpani’s beating also fills the music with a sense of foreboding. After m. 241, the music revisits a part of the first
movement: mm. 241-265 in the third movement coincide with mm. 196-220 of the first movement. During those measures, the music approaches an apotheosis of the movement.

Example 6.16 The lyrical melody in the Coda 1, mm. 228-232 (harmonic reduction)

CODA 2 (mm. 265-285)

While the Coda 1 recollects the ideas from the first movement, Coda 2 recalls the funeral march that comes from the C section of the third movement, as illustrated in Example 6.17. In the Coda 2, the funeral march becomes heavier and stronger than the C section. The full orchestra creates a full sound and dense texture, along with the strongest dynamic, an apex tone, unison in the piccolo and violin, and timpani rolls and continuous triplets. The funeral march theme with these musical gestures leads the music to a more tragic moment. The music finishes presenting the E minor chord with two 16ths, as illustrated in Example 6.18, and its ending signifies that the composer wants the narrative of the whole movements to be tragic.
Example 6.17 The beginning of the Coda 2, mm. 265-270 (three pianos and timpani)

Example 6.18 The tragic ending of the Coda 2, mm. 283-285 (two piano reduction)
CHAPTER 7

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

Howard Hanson was a defender of tonal, consonant music for its emotionally expressive qualities during a time when composers of new music were hostile to such ideas. Hanson was quoted as saying, “Music should come from the heart more than from the head.” This quote epitomizes the connection that Howard Hanson had with his compositions during a time of ever-present, and rapid change.62

Hanson contributed substantially to the introduction of American composers into classical repertoire during his tenure as a teacher and conductor. Even after World War II, his symphonies, including the “Nordic,” were continually praised and respected. These symphonies were written over the span of four decades, and each was commissioned by a major American symphony orchestra.63

Hanson’s Symphony no. 2, “Romantic” (1930), was written on commission from the Boston Symphony for its 50th anniversary. This composition was widely accepted as an extraordinary success when the Boston Symphony premiered the piece under the baton of Serge Koussevitzky on November 28, 1930. As Hanson explained in his own words, this symphony was “an escape from the rather bitter type of modern musical realism…”

62 Simmons, 119.

63 Cuyler, 211.
[aiming to be] young in spirit, lyrical, and romantic in temperament, and simple and direct inexpression.\textsuperscript{64}

Nordic influences are also found in Symphony no. 3 (1936-37), which pays tribute to the grandiose qualities of the pioneers who founded the first Swedish settlement in Delaware in 1638. This was before Delaware had been opened to further exploration and settlement by other western nations. Symphony no. 3 was commissioned by the Columbia Broadcasting System and it was first heard in part (three movements) over the CBS network on September 10, 1937. Later, the symphony was performed in its entirety over the NBC radio network on March 26, 1938, with the composer conducting both performances.\textsuperscript{65}

Symphony no. 4, “The Requiem” (1943), is an elegiac work inspired by the death of the composer’s father. The tempo markings of the four movements are replaced by the standard subtitles from the Requiem Mass (Kyrie, Requiescat, Dies Irae, Lux Aeterna). The Boston Symphony under the composer’s direction introduced it on December 3, 1943, after which, it was awarded the 1944 Pulitzer Prize in music.\textsuperscript{66}

Symphony no. 5 is a one movement work entitled \textit{Sinfonia Sacra} (1954). It is a musical interpretation of the account of the first Easter according to the Gospel of John. This is not programmatic music but rather, as the composer informs us in his own words, an attempt “to invoke some of the atmosphere of tragedy and triumph, mysticism and affirmation of this story which is the essential symbol of the Christian faith.” Eugene

\textsuperscript{64} Ewen, 303.

\textsuperscript{65} Ibid., 303.

\textsuperscript{66} Ibid., 303.
Ormandy directed its premiere with the Philadelphia Orchestra on February 18, 1955.

Symphony no. 6 (1967) was commissioned by Leonard Bernstein and the New York Philharmonic to commemorate the orchestra’s 125th anniversary. The symphony was premiered by the commissioning orchestra on February 29, 1968. Symphony no. 7, “A Sea Symphony” for chorus and orchestra, was based on the literature of Walt Whitman and written in 1977 to commemorate the fiftieth anniversary of the National Music Camp at Interlochen, Michigan, where it was first performed on August 7, 1977.67

However, despite a prolific and celebrated compositional career, when Hanson died at the age of 84, his passing was little noted, probably because much of his music is not heard nowadays, and his contributions to American music beyond his own compositions went unmentioned.68 Furthermore, analytical studies on Hanson’s symphonic works are very limited. There are only two doctoral dissertations, focused on the first movement of Hanson’s Second symphony and the Fifth symphony. All other Hanson’s symphonic works deserve serious consideration for analytical studies, and they should be reintroduced into our repertoire.

Hanson did not shy away from the Romantic tradition, even during a time when such a compositional style had become outdated. In the decade following Hanson’s death, the musical proclivities of the western world swung back to the Romantic style. Hanson was unwavering in his dedication to the Romantic style and foresaw that it would remain

67 Ibid., 303.

a standard for years to come when he said “I recognize, of course, that romanticism is at
the present time the poor stepchild without the social standing of her elder stepsister, neo-
classicism. Nevertheless, I embrace her all the more fervently, believing as I do that
romanticism will find in this country rich soil for a new, young and vigorous growth.”69

69 Butterworth, 81.
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APPENDIX B – RECITALS

Eunseok Seo, conductor

in

GRADUATE RECITAL

Thursday, November 6th 2014
11:45 a.m.
Koger Large Rehearsal Room

Concerto No. 1 in E major, Op. 8, RV 269, “La primavera” (Spring)  
Antonio Vivaldi
(1678-1741)

I. Allegro
II. Largo e pianissimo sempre
III. Allegro pastorale

Concerto No. 4 in F minor, Op. 8, RV 297, “L’inverno” (Winter)

I. Allegro non molto
II. Largo
III. Allegro

Concerto Grosso No. 1  
Ernest Bloch
(1880-1959)

I. Prelude
II. Dirge
III. Pastorale and Rustic Dance
IV. Fugue

Introduction and Allegro, Op. 47  
Edward Elgar
(1857-1934)

Mr. Seo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
Eunseok Seo, conductor

in

GRADUATE RECITAL

Tuesday, April 7th 2015
11:45 a.m.
Koger Large Rehearsal Room

Adagio for String
Samuel Barber
(1910-1981)

Piano Concerto No. 1 in E minor, Op. 11
Frédéric Chopin
(1810-1849)

IV. Allegro maestoso

Serenade for Strings
Antonín Dvořák
(1841-1904)

I. Moderato
II. Menuetto: Allegro con moto
III. Scherzo: Vivace
IV. Larghetto
V. Finale: Allegro vivace

Mr. Seo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
Eunseok Seo, conductor

in

GRADUATE RECITAL

Tuesday, December 1st 2015
7:30 p.m.
School of Music Recital Hall, Rm 206

Romanze for Viola in F Major Op. 85
Viola: Chin-wei Chang

Max Bruch
(1838-1920)

Symphony No. 3 in E flat Major Op. 55
Ludwig van Beethoven
(1770-1827)

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

Mr. Seo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
Eunseok Seo, conductor

in

GRADUATE LECTURE RECITAL

Thursday, April 25th 2019
11:30 a.m.
School of Music, Rm 213

Symphony No. 1 in E Minor Op. 22 “Nordic”

Howard Hanson
(1898-1981)

I. Andante solenne: Allegro con Forza
II. Andante teneramente, con semplicità
III. Allegro con fuoco

Mr. Seo is a student of Scott Weiss. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.