THE THREE SYMPHONIES OF DANIEL GREGORY MASON: STYLE-CRITICAL AND THEORETICAL ANALYSES

By

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TABLE OF CONTENTS

LIST OF TABLES

LIST OF MUSICAL EXAMPLES

Abstract of Dissertation Presented to the Graduate Council
of the University of Florida in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy

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The primary purpose of the study was to ascertain possible explanations as to why Mason's symphonies did not gain wide acceptance or acclaim. The methodology included identifying in detail the composer's stylistic characteristics. The three symphonies analyzed were *Symphony No. 1 in C minor, opus 11 (1913), Symphony No. 2 in A major, opus 30 (1928)* with the 1944 revisions, and *Symphony No. 3 "Lincoln" in Bb major, opus 35 (1935).*

To gain greater reliability of the conclusions four hypotheses were tested; these were the symphonies failed to gain acceptance and popularity because 1) they were overburdened with eighteenth century classical style and forms; 2) they utilized numerous eclectic styles such as neo-baroque, neo-classicism, neo-romanticism, nationalism, impressionism, and expressionism; 3) the composer utilized unsophisticated compositional techniques catering to the untrained listener of music. The *Third Symphony* attained what limited popularity it did because 4) the composer incorporated selected nationalistic elements into the work.

Traditional analyses of style as prescribed by LaRue, Meyer, Siegmeister, Hutcheson, Sessions, White, and Piston were employed as the method of analysis, and the results were quantified into matrix and summation tables.

Based on the findings, it was concluded that Mason did use neo-classical elements, but not in sufficient quantities to accept the first hypothesis; therefore, hypothesis one was rejected. Hypothesis two, however, was accepted since many eclectic styles were identified. Hypothesis three was also accepted because of the many unsophisticated compositional techniques found in these three symphonies. Hypothesis four was supported by the findings which showed a high degree of nationalistic elements in his *Third Symphony*. It was concluded overall that Mason wrote for the masses, and by choice, he incorporated the styles which were identified.

The researcher recommended that actual performances of the three symphonies be conducted, as well as the symphonies being transcribed to other media for more accessibility to the public. Inclusion of the findings of this study into music curricula of higher education dealing with American music, symphonic literature, and nationalism in music was also recommended.

CHAPTER ONE
INTRODUCTION

Daniel Gregory Mason (1873-1953) was among the most widely read American authors on the subject of music during the first four decades of this century. Because of this popularity, and the lack of research dealing with his compositions, the topic of this study was to conduct an analytical and theoretical study of his three symphonies. Through such analyses, additional dimensions were ascertained as to why these works did not gain acclaim through public demand for repeat performances.

As a result of his literary achievements, many institutions and individuals benefitted from his keen observations, perceptive insights, and enduring theories concerning music. He lectured and taught throughout the country promoting music which he felt should be readily accessible to the untrained listener of music. Because of this, his views appeared to sympathize with Soviet realism (Schwartz, 1972). Mason philosophically concluded that music was most enduring when it was socially conceived and suitable for human nature (Mason, 1948). For example, in the late 1940's, he stated his belief that cyclism (Apel, 1972) was one of the highest sociable aspects within music.

> I believe this guidance of the listener through the labyrinth of a movement by giving him definite themes and their developments to follow, is one of the most sociable features of the classic symphony. . . . I believe that this process technically known as "cyclism" of carrying an important theme through a whole work or cycle of movements, with such changes

> as adjust it to changing conditions, is of immense value both to the variety and the unity of a symphonic structure, and has limitless possibilities. Note that it again is a "sociable" process, depending for its success on both the ingenuity of the composer and the keenness and adjustability of perception of the listener. (Mason, 1948, p. X7)

The acceptance of his symphonies, however, was inversely proportionate to the popularity of his lectures, teachings, and theories. Mason's symphonic writings, therefore, did not receive acclaim from either the public or the professional musician. Historically, when such discrepancies existed between the popularity of literary works and musical compositions of the same individual musician, the composer was either writing in an antiquated style or an *avant-garde* fashion (Apel, 1972). It was this discrepancy--popular literary works versus unpopular symphonic works--which was the focus of this investigation. By looking at Mason's compositional styles and forms, this researcher attempted to ascertain why the composer's three symphonies did not receive acclaim through repeat performances.

Statement of the Problem

Since Mason's literary articles and lectures were better known than his symphonies, there has been little analysis of his musical works. The problem of this study was that heretofore undergraduates, graduates, and other advanced students of music did not have complete, systematic analyses of the works of Mason by which to determine why the symphonies did not gain acceptance into the performing marketplace. The purpose of the study, therefore, was to ascertain, through detailed analyses, why the symphonies were not artistically considered to be

great works (Haydon, 1941), worthy of acceptance into the standard repertory of the major symphony orchestras of America.

Hypotheses

Prior to this study there existed no detailed analyses (Howard, 1968) by which to evaluate the symphonies. In order to conduct the study, four hypotheses were formulated; three were used to reach a conclusion about why the symphonies did not attain greatness while a fourth one served to test why the *Third Symphony* in particular gained limited popularity. The four hypotheses were

1. The symphonies failed to gain acceptance and popularity because the composer relied on once popular but antiquated eighteenth century classical style and forms (neo-classicism) rather than utilizing contemporary structures and procedures.

2. The symphonies were unpopular because they were written in a radically eclectic manner using a multitude of sources within one symphony which caused disunity within, and among, movements. These eclectic sources tested were neo-baroque, neo-classicism, neo-romanticism, nationalism, impressionism, and expressionism.

3. The symphonies did not achieve repeat performances because the composer utilized unsophisticated compositional techniques catered to the untrained listener of music. The refined concert-goer, therefore, absorbed the simplistic techniques on a first or second listening, and the audiences' interests were not captivated on subsequent performances.

4. The composer relied on nationalistic elements in his *Third Symphony* more than in the other symphonies, which may account for its greater popularity than the first two symphonies.

Specific musical examples from the symphony scores provided evidence with regard to accepting or rejecting the hypotheses. In addition, there was an attempt to quantify the specific musical traits relating to the hypotheses so that more valid conclusions could be achieved. A summary of implications as to how this study and its conclusions could be utilized in music curricula of higher education was provided. In addition, implications for specific courses such as symphonic literature, American music, and nationalism in music were explored.

Need for the Study

Since it has been recognized (Klein, 1957) that Mason's true achievements were realized in his literary works, there has been no attempt to promote his orchestral works, especially his symphonies. However, since specific course study in American music has evolved--rather than being grouped under one large category such as twentieth century music--the inclusion and entry of his musical works could be more thorough and detailed. The bicentennial celebrations in America, funded by private and public institutions, acted as a catalyst to promote the research of music in the United States. Many concert-goers benefitted from the research initiated in 1976. The present study continued that same need by the public and serious music students alike to fulfill basic inquiries into American musical heritage (Hitchcock, 1974).

Perhaps the greatest need was to analyze Mason's symphonies and to disseminate the identifiable traits which caused them to lack the qualities needed for inclusion into the standard orchestral repertory. By doing this, the student of music would then have a method of evaluating the symphonies and comparing them with other works. Curriculum planners could also utilize Mason's symphonies as supplements to other music courses, primarily those dealing with American music and the symphony.

Hypothesis one addressed the possibility that Mason's works were not accepted because they were written for an audience of a time period other than Mason's contemporary listeners. In several of his other compositions he adhered to classical style, and extensively used forms such as *sonata allegro* form, rondo, bi-partite and tri-partite forms, and *scherzi*. Perhaps this was a result of the composer's preoccupation with imitating models such as Mozart, Beethoven, and others (Chase, 1960), instead of composing to his contemporary audience of the twentieth century. This study attempted to test whether he carried this musical practice over into his symphonies.

The second hypothesis was developed to see whether or not the composer created disunity within the symphonies by utilizing eclectic styles and by not formulating his own unique and innovative style. Although the symphonies, themselves, might not have contained defective aspects in compositional form, harmony, melody, development, and orchestration, they may not have appealed to his audiences because of an overreliance on eclectic writing.

The third hypothesis was formulated from the composer's preoccupation with writing music for the masses instead of for the advanced

music listener. He attempted to assist the untrained listener of music by oversimplifying the compositional techniques (Apel, 1972), and thus did not incorporate the frequent complexities needed to qualify the work as a great composition.

Hypothesis four led to an examination of the effect of nationalism on the limited success of Mason's *Third Symphony*. This last hypothesis had implications for incorporating the symphony into college music curricula dealing with nationalism, while the former three hypotheses had implications for curricula dealing with the symphony and American music.

Although the present study did not prove or disprove conclusively, through the use of hypotheses, why the symphonies did not gain favor with the music listening audience, the study did, however, amplify and present greater dimensions as to why the symphonies did not achieve greater acclaim.

Delimitations

Since the study was based on the acceptance or rejection of four specific research hypotheses, it was necessary to delimit the focus of the study to the three symphonies rather than the six orchestral works which can be considered symphonic in nature. In addition, the study was delimited to the musical elements of the scores rather than incorporating the opinions and interpretations which other writers have formulated about Mason's personal life. In this manner, it alleviated the possibility of other non-musical prejudices to contaminate the validity of the data and conclusions. Including those mentioned above, the researcher employed the following delimitations:

1. The eleven movements of the three symphonies of Mason were cited as the boundaries from which the analytical data were extracted. The purpose was to gather musical elements which were contained only in the scores of the symphonies.

2. The particular editions of the scores were chosen as follows: The University Edition was used for the *First Symphony* (copyrighted 1926); the Edwin A. Fleisher manuscript version with 1944 revisions was used for the *Second Symphony*, and the Juilliard Edition published by the American Music Center was used for the *Third "Lincoln" Symphony* (1935).

3. The style-critical method chosen was an amalgamation of LaRue (1970), Siegmeister (1965), Hutcheson (1972), Sessions (1951), White (1968), Meyer (1973), and Piston (1941, 1950).

4. Although other non-musical factors could have contributed to the symphonies not achieving public recognition, the present study only dealt with the musical components contained in the eleven movements of the three symphonies.

By confining the study to the aforementioned precepts, the evidence gathered was more valid as a means to accept or reject the four research hypotheses. Through this focusing, the discrepancies which existed between Mason's literary works and musical works were identified.

Limitations

The present study employed the following limitations:

1. Conclusions as a result of accepting or rejecting the four hypotheses could not be generalized to other orchestral works by Mason with any great reliability.

2. Since the ultimate success of a work depends upon the receptivity of the listening audience, attitudes of the general public may have contributed or been responsible for the works not achieving success. This presented a major limitation to the research because no identifiable method existed in which to evaluate the skills, perceptions, and keenness of the listening audience of the early twentieth century.

3. The study could not attempt to measure those non-musical forces such as politics, social conflicts, or boycotts by ethnic or other groups which may or may not have influenced the receptivity to the symphonies by the general public.

4. If the fourth hypothesis was accepted, then the conclusion must be limited to Mason's own partial success and not generalized to state that other composers could gain wider acceptance by using nationalistic traits indigenous to their countries. Nationalism, therefore, may have proved successful in Mason's case, but a generalization that nationalism used in any musical composition would increase its popularity would be invalid.

These limitations provided the framework for reaching conclusions in this investigation.

Definitions

For the purpose of this research, the following definitions were used:

General Terms

Great works. Musical works of sufficient complexity of detail or implication to sustain the listener's interest during repeated performances.

Musical esthetics. The sharing of artistic experience between composer and listener which has three component parts: the musical composition, the performance, and the response of the audience. The first two parts form the stimulus and the last part the response or reaction.

Style-critical. Defining or establishing features and methods of treating two major areas. The first major area is the technical aspects such as form, melody, rhythm, tonality, meter, modality, and others; the second major area is esthetic, such as expression, meaning, and social implications.

Theoretical. Fundamental technical knowledge of music in construction and classification of counterpoint, form, orchestration, and others. It involves the discovery, verification, and organization of the component parts of music.

Symphony. A multi-movement musical composition for orchestra using symphony in its title.

Terms Related to Hypotheses

Classical style. A specific style of musical composition characterized by formal elegance, simplicity, dignity, correctness of style, lack of emotion, and order illustrated in the time period of approximately 1750-1830 by the Viennese school, especially symphonies and string quartets of Haydn and Mozart.

Eclectic. Utilizing a multiplicity of styles and "schools" of composition within one musical work or movement.

Nationalism. Musical compositions which are an expression of national traits by using elements such as folk melodies, dance rhythms, ethnic traits, heroic personalities for subject matter, and other identifiable qualities indigenous to a specific country.

Simplistic manner. Opposite of a great musical work, a musical composition constructed in such a way that it yields all of its detail and complexity within a limited number of listenings.

Terms Related to Method

Musical formal analysis. Discovering, identifying, and classifying how musical tones are grouped to yield a structure in which a listener can perceive the organizational groupings such as *motifs*, phrases, and cadences into larger structures as *sonata*, *rondo*, fugue, and other major structures.

Harmonic rhythm. The pattern of harmony within a piece of music which yields important and distinctive features of style and texture.

Stylistic analysis. Same as style-critical under "General Terms."

Although there were numerous other terms which were utilized in the study, the researcher employed the traditional definitions, and, therefore, no special amplification was needed here. Definitions of these terms can be found in Haydon's *Introduction to Musicology* (1941) and other authoritative sources (Apel, 1972).

Organization of the Study

The remainder of this research study was organized in the following manner: Chapter Two contains a review of the research, theories, and analytical methods relating to the focus of the study; Chapter Three outlines the procedure and methodology to be implemented in the accepting or rejecting of the four hypotheses tested; Chapters Four through Six provide the descriptive analyses, data, and results of *Symphonies One* through *Three*, respectively; and Chapter Seven concludes the study with a summation of the findings, implications for music curricula, and recommendations for further study.

CHAPTER TWO
REVIEW OF THE LITERATURE

The following chapter is broken into four subsections dealing with 1) Daniel Gregory Mason in Music Curricula, 2) Music Criticism and Analytical Methods, 3) the Theory of Music, and 4) Symphonic Writing of the Time *circa* 1910 to 1949. The first section provides an understanding of Mason's theories and his analyses of not only other composers' works, but of his own. The purpose for reviewing his texts was to ascertain if he, himself, might have provided clues or analyses of why his symphonies did not gain greater acceptance. Because of Mason's preoccupation with classical composers, his literary works were permeated with this influence, and thus provided the basis for the formation of hypothesis one. Although certain sources and materials cited in this section did not directly contribute to the methodology of the study, each was essential in providing a basis in the formation of the study's four hypotheses. These materials were used in establishing definitions, methodology, and evaluation criteria for this research.

The second section explores the various methods employed by the music community in ascertaining the worth of a composition, and how a listener in a particular time period perceived the performance. This section provides information on other similar research, and how the method chosen for this study was formulated.

The third section, Theory of Music, deals with the systematized hierarchy of orchestration, counterpoint, phrasing, form, intervals,

melody, acoustics, and includes those fundamental techniques upon which all compositions are based. This section also provided other studies and papers which shed light on the development of the present investigation.

The fourth section provides an overview of symphonic compositional styles of the times (1910-1949). It established the basis for which to compare Mason's works to the mainstream of compositions during the four early decades of the twentieth century.

Daniel Gregory Mason in Music Curricula

Mason wrote nineteen books, and numerous magazine and newspaper articles. Several of his lectures were later incorporated into some of his publications. The following section provides a brief description of those books and how they related to the present study.

Mason's first book, *From Grieg to Brahms* (1902), contains an introduction entitled "The Appreciation of Music," in which Mason sketched the principles of musical art and development in musical history. It was in this section that Mason expressed his views which he would later incorporate into his symphonic and other musical works. This chapter was followed by studies on Grieg, Dvořák, Saint-Saëns, Franck, Tschaikovsky, and Brahms. Mason arranged these composers in an order in which he felt they exerted an influence on Western music, specifically orchestral compositions. It was here that Mason's preference for formal structures was discovered. The final chapter in this book was an epilogue similar to an essay on the meaning of music in which he considered life a medium for music. Here, Mason described

his esthetic opinions that music should be written for the untrained listener of music.

In *Beethoven and His Forerunners* (1904), Mason devoted the first section of the volume to subjects such as the development and origins of music, Palestrina, the music of mysticism, the modern spirit, and the principles of pure music. The latter portion involved the music of Haydn, Mozart, and Beethoven. Mason treated the material in a subjective manner. It was through the reading of this text and others that the first hypothesis for this study was developed. Mason consistently praised these composers and hinted that writing in this classical style should be promoted as it was in the eighteenth century.

Within the volume, *The Romantic Composers* (1906), Mason took up the study of composers and their music at the death of Beethoven and carried it through the period of romanticism. He included in this work a discussion of the music of Schubert, Schumann, Mendelssohn, Chopin, Berlioz, and Liszt. His plan for the text followed that of *Beethoven and His Forerunners* in that the treatment of the music involved the composers and their works.

The Contemporary Composers (1918a), Mason's fourth book on the subject of great composers, was arranged in the same manner as the other books mentioned earlier. An introduction in the form of an essay on "Democracy and Music" was included with subsequent studies on Strauss, Elgar, Debussy, and d'Indy. The closing essay was on Music in America. This was an important source for this research, for it formed the basis of this study's fourth hypothesis. It was here that Mason espoused that composers should utilize the sources of their own country and need not "import" European styles or traditions.

Mason published, under the general heading of *The Appreciation of Music Series* (1921), numerous volumes of texts designed for the layman of music. They were put together from the many lectures and classes he taught over the years. One volume was coauthored with Thomas Whitney, and expressed that music should be composed in such a manner that the uninitiated music listener could appreciate the composition. Since Mason felt that music should be written for the untrained musical listener, he felt that composers should use compositional techniques which would assist the listener in following other compositional complexities which existed throughout the work. The third hypothesis was developed from this premise.

The Orchestral Instruments and What They Do (1909b) was a book in which Mason illustrated the various instruments and described their tone quality and range of pitch. Each family of instruments was discussed in this work after a description of the orchestra. How the untrained listener can interpret the music was also explained. This publication was intended as a guide for the concert-goer.

The book, *From Song to Symphony* (1924), was very similar to *The Appreciation of Music* except that here Mason approached the study of composers and their music through analyzing the chief musical media--folk songs, art songs, opera, oratorio, piano music, chamber music, and orchestral music--rather than through the various structural forms. Here, Mason let the reader know his preference for certain musical media which favor accessible works for the ease of the listener.

Mason considered his *Artistic Ideals* (1927) his best book. This work was developed from a series of lectures which covered topics such as independence, spontaneity, workmanship, originality, universality,

and fellowship. The audience for this work was the creative artist. It was through a text such as this where a discrepancy existed between musical works and literary works. All philosophies contained herein appeared not to have been utilized by Mason in his symphonies. Had he employed his literary philosophies espoused in this text into his musical works, especially originality and innovation, his works could have perhaps been more widely accepted.

The Dilemma of American Music and Other Essays (1928) was an accumulation of magazine articles published in Mason's early life. The layman of music benefitted from this text in that the problems of early twentieth century American music were discussed. The text provided added information with regard to the fourth hypothesis. It further explained Mason's understanding of audiences' skills in music, and what musical compositions they could comprehend more readily.

Tune In, America (1931) was perhaps his most controversial book (Chase, 1960). The theme of the book provided an independence from the feeling of inferiority in relationship to European musicians. Heretofore, the public viewed the composers of America as less creative than their counterparts in other countries because of the disparity of music traditions. Mason criticized "imported" conductors for neglecting to perform American works. He felt that jazz, however, was not worthy of its performance, even though it was indigenously American. The encouragement of young American composers to adopt an attitude of "sobriety and restraint" was an underlying theme. It was this text that may have been responsible for the negative attitudes of the general public toward Mason's symphonies. This was an example of one of the

non-musical political entities which is discussed in a subsequent section of this paper.

Mason traced the growth and development of Brahms as a composer in *The Chamber Music of Brahms* (1933). Mason organized the book around the maturing of Brahms as a man not as a composer. The publication was intended for the enjoyment of chamber music lovers as well as for students of music. The author presumed much knowledge about technical matters, and consequently the text was of little value to the layman of music. Throughout the book, Mason expressed the loyalty and respect which he had for Brahms. It also shed light on Mason's use of formality in structure with a romantic coloring which was a characteristic of Brahms' music. This book provided one of the clues which pointed to the possibility of Mason using eclectic styles within one composition.

Music in My Time and Other Reminiscences (1938) was a rich source of Mason's personal life, both biographical and autobiographical. Mason provided the reader with a further understanding of himself and his enduring theories concerning music. This source provided a base on which to both analyze the symphonies and to formulate the hypotheses.

Mason's last book, the *Quartets of Beethoven* (1947), was an analytical study of the quartets--all sixteen plus the *"Grosse Fugue."* The analyses were highly technical in nature; therefore, they presumed much information about music theory and analysis. This technical analysis approach was used in this investigation to evaluate and analyze Mason's symphonies. Using the composer's own techniques provided greater credibility to this study. The other Mason books are

listed here; however, they contributed less to this study than the previous sources: *The Appreciation of Music* (1907) coauthored with T.W. Surette; *Ears to Hear* (1925); *A Guide to Music for Beginners and Others* (1909a); *Music as Humanity and Other Essays* (1921); *A Neglected Sense in Piano Playing* (1912); *Short Studies of Great Masterpieces* (1918b); *Great Modern Composers* (1916) coauthored with Mary Mason.

The literary sources cited in this section contributed to the present study as follows:

1. All sources mentioned provided key points in formulating the four hypotheses used in the study.

2. A selected group of texts formed the basis of the methodology of the study. Mason's own analytical technique, which he used in the study of Beethoven quartets, was of prime interest.

3. Mason's own texts and articles formed the base for conducting the present study.

4. After a perusal of Mason's literary works, there existed no possible explanation by the composer, himself, as to why his symphonies did not receive the same acclaim as his many texts. Had an explanation been discovered, there may not have been a need for this study.

Music Criticism and Analytical Methods

The following material provided the investigator with an overview of the various sources available for inquiry into topics concerning criticism and analysis of music. The sources cited functioned as aids in understanding the more complicated analyses which were used in testing the four hypotheses in this study.

Crocker, in a text entitled *A History of Musical Style* (1966), devoted his attention primarily to musical style rather than to music history. Because the author specialized in various musical periods, the text attracted many readers for the purpose of utilizing the source as a reference in various curricula on the subject. None of Mason's works were used, but the source provided basic analysis and style techniques.

The text, *A History of Music and Musical Style* (1963), by Ulrich and Pisk contained extensive examples of various style analyses in the different musical time periods from an historical view rather than an analytical one. For example the method used for analyzing classical style music was primarily of form, tonality, and development of the principal material, and how the composer deviated from traditional norms. This provided a method for evaluating the data relating to the first hypothesis. Although used primarily as a music history source, the style analysis of Ulrich and Pisk provided differentiation between works.

A compilation of writings by theorists, composers, music critics, and other personalities involved in the study of music and criticism was provided in Strunk's *Source Readings in Music History* (1950). The most beneficial use of this source came as a supplemental source to history, literature, and especially music criticism. The many translations and topics provided rewarding examples that otherwise would not have been accessible. With this text various periods and events of music history and criticism were presented so as to form a basis for esthetics and style analysis. The source readings provided firsthand

information on how outstanding musicians arrived at their particular theories of music history and criticism.

Wörner's, *The History of Music*, originally written in German under the title *Geschichte der Musik* (1973), utilized many approaches to the history of music through an outline form. The text was significant to this study because Wörner proceeded by using stylistic, national, and biographical views to organize the book, which especially assisted in the method employed in evaluating the four hypotheses of this study.

One of the most comprehensive texts about music history and criticism was Haydon's *Introduction to Musicology* (1941). Haydon provided the standards for approaching the subject of music history, criticism, and analysis from different theoretical concepts throughout time. Not only did Haydon provide theoretical bases for the present study, but he contributed to the many operational definitions used in the study. Although Haydon did not provide musical examples, he presented a more systematized foundation and criteria for music analysis, theory, criticism, and history.

Some authors segregated the various components that make up the study of music history by subcontracting a specialist in a particular field to write about that subject. The results were combined into a series of books under the main title of history or style analysis. One such approach was the *Prentice-Hall History of Music Series* (1965-1969). The series contains eight different texts; however, the only one that contributed to the prsent study was Hitchcock's *Music in the United States: A Historical Introduction* (1974). The author explained the various styles of musical composition which were taking place at the time Mason wrote his three symphonies. From this text, it was determined

what type of compositions were being accepted by the audiences of Mason's time. There were no analyses or evaluations of Mason's symphonies in this publication, and no real explanation as to why they were not accepted. Hitchcock merely listed Mason's name under a classification he refers to as the second New England school.

Another music series book on history and style covered topics from Greek and Hebrew music to supplements on contemporary music. It was edited by Buck, and entitled the *Oxford History of Music* (1929). Colles, author of volume seven, *Symphony and Drama 1895-1900* (1934), provided continuity of how the symphony evolved over the last portion of the nineteenth century, but he did not mention Mason or his symphonies. This volume contained an outline of the eclectic styles which Mason may have used in borrowing from Brahms and d'Indy.

Dart, in his *The Interpretation of Music* (1954), provided technical knowledge of how to evaluate musical performances to ascertain if such performances were recreated in the manner in which the composer intended. Dart planned his text for those with advanced technical knowledge in music because he encouraged the serious music enthusiast to scrutinize performances and compositions. He accomplished this by recommending the study of original scores and treatises written during the specific time period in which the work was composed. It was this section which assisted the investigator of this study in the selection of his method of analysis and interpretation of scores. Dart organized his book by starting with the most recent music--where interpretation is not that vague--and proceeded by retrograde motion to the more complex interpretation of the Middle Ages.

In *Composer and Critic* (1946), Graf not only traced the development of music criticism as a practice, but also discussed two hundred years of criticism by the most authoritative sources including composers themselves. The author further employed a "history of ideas method" by tracing the origin and development of music criticism. Graf provided standards which were applied to this author's analyses and evaluation of Mason's symphonies.

One of the best texts on the subject of musical esthetics and criticism was Hanslick's *Vom Musikalisch-Schönon* (1854) or *The Beautiful in Music* (translated in 1957). Hanslick promoted his philosophy, or theory of music, by defining music as the experiencing of sounds in motion and their relationship to movement. This was in direct opposition to those who maintained that music could depict or narrate a story as a form of "universal language." Hanslick was labeled an autonomist because he maintained that music was a self-sufficient realm of organized sounds which meant nothing. The opposing view (heteronomists) stated that music functions to denote or connote certain specific ideas, things, emotions, and was like a language. Since Mason utilized programmatic elements to describe Lincoln, he would have been classified as a heteronomist. Although Hanslick and Mason would probably have been opposed to each other's philosophies, Hanslick's ideas were used in this research to test the fourth hypothesis. This was done by separating the pure musical sounds in motion from the extra, nationalistic elements which denote a nation's heritage.

The purpose of Cuyler's *The Symphony* (1973) was to trace the two hundred year development of the symphony as a musical form by citing and discussing the most representative compositions and other

contributory symphonies from each period of music. Unfortunately, there was no mention of Mason's symphonies. Cuyler described the development of the symphony during Mason's time, but did not include him in a list of composers who wrote symphonies. The analyses used by Cuyler comprised general analytical techniques and were not patterned after any one method. Her style of analysis was used for a different result and, therefore, did not contribute to the method of analysis in the present study.

LaRue's *Guidelines for Style Analysis* (1970) had a great influence on the investigator because it was this text which was used by the researcher in coursework while pursuing graduate studies. The text was one of the few in which a systemized method of musical analysis was employed in great detail. The investigator used a modified version of LaRue's method. Of greatest value were chapters two through six in discussing the sound, harmony, melody, rhythm, and growth (SHMRG) technique of analysis.

One of the two doctoral dissertations on Mason, Klein's "The Contributions of Daniel Gregory Mason in American Music" (1957), dealt with an overview of Mason as author, lecturer, educator, administrator, and composer. The dissertation was very comprehensive and excellently written, but without detailed analyses of any of Mason's symphonies. The publication contained a very thorough report of the genealogy of Mason's family, including the other notable musicians in the family. Klein's outstanding achievement, however, was an accurate listing of all of the composer's works which was more detailed than any other preexisting list of works by the composer. Instead of using the Dewey decimal system for cataloging Mason's works at Columbia University,

Klein separated the compositions into boxes. By using an index as a guide, a particular work could now be located for study. This organization was helpful in securing scores for this investigation.

Two years after Klein's research, another dissertation appeared; this time the author, Lewis, placed emphasis on the "Life and Music of Daniel Gregory Mason" (1959). Here, Lewis provided more detailed analyses than Klein, especially with regard to Mason's feeling that an indigenous American music was formulated through folk songs and other inherent qualities in America. Lewis did identify where these qualities existed in Mason's works, and to some extent, in the symphonies. But the identification was general and did not provide information which proved or disproved the four hypotheses of this study. Again the dissertation was an excellent overview of several topics; however, the author never provided detailed analyses on which to evaluate Mason's music. Nor was there any attempt by Lewis to formulate hypotheses about Mason's compositions. By providing examples of Mason's own theories with some analysis, Lewis came very close to the objectives of this study. However, he did not amplify on those ideas by providing analyses sufficient enough to yield evidence of why the public did not widely accept Mason's symphonies as great works of art. Lewis' dissertation was cited as a forerunner to the present study.

Another dissertation was completed by Hanna entitled "A Statistical Analysis of Some Style Elements in the Solo Piano Sonatas of Franz Schubert" (1965). Hanna determined certain style elements in Schubert's *Sonatas* by tabulating the harmonic, melodic, and rhythmic components and established the progressions of each. The results were presented in summary tables. It was this method of quantifying the musical elements

into tabular form which was of significance to this study rather than the topic of Schubert.

Since the present study was involved in identifying specific qualities which could prove or disprove the four hypotheses, analytical techniques were borrowed from Schwejda's "An Investigation of the Analytical Techniques Used by Rudolph Reti in *The Thematic Process in Music*"(1967). Here, there was a systematic approach in regard to 1) organic unity, 2) intuition and analysis, 3) esthetics and analysis, 4) sense perception and analysis, and 5) Reti's thematic transformations. This dissertation assisted in the methodology section of this research by providing sources for analytical procedures.

The purpose of Kliewer's "The Concept of Organic Unity in Music Criticism and Analysis" (1966) was to define what organic unity means in a musical composition, and, in a logical way, how it applied to music analysis. The study defined organic unity as a composition which is coherently whole in which elements are completely interrelated. They were integrated so that a high degree of affinity exists between the parts and the whole. When analyzing a piece of music Kliewer believed that one must, therefore, be reminded that it was an attempt to show the essence of the composition while still considering the whole.

In looking for sources which might yield forms of analysis for Mason's symphonies, the investigator perused Wenk's *Analysis of Twentieth Century Music: 1940-1970* (1975). Although Wenk listed Lewis' dissertation on Mason, he was misleading, because Lewis' study did not give a complete analysis of Mason's works. Since no other sources were mentioned in Wenk's study, it provided further evidence that verified a need to analyze Mason's symphonies.

Other studies, texts, or research data which influenced the present study in the direction of analytical techniques, model studies, similar methodology, or other guiding principles, but were not adequately significant for individual discussion, are listed here: "The Symphonies of Gustav Mahler: A Study of Musical Process and Symphonic Structure as Related to the Composer's Programmatic Intentions and Literary Expositions" (Bergfeld, 1969); "The Symphonies of Anton Bruckner" (Wilcox, 1956); "The Four Symphonies of Charles Ives: A Critical Analytical Study of the Musical Style of Charles Ives" (Badolato, 1958); "The Symphonies of Sergei Prokoviev" (Brown, 1967); "An Analytical and Statistical Study of the Harmony in Carl Nielsen's Six Symphonies" (Wilson, 1967); "Stylistic Analysis of Selected Works by Frank Martin" (Tupper, 1964); "Music and Language: Some Related Analytical Techniques" (Youngblood, 1960); "Harmonic Analysis and Musical Style: Harmonic Causal Factors of Style Recognition in Music, Methods of Analysis" (Schaeffer, 1937); "Stylistic Development in Selected Symphonies of William Schuman: A Comparison of Symphonies Three and Nine" (McKinley, 1977); *The Art of Music: A Short History of Musical Styles and Ideas* (Cannon, Johnson, and Waite, 1960); *Musical Form and Performance* (Cone, 1968); *The Continuity of Music: A History of Influence* (Kolodin, 1969); "The Organ Symphonies of Charles Marie Widor" (Wilson, 1966); *A History of Western Music* (Grout, 1980).

The sources previously cited in the criticism and analysis section contributed to the present study in the following ways:

1. The two dissertations completed in the late 1950's acted as bases to continue the research of Mason's music. They also provided the boundaries for this study so as not to duplicate previous research.

2. After reviewing sources dealing with symphonic literature, there was revealed a total absence of Mason's symphonies which further verified the need of the study.

3. Numerous sources provided the esthetic, analytical, and philosophical bases on which to critique the Mason symphonies and evaluate the data.

4. Particular sources yielded definitions of terms which were more operational for this study than traditional definitions found elsewhere.

5. Previous accepted methodologies were the source for the formation of the method employed in this study.

Theory of Music

The following section contains a discussion of various sources of theoretical analyses while still addressing how composers used components of music which form the foundation for composition. Although no one particular method of theoretical analysis was utilized, selected procedures from LaRue, Siegmeister, Hutcheson, Sessions, White, Meyer, and Piston on analyzing component musical fundamentals were employed.

Piston's text on *Harmony* (1941) has been the most widely used source on the subject of music theory in America. The author dealt with fundamental theoretical concepts and practices, and provided a framework on which more complex theories may be laid. Through Piston's own admission, he felt that the text was at a disadvantage in comparison to other sources because it did not address the problems of contemporary practice. The author's fundamental belief was that vertical

treatment of harmony is the most valuable technique for studying the subject. To arrive at a systematic analysis, this text was used in conjunction with Piston's *The Musical Experience* (1950) which was more thorough in its representation of the author's academic theory of music. This work consisted of six lectures given at the Juilliard School of Music in 1949; they dealt with musical impulse, musical ear, composer, performer, listener, and music in the world today. It was this work of Piston which provided direction for the present study.

Sessions also provided fundamental musical concepts in his *Harmonic Practice* (1951). In chapter fourteen of this book, Sessions presented the "Inadequacy of Theory as a Guide to Contemporary Practice." This was the very point which Piston admitted was lacking in his treatise on the topic. Since theory is a product of practice, the theorist has to supplement the text to keep the theory up to date on the practice. Although the text contained no outstanding or revealing method, it was used as a source in establishing the methodology of hypothesis testing for this study.

White focused his *Understanding and Enjoying Music* (1968) on the development of musical understanding. His audience is the college and university student who has the prerequisites of music listening and literature. The first five chapters were devoted to the elements of music while the following sections amplified specific composers' works and the relationship to the musical period in which they were composed. This reference contributed to the approach of analyzing the Mason symphonies by focusing on how the composer's (Mason) symphonies deviated from the mainstream of writing during the first four decades of the twentieth century.

Meyer's purpose for writing *Explaining Music: Essays and Explorations* (1973) was twofold. One was concerning the criticism of music, while still expressing his own theory of music, and the second was presenting a systematic procedure for analysis based on criticism. By the author's own admission, current theorists had to be both critics and theorists. He dealt with the structure and process of a particular work, and how the procedure functions on the listener. The *Explorations* portion of the text identified systematic analysis and, therefore, was partially used to evaluate the four hypotheses of this study. Through a systematic process, Meyer clarified component parts of composition by starting with *motives* of a phrase and concluded with the impact of the entire work. Through this approach one was able to systematically extract the elements of interest from each musical composition. The process was similar to a checklist in that all areas were explored even though a composition may have been void of a particular element. As a result of Meyer being both an educational researcher and musician, his definitions and methodologies were of great significance to this study. His technique of analysis also intertwined esthetics with analysis which generates greater unity between listener and composer. This technique was partially employed when data were collected from the Mason symphonies.

Hutcheson, in his *Musical Form and Analysis* (1972), utilized independent modules to convey his technique of analysis. Complete with learning materials, testing, and recycling methods for mastery of material, Hutcheson incorporated his analysis into a practicing experience for the student. Therefore, this text was one of few reviewed that incorporated theoretical, analytical, and educational elements

under the same cover. It provided a practical illustration for the method used in this study.

Benward's dissertation, "A Proposal for the Analysis of Motion Factors in Music" (1951), provided a more systematic manner of analyzing progressions of harmony, melody, and contrapuntal elements. In his study, he focused on one fundamental element of music theory and introduced a technique to identify how motion was achieved through various factors in music. Benward's study provided a theoretical base of harmonic progressions in music for the investigation of Mason's symphonies.

Similar to Benward's study, Pierce also identified an aspect of the total fundamentals of music theory through his "The Analysis of Rhythm in Tonal Music" (1968). This dissertation considered rhythm, pitch, and the fundamental duration unit as the primary musical elements for his topic. Pierce's study was developed on the premise of Schenker's concept of natural analysis based on the overtone series. Numerous analyses were discussed by Pierce in a way in which the structural accent--by their durations, resolutions, and other accents--was divided up into the musical tones. Of special interest was the relationship between structural accents and metrical accents. The Pierce study provided specific detail in which to analyze rhythmic elements in the Mason symphonies, especially in the fourth hypothesis for folk or dance rhythms.

In the study "An Introduction to the Analysis of Certain Contemporary Harmonic Practices" (1942), Cooper summarized various studies which were conducted on harmonic analysis. By perusing this source, the investigator was introduced to a multiplicity of concepts and

procedures in regard to harmonic analysis used in the early 1900's. Since Mason's *Third Symphony* was written in the same year as Cooper's dissertation, harmonic practices of analysis of this same time period were judged appropriate to include in the methodology of this paper.

Just as Cooper analyzed aspects of harmony, and Pierce rhythm, Solie conducted a study on melody entitled "The Analysis of Melody: A Study of Selected Nineteenth and Twentieth Century Theorists" (1977). She explained how melody acts as the primary source of organic unity. Her study was a result of her dissatisfaction with present theoretical explanations for melodic analysis. By basing her approach on formalist or morphological analyses, modeled on musical grammar or architecture, she was able to establish a sound method for the identification and classification of melody. Through applying her method to the analyses of the Mason symphonies, the present investigator was able to utilize a more detailed procedure than other sources.

Since one of the hypotheses of this study dealt with Mason emulating classical style, an appropriate article which incorporated both theoretical and stylistic aspects of classical music was Moe's "The Implied Model in Classical Music" (1977). The author described two models; one called explicit external and the other explicit internal. The former model described a work which was constructed from another work of the same composer. For example one movement of a symphony might have been based upon the model or form of a string quartet. In the explicit internal model, however, the composer was interested in stating a principal musical idea, developing or breaking that idea down, and later restoring it to its original form. For example *sonatas* and minuets were implied models of this type. Moe's concept and definition

of the explicit internal model of classical music was used in the collection of data for this study.

In "The Melodic Structure of Tonal Music: A Theoretical Study" (1974), Narmour examined aspects of melody including archetypal structures, gap filling techniques, triadic, axial and linear components, and curvilinear forms. He also studied the Cooper-Meyer method (each of these theoreticians' methods has been explained under previous sections of this review of literature) and the Schenkerian method. This source presented many theoretical treatises of various personalities under one cover.

Toch's *The Shaping Forces in Music: An Inquiry into the Nature of Harmony, Melody, Counterpoint, and Form* (1948) was used for the composer-theoretician viewpoint. Many other treatises on theory have been written by noncomposers; however, this source had a greater usage because the author was a practicing composer.

In the Spring issue of the *College Music Symposium* (1977), a series of articles, as a result of a music theory convention, were published under the title of "If We Are All Theorists, Why Aren't We All Theorists?" The title was adopted from a specific paper by Browne in which he described music theory as being a separate academic discipline. Although the article was primarily a philosophical treatise rather than adding to analytical technique, it did provide guidelines from which to approach theoretical analysis.

The following sources also contributed to the procedure and methodology of the theoretical analyses found in this study: "The Validity of Information Theory as an Analytical Tool" (Hessert, 1969); "Music Theory in Re-Transition: Centripetal Signs" (Forbe, 1977); and "Metaphor and Model in the Analysis of Melody" (Solie, 1972).

The sources previously mentioned dealing with the theory of music contributed to the present study as follows:

1. The sources cited provided operational definitions and guidelines to conduct the theoretical analyses necessary to gather evidence and data for the four hypotheses.

2. They provided a panorama of different theoretical approaches from which to choose or combine into the methodology section of this study.

3. Through the inclusion of these sources, specific theoreticians' philosophies were identified for use in this study. Subsequent researchers, therefore, wishing to replicate this study would know the specific theoreticians used.

4. The sources provided models for evaluating the hypotheses proposed in this study.

5. The texts, dissertations, and articles provided review of the state of the art in treatment of theoretical analysis.

Symphonic Writing of the Time (*circa* 1910-1949)

Symphonic writing in the United States during the four decades of the twentieth century was in a transitional period freeing American composers from the German-European tradition of writing to the establishing of an inherent American style. Although most symphonists from America were still obtaining their compositional training from European conservatories and academies during this time, most notably under Nadia Boulanger (1887-1979), they would return to the United States to develop their own unique style interrelated with eclectic techniques. At the

close of the nineteenth century the nationalistic movement was in vogue in countries such as Russia, Denmark, Sweden, Finland, Norway, Poland, Czechoslovakia, England, and others. This influenced American composers to write symphonies based on Indian themes and rhythms, jazz elements, black spirituals, folk songs and dances, patriotic subjects, and other topics indigenously American.

Notwithstanding, the United States composers, trying to create their own unique tradition, were products of their European training and incorporated those techniques subconsciously into their works. Those composers influenced by Boulanger, such as Copland, Harris, and Piston, were employing American folk songs in a neo-classical context. Many others were devout neo-romanticists who identified with leading late nineteenth century composers of France, Germany, Scandinavian countries, Italy, and other prominent European countries.

Also during this time composers started introducing new atonal and *avant-garde* techniques into their works to achieve a wider range of sonorities. This experimentation led to twelve-tone methods, quarter tones, micro-tones, and electronic music which were incorporated into the symphony later in this period.

The composers cited below represented the most exemplary symphonists writing in the United States during this four decade period.

Although Walter Piston (b. 1894) wrote eight symphonies, his *First* (1938) is perhaps the most praised. It is a three movement work and follows a fast-slow-fast pattern. The symphony is constructed neo-classically in form and is reminiscent of the Viennese style of writing. The composer emphasized rhythmic motion as the key element rather than thematic development.

Roger Sessions (b. 1896) composed four symphonies; however, his *First* (1927) was most representative of the symphonies of this time. It is a neo-classical work in structure with chromatic and dissonant harmonies. Since Sessions was a pupil of Ernest Bloch (1880-1959), the former incorporated traits of his mentor--such as intense melodies and chromatic harmonies--into his works. Sessions, however, employed the twelve-tone method in his *Third Symphony* which was evidence of Schoenberg's influence.

The six symphonies of Roy Harris (b. 1898) paved the way for a unique American tradition, especially his *Third Symphony* (1939) in one movement. Even though the work was originally a four movement composition, he consolidated it to avoid the stereotypical formal design of the neo-classical influence of the 1920's-1930's. To enhance the nationalistic spirit of symphonic writing, Harris' *Symphony Number Four* (1940), subtitled the *"Folksong Symphony,"* and his *Symphony Number Six, "The Gettysburg Address"* (1944), were both based upon unique American elements. Although he steered away from neo-classicism, he did incorporate neo-baroque techniques in his writing. This represented the eclectic nature of symphonic writing during this time.

Howard Hanson's (1898-1981) six symphonies could perhaps be cited as the most representative of symphonic writing in the United States during this period. Although his musical compositions were not American in a nationalistic style, his extensive use of neo-romanticism was characteristic of many American born composers. His *First Symphony, "Nordic"* (1923), expressed Hanson's resolve as a romantic and also his attraction to the nationalistic flavor of various countries. Most notable, however, was his *Second Symphony*, *"Romantic"* (1920),

commissioned by the Boston Symphony. In this symphony, the composer expressed his belief in neo-romanticism exemplified by the lyrical themes, chromatic harmonies, and large orchestral scoring. The remaining symphonies were also commissioned by major American orchestras which further enhanced the position of Hanson's relationship to the American audience as an American composer. The *Fourth* and *Fifth Symphonies*, however, revealed some neo-baroque traits with American-romantic treatment.

Since much of Aaron Copland's (b. 1900) training was with Nadia Boulanger, his compositions were very much influenced by her neo-classical outlook. Although his usual style incorporated jazz modes and rhythms, atonal harmonies, and scoring instruments in their extreme registers, his *Third Symphony* (1945) followed a classical framework with a tonal center in a four movement structure. Copland was one composer who led in the development of a unique American style.

Other composers such as Elliot Carter (b. 1908) and Samuel Barber (1910-1981) contributed to the American style with compositions of their own. In the case of Barber's *Second Symphony* (1944), commissioned by the United States Army Air Force, it was a work written to bolster the patriotism and nationalism of the troops in the service. American composers, therefore, were being called upon not only for their *l'art pour l'art* esthetics, but also for their functional patriotic value as well. Although Ernest Bloch (1880-1959) was not American born, he melded European elements with American national styles which resulted in influencing many composers of this country. For example, his *America* (1926), based on American folk songs, hymns, and American Indian melodies, contributed to the creation of a nationalistic style.

Other composers and academicians who influenced American symphonic writing prior to, and during, the time period 1910-1949 were Arthur Foote (1853-1937); George Chadwick (1854-1931); Arthur Whiting (1861-1936); Horatio Parker (1863-1919); Mrs. H.H.A. Beach (1867-1944); and Frederick Converse (1871-1940). These composers also had a direct influence on Mason, and played an important role in shaping his symphonic style.

Justification for the Present Research

Although Mason's literary contributions to American music were more popular than his symphonies, there has been no attempt to have an analysis of his symphonic works presented for evaluation. The purpose of this evaluation was to verify whether the difficulty lay in the construction, style, or form of the music, or whether Mason's music was disallowed for non-musical reasons. There have been no conclusions (Tuthill, 1948) about why the symphonies did not gain acceptance in any of the sources cited in the Review of Literature section of this study; therefore, the query still existed. It was the purpose of this study to provide unbiased, authoritative evidence and conclusions to answer this query.

During the bicentennial celebration, interest in American music was enhanced. Mason's music, however, still escaped the attention of public and private research. The present study was justified in that it contributed some answers about a composer associated with the Boston Classicists.

This study was one of few which utilized the testing of hypotheses in the area of music style-critical and theoretical analyses. Other

previous studies in this area conducted harmonic and style analyses and arrived at a conclusion based upon subjective interpretation rather than verifiable evidence.

If the hypotheses were rejected, answers could be sought in other areas, perhaps non-musical explanations. Without hypotheses, however, the researcher had no restraints placed on the study. A justification for this study existed under the need for greater objectivity and verifiable methodology in analyzing musical compositions.

There also existed a need to provide supplemental curriculum material in courses dealing with American music, nationalism in music, and symphonic literature. Since these courses are now taught as separate topics on the undergraduate and graduate levels--rather than being grouped under one course--there existed a need to provide authoritative and systematic analyses of Mason's symphonies for inclusion in these areas.

Since this study intended to accept or reject the four research hypotheses with a minimum of prejudice and subjectivity, an unbiased method for collecting and interpreting the evidence was chosen. The following section, therefore, illustrates how such reliable evidence was collected and analyzed so as to provide confidence in the conclusions.

CHAPTER THREE
PROCEDURE

In testing the four research hypotheses, the following procedures and techniques were employed.

General Research Design

In order to employ the method previously described in Chapter Two, it was necessary to amplify exactly how the symphonies were to be broken down into parts for data collection. The following section deals with the design of analyzing the eleven individual movements of Mason's three symphonies.

The general research design was formulated around the four hypotheses:

1. The symphonies failed to gain acceptance and popularity because the composer relied on once popular but antiquated eighteenth century classical style and forms (neo-classicism) rather than utilizing contemporary structures and procedures.

2. The symphonies were unpopular because they were written in a radically eclectic manner using a multitude of sources within one symphony which caused disunity within and among movements. These eclectic sources tested were neo-baroque, neo-classicism, neo-romanticism, nationalism, impressionism, and expressionism.

3. The symphonies did not achieve repeat performances because the composer utilized unsophisticated compositional techniques catered

to the untrained listener of music. The refined concert-goer, therefore, absorbed the simplistic techniques on a first or second listening, and the audiences' interests were not captivated on subsequent performances.

4. The composer relied on nationalistic elements in his *Third Symphony* more than in the other symphonies, which may account for its somewhat greater popularity than the first two symphonies.

The style-critical method chosen was used to identify component musical parts of the symphonies such as form, tonality, modality, consonance, dissonance, melody, rhythm, meter, counterpoint, ornamentation, expression, and the relationship of these components to the four hypotheses. The theoretical analyses were a means by which the style-critical analysis could be determined, and, therefore, knowledge of the construction, classification, and organization of these same components was also employed. The analyses were of the entire eleven movements of Mason's three symphonies.

Once the component parts were extracted, using techniques described by LaRue (1970), Siegmeister (1965), Hutcheson (1972), Sessions (1951), White (1968), Meyer (1973), and Piston (1941 and 1951), the data were separated into four groups corresponding to the four hypotheses. The operational definitions described earlier, in addition to selected sources from the Review of the Literature section, provided the criteria for evaluating whether or not the component musical parts related to one or more of the hypotheses. From the evidence gathered in this fashion, four frequency summation tables were constructed corresponding to the four hypotheses. By imposing frequency requirements on each table, evidence was gathered to accept or reject a particular hypothesis

through a quantitative and verifiable analysis with a limited amount of subjectivity. These tables provided the data for making conclusions on the study's four hypotheses.

Within the eleven individual movements of the three symphonies, there existed component musical parts making up the bases for style-critical and theoretical analyses. During several visual perusals of the scores, with recordings of the symphonies being played, the investigator identified these component musical parts and qualified them as to whether or not they provided evidence for one or more of the research hypotheses. For example, if within the first movement of a symphony, strict *sonata* form was found with adherence to appropriate tonal relationships in the development and recapitulation (which qualifies it as classical trait), it was coded as a positive (+) element in supporting hypothesis one. If the form deviated significantly in structure and tonal relationship where it could not be distinctively classical, it was coded a negative (-) value. This design was followed in each movement of each symphony identifying as many music theory components as practicable. This provided a measurable device (Travers, 1978), in comparing the component musical parts that exerted a positive influence on a particular hypothesis with the total components identified. For example, if thirty separate themes were identifiable, and eighteen of them were distinguishable as classical, a ratio of eighteen to thirty, or a 60% positive value, would be revealed in favor of hypothesis number one. Numerical criteria were then presented so as to evaluate the data in accepting or rejecting a specific hypothesis.

After the raw data were collected for each movement of all three symphonies, a matrix was constructed comparing the positive values to

the total values identified for each hypothesis. The following table (see Table 1) provides a general example of such a matrix. From the table, a ratio of positive elements to the total elements for each hypothesis was determined. For example, adding the total elements under hypothesis one, sixty-three, and comparing the positive values, thirty-two, a ratio of 32/63 or a 50.8% positive ratio was obtained from all movements of one symphony. This procedure provided the raw data for accepting or rejecting hypothesis one. A similar table was used for each of the other hypotheses.

Table 1
Sample Matrix Used for Gathering Data for Hypothesis No. 1

	(+) Positive elements	(-) Negative elements	Total	Ratio (%)
Themes	8	7	15	53.5
Forms	18	12	30	60.0
Harmony/Key Relations	2	5	7	28.6
Orchestration	4	7	11	36.4
Totals	32	31	63	50.8

In order to determine whether or not a particular hypothesis should be accepted or rejected, the investigator established specific positive ratios as criteria for each. These were

1. If a positive ratio of 75% was attained for each symphony, then hypothesis one was accepted for that particular symphony. It was possible that the hypothesis could have been accepted for one symphony

and rejected for another. If this occurred the hypothesis could be partially accepted for the entire study. The criterion of 75% was utilized because of the high usage of neo-classicism in symphonic writing during the time period 1910-1949. Since most compositions during this time contained neo-classical elements, a 75% criterion was formulated to meet what would be considered an overabundant use of this style of composition. Had it not been for the high use of neo-classicism during this time period, a lower percentage criterion could have been employed.

2. If three of the six eclectic elements were identified to exist within each of the movements of a particular symphony for the second hypothesis, then the researcher concluded that the movement was eclectic. If a majority of movements of a particular symphony were eclectic, two movements of the three for the *First Symphony* or three movements of the four for the *Second* and *Third Symphonies*, then the entire symphony was identified as eclectic, and the hypothesis was accepted. It was possible to accept the hypothesis for one symphony and reject for another, leading to a possible partial acceptance of the hypothesis for the overall study.

3. If a positive ratio of 60% or more was attained for the third hypothesis on each symphony, then hypothesis number three was accepted. The purpose of having the threshold at 60% was that in order to be a "great work" a composition had to have sufficient complexity. It was concluded that 40% complexity was deemed insufficient (Haydon, 1940). If a higher criterion percentage was selected, then the work would have had to meet such a high level of complexity that the work would have been labelled esoteric, and it would have been of little performance value.

4. If two or more elements in the areas of folk songs, ethnic dance rhythms, folk song instrumentation, and descriptive nationalistic elements were identified within one movement, then it was labelled nationalistic. If a majority of movements of the symphony, two out of the three movements for *Symphony One*, and three of the four movements for *Symphonies Two* and *Three*, then the symphony was classified as nationalistic, and the hypothesis was accepted.

It was anticipated that the aforementioned research design would be adequate in evaluating the four hypotheses. Although it is customary to use the same criterion percentage for each hypothesis being tested, it was felt that the hypotheses of the present study were each unique and, by their nature, required a different criterion percentage in accepting or rejecting the hypothesis. The design incorporated statistical elements with style-critical and theoretical analyses and provided sufficient evidence to accept or reject the hypotheses.

Collection of Data

The collection of the scores and recordings was accomplished by a personal visit to Columbia University in New York City on June 16, 1981. Both the *First* and *Third Symphonies* were secured at Columbia, as well as recordings of the *Second* and *Third Symphonies*. The particular editions used were the University Edition, copyrighted in 1926, for the *First Symphony*, and the Juilliard Edition published by the American Music Center (1935) was used for the *Third Symphony*. The *Second Symphony* was secured through the mail from the Edwin A. Fleisher Collection of the Free Library of Philadelphia.

During the visit to Columbia a discovery was made of two old recordings of Mason's *Symphonies*, numbers *Two* and *Three*. Both were recordings of radio broadcasts from April 11 and February 8, 1948, respectively. The *Second Symphony* was performed by the New York Philharmonic, Bruno Walter conducting, and the *Third Symphony* was performed by the Detroit Symphony Orchestra, Karl Krueger conducting. It was the Krueger performance which was used as an audio aid in gathering the data from the score. Both of these recordings, on the old seventy-eight discs, were very rare because there were only a few extant recordings of the *Third Symphony*. Personal copies of both recordings were successfully obtained. The search and analysis of other pertinent information was begun at the Library of Congress in Washington, D.C., on June 7, 1979, and was completed in April, 1982, in Gainesville, Florida.

Analysis of Data

From the identifiable musical components which made up the stylistic and theoretical bases of Mason's three symphonies, an analysis of why the composer's works did not gain public acceptance was conducted. The raw data, therefore, came from the organizational elements of music theory. These available data were classified as: 1) a positive value for those elements contributing to the support of a particular hypothesis, 2) a negative value to those elements that related to disproving a particular hypothesis (or not relating at all). From the ratio of positive values to total values, a determination was made for accepting or rejecting the particular hypothesis involved.

CHAPTER FOUR
SYMPHONY NO. 1 IN C MINOR, OPUS 11 (1913)

Before component musical items could be identified as either a positive or negative element with regard to each of the four hypotheses, style-critical and theoretical descriptive analyses were completed. In accordance with the previously described research design (see Chapter Two), the musical analyses involved numerous perusals of the score identifying items such as form, tonality, modality, consonance, dissonance, melody, rhythm, meter, counterpoint, ornamentation, and expression. Theoretical analyses yielded knowledge of the construction, classification, and organization of these same components. Only after both the style-critical and theoretical components were extracted could they be tabulated into matrix tables quantifying these component parts as either a positive value supporting a particular hypothesis or a negative value.

As a result, the following chapter is divided into two sections. The first division is a descriptive analysis of the style-critical and theoretical components which form the bases of the symphony. These components relate directly to all the elements of the four hypotheses: themes, forms, harmonies and key relationships, and orchestration for the first hypothesis; neo-baroque, neo-classicism, neo-romanticism, nationalism, impressionism, and expressionism for the second hypothesis; repetition, cyclism, form, and orchestration for the third hypothesis;

and rhythms, melodies, instrumentation, descriptions, and orchestration for the fourth hypothesis.

The musical examples provided illustrative evidence of these components which have a direct bearing on one or more of the hypotheses. From this descriptive analysis, matrix tables were provided to quantify the components which yielded either a supporting or non-supporting role to the particular hypothesis involved.

The second division of the chapter includes the component musical analyses in matrix form with brief discussions of the findings. These matrices are presented in table form, and each corresponds to the four hypotheses. Each table contains the total number of elements analyzed, the total number of supporting elements, and the total number of non-supporting elements. The numerical ratios are presented with a brief discussion of the criteria, conclusions, and implications for accepting or rejecting each of the four hypotheses.

Style-Critical and Theoretical Descriptive Analyses

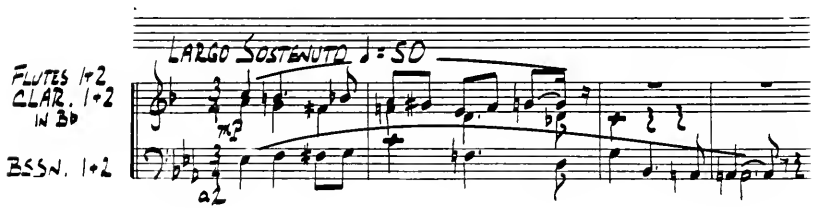
The *First Symphony in C minor* is scored for a traditional orchestra of flutes, oboes, English horn, clarinets in Bb, bass clarinet in Bb, bassoons, horns in F, trumpets in C, trombones, tuba, kettle, snare, and bass drums, cymbals, triangle, *glockenspiel*, harp, violins, violas, violoncellos, and basses. The three movement symphony is dedicated to Edward G. de Coppet, who assisted Mason financially when the composer travelled abroad to study with d'Indy. One of Mason's original drafts contained four movements; however, he extracted it for a completely separate work. This was indeed desirable from the listener's point of

view because the three movements alone make it a lengthy performance. Perhaps Mason was influenced by Beethoven's choice of removing the *Grosse Fugue* from the latter's opus 132 string quartet. The following section presents detailed descriptive analysis by movement.

First Movement, *Largo sostenuto*

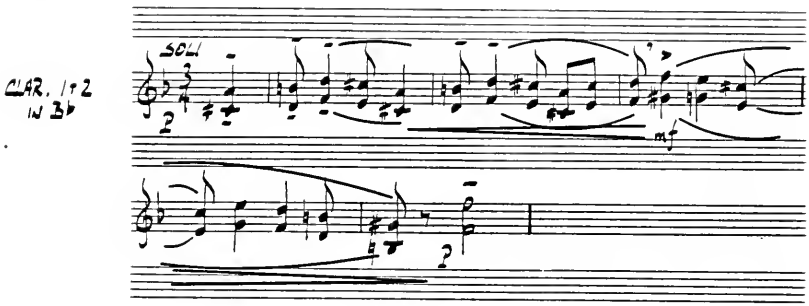
The movement opens with the flutes and clarinets presenting a descending chromatic antecedent phrase in three-four meter (see Example No. 1).

Example No. 1
Principal Theme, Antecedent Phrase (measures 1-4)



At the *Poco andante* the clarinets continue the consequent phrase of the principal theme with reinforcement from the flutes, oboes, and English horn (see Example No. 2).

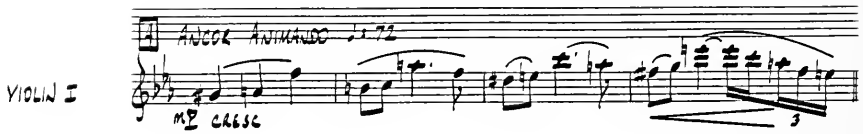
Example No. 2
Principal Theme, Consequent Phrase (measures 6-11)



At rehearsal mark one (measure 14) the strings provide a repeat of the antecedent phrase while the oboe subsequently recalls the consequent phrase. This same theme is restated in the violoncello at the next *Poco animato* section (measure 26), but this time an ascending violin solo bridges the two violoncello phrases.

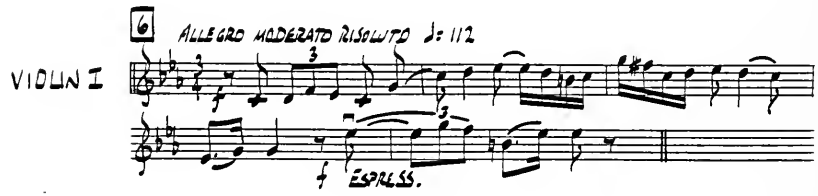
At the *Tranquillo* (measure 36) the oboe and English horn, in duet fashion, restate the theme of the violin. This also serves as the bridge to the next section. By using bridge themes as the basis for new thematic development, Mason attains greater cohesion and continuity. Following this section, the secondary theme is introduced by the strings and woodwinds (see Example No. 3). The next fourteen measures act as a bridge to the third theme. During this time, Mason uses triple rhythm to cause a metric *accelerando* and later initiates a true *stringendo* with the harp *glissando* as a climax to the *allegro moderato*.

Example No. 3
Secondary Theme (measures 44-47)



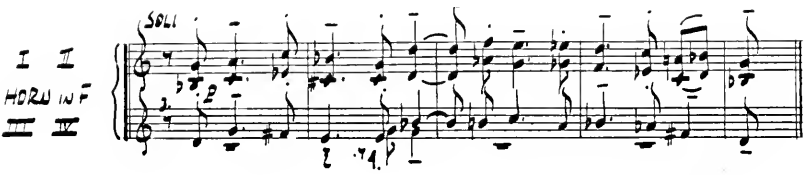
At the *allegro* Mason uses a triplet and syncopated theme to accomplish both a contrasting theme and accelerated tempo (see Example No. 4). It is scored for the strings, but later is reinforced by the woodwinds.

Example No. 4
Third Theme (measures 56-60)



This same theme is then repeated an octave higher at rehearsal mark seven (measure 64). At the next rehearsal mark Mason employs split thematic presentation by stating the first portion of the secondary theme in the strings, and the upper woodwinds continue with the second portion. This technique continues until the horns introduce a fourth theme in hemiola fashion (see Example No. 5). With the violoncello filling in the rests and long *quavers* of the horns, and

Example No. 5
Fourth Theme (measures 83-87)



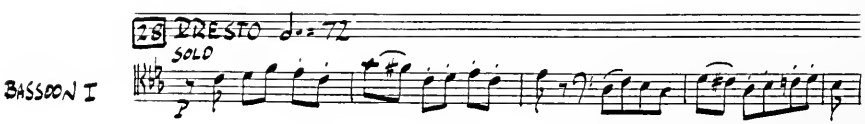
vice versa, Mason creates a quick question and answer section which intensifies the motion of the work. This technique is repeated in the woodwinds and later in the strings. At the *A Tempo* (measure 98) the exchange of pointalistic *motifs* between strings and woodwinds reaches a high point before the *Tranquillo* section recalls a variation of the principal theme. When comparing measures 113-126 with forty-four through fifty-one, it is revealed that a recycling of themes and sections is taking place. Although this does make for long listening, it adds cohesion to the movement. Using *stretto* technique with the fourth theme in the horns, oboes, clarinets, and bassoons, Mason accomplishes a bridge to the *Largamente* (measure 37) where the strings repeat the secondary theme (see Example No. 3). This theme is used as the *codetta* to conclude the first section of the first movement as the strings fade out at a *piano-pianissimo* dynamic to the double bar.

After a four measure introduction by the trumpets and trombones, the strings recall the first two measures of the principal theme in canon form. This technique is repeated after a sustained bridge section by the woodwinds:

At measure 195 the third theme (see Example No. 4) is recalled in the trumpets and trombones with reinforcing lines from the strings and woodwinds. As the syncopated theme continues in the woodwinds, the strings create tension with thirty-second-note descending patterns which repeat every measure. Through the *Largamente* and *Maestoso* sections, Mason creates further climax with trilling woodwinds and *fortissimo*, syncopated brass. The climax is not calmed until a full restatement of the third theme (see Example No. 4) is initiated by the strings and bassoons at measure 214, which is exactly the same as measures thirty-six through sixty. At the repeat of this theme, the trumpet, employed as a *cantus firmus*, states the principal theme in augmented form. The *molto sostenuto* at measure 333 contains a restatement of the secondary theme (see Example No. 3) in the strings. At the repeat of this theme, measure 353, the horns and upper woodwinds are embellishing in *obliggato* fashion scored in eighth-note triplets. Mason closes the second section of the first movement again at a *piano-pianissimo* dynamic with a double bar.

The next section, *Presto*, is in triple meter, but is marked at a tempo to indicate one beat per measure. A rapid eighth-note theme commences in the bassoon (see Example No. 6) and is supported by the

Example No. 6
Presto Theme (measures 381-384)



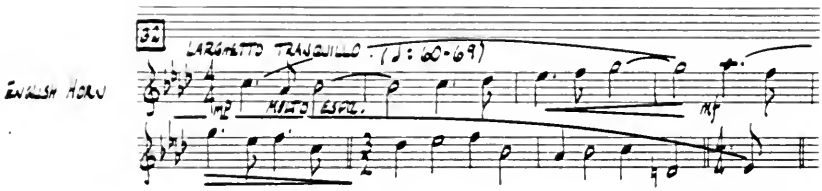
woodwinds. On its repeat the strings add *pizzicato*, ascending quarter-notes, while the first violin carries the next repeat. Using the principal *motif* of the *Presto* theme (see Example No. 6) as the *coda*, Mason slows the tempo for a final *Maestoso* section which concludes the first movement.

Throughout the first movement the listener must endure many thematic introductions which are not continued, developed, or repeated. New thematic material is introduced for bridges or extensions rather than extracting transitionary material from preexisting themes. Since a new theme is introduced in the *Presto* section as the *coda*, the listener is expecting an extended section rather than an abrupt conclusion for an ending.

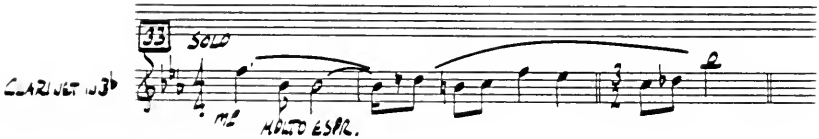
Second Movement, *Larghetto tranquillo*

The clarinets and violins provide a ten measure introduction by utilizing *stretto* technique on an ascending chromatic line. The melodic introduction of the principal theme is accompanied by a quicker tempo than the introduction, sixty-six to sixty-nine beats per minute as opposed to fifty-two to fifty-four beats per minute. The English horn presents the principal theme as the bassoon and viola provide a counter-line. Both are supported by string and harp accompaniment (see Example No. 7). With the transition of the principal theme to the clarinet, Mason incorporates mixed meter such as three-two meter followed by four-four meter to give the theme an extended, irregular phrase length (see Example No. 8). The flute repeats the modified theme of the clarinet, and the horn follows with the original theme (see Example No. 7). A transition, based on the principal theme, is used to bridge

Example No. 7
Principal Theme (measures 11-17)



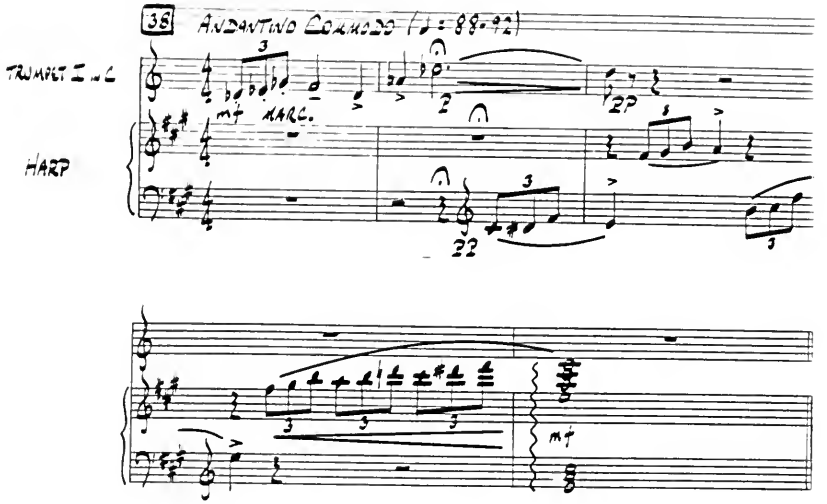
Example No. 8
Modified Principal Theme (measures 18-20)



the previous section with the fully scored, *fortissimo* repeat of the principal theme at the *Largamente*.

At the *Andantino commoda* the key changes to F-sharp minor, and the trumpet introduces a two measure fanfare followed by a *fermata* (see Example No. 9). This fanfare is a *motif* derived from the secondary theme which occurs later in this section. The triplet *motif* is repeated in *stretto* by the harp, bassoon, clarinet, flute, and strings. The harp continues with embellishing *glissandi* as the strings reinforce the triplet rhythm of the fanfare *motif*. At rehearsal mark thirty-nine (measure 69), the oboe presents, in full, the secondary theme

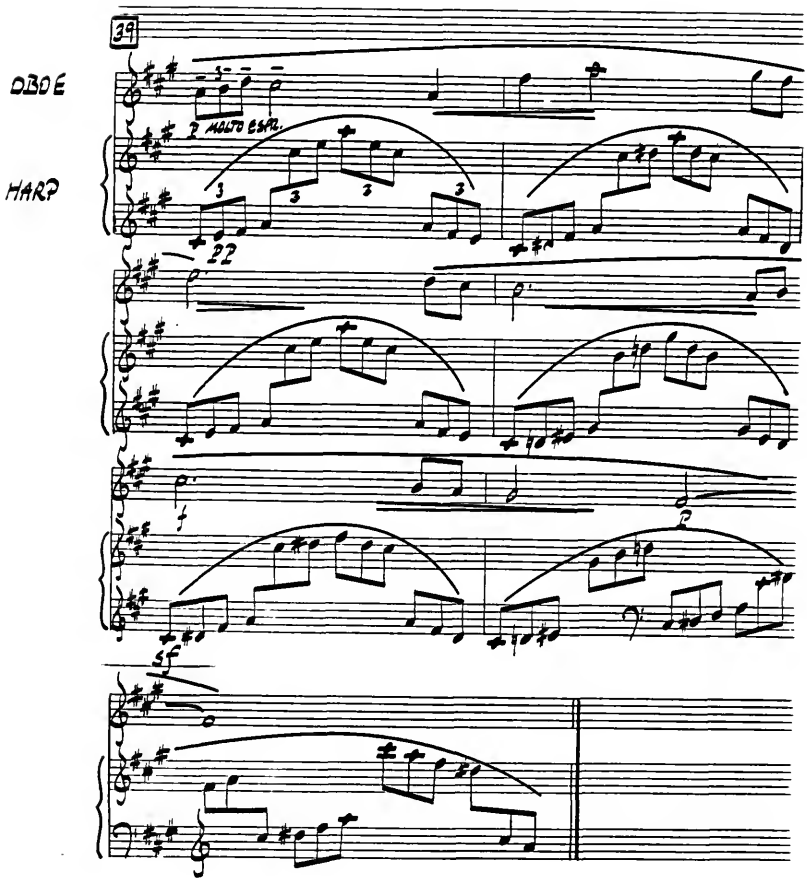
Example No. 9
Introductory Trumpet Fanfare (measures 59-63)



(see Example No. 10) accompanied by ascending and descending *arpeggiated* chords in the harp with oscillating triplets in the strings.

Immediately following the complete statement of the theme by the oboe, there is a repeat of the introduction by the trumpet (see Example No. 9), but this time the statement is a diminished fourth lower in pitch. Instead of an exact repeat of the secondary theme, the flute and clarinet melody now contains the same intervals but the rhythm has been modified (see Example No. 11 and compare to Example No. 10). The theme continues in the new modified version in duet fashion with the oboe and violin as principals. With the secondary theme continuing, the harp and strings provide an *arpeggiated* triplet melody which acts

Example No. 10
Secondary Theme (measures 69-74)



Example No. 11
Modified Secondary Theme (measures 80-83)

as a counterline to the theme. The listener experiences multifaceted thematic treatment as the lower woodwinds introduce *motifs* of the theme in a highly contrapuntal fashion incorporating *stretto*. This complex section is resolved by the trombone recalling the secondary theme in its entirety. With a transition based upon this theme (see Example Nos. 10 and 11), Mason recapitulates the principal theme in its original key of Db major (see Example No. 7).

Measures 134-140 are almost identical with measures eleven through eighteen, and measures 141-147 are easily recognizable from measures eighteen through twenty-four; therefore, Mason is adhering to classical recapitulation. At the *Maestoso* section, the fully scored orchestra, at a *fortissimo* dynamic, drives home the repeated recapitulation of the principal theme. At rehearsal mark fifty (measure 155), the *subito piano* identifies a long extended *crescendo* to the recapitulation of the secondary theme. After the *subito piano*, the same line is repeated, except this time at a *fortissimo* dynamic. This section is reminiscent of the *concertino-ripieno* style of the *concerto grosso* form of the baroque period; therefore, it is an identifiable trait that Mason utilizes neo-baroque elements. This occurs again before the violin and flute solos, accompanied by augmentation of the principal theme, introduce the recapitulation of the

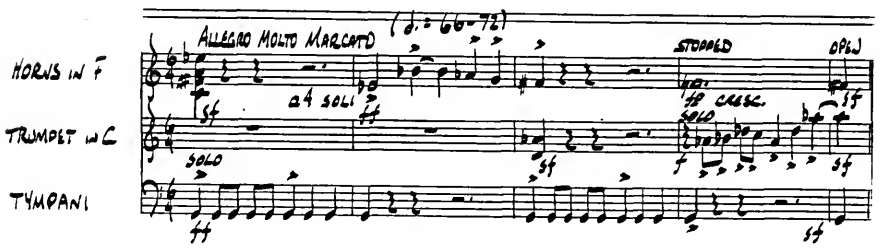
secondary theme at the *A Tempo, molto tranquillo*. The English horn and flute are scored to state two complete phrases of the secondary theme before the horn and solo violin restate a *motif* from the principal theme. The movement concludes with the violoncello stating a descending line which is accompanied by sustained Db major chords at a *piano-pianissimo* dynamic.

This movement presents the formal side of Mason, for the themes are presented in a coherent exposition and concluded by an identifiable recapitulation. The movement represents the major core on which to build two outer movements. The balance for which Mason strived was attained through an expressive and cohesive second movement.

Final Movement, *Allegro molto marcato*

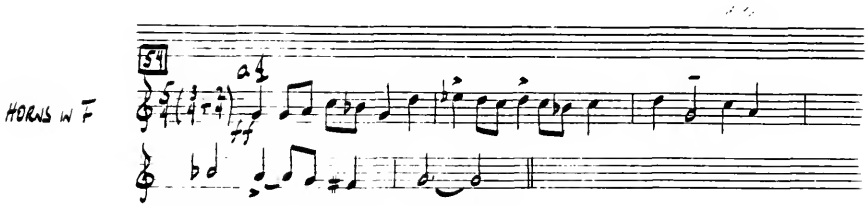
The third, and final, movement begins with a timpani solo enforced by heavy, *sforzandi* chords and moving quarter-note rhythms in the horns and trumpets (see Example No. 12). The principal theme ensues directly

Example No. 12
Introductory Timpani Solo (measures 1-5)



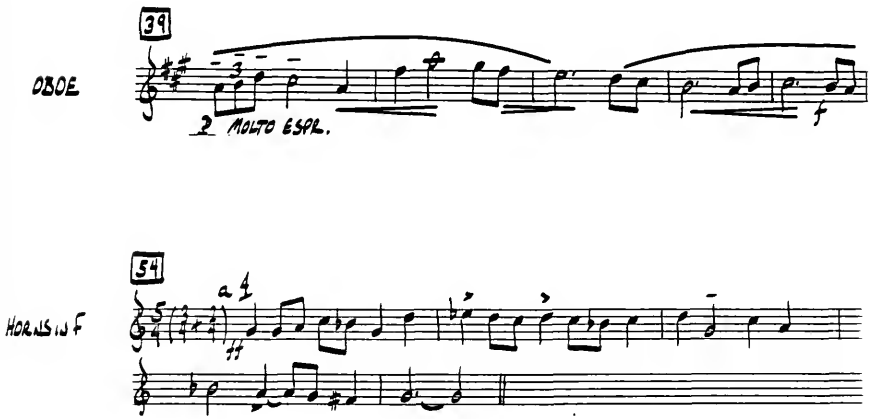
after the timpani roll, and is scored for horns in five-four meter (three plus two accents) (see Example No. 13). This theme has a remarkable similarity to the secondary theme (see Example No. 10) of the

Example No. 13
Principal Theme (measures 7-11)



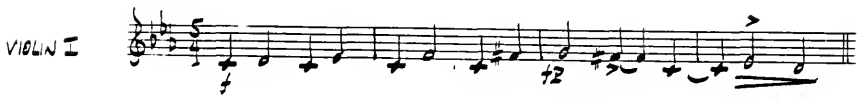
second movement. If one were to compare the two, side by side, the interval relationships nearly coincide (see Example No. 14). Again the

Example No. 14
Interval Comparison of Examples 10 and 13



listener is introduced to recycled material and does not have the privilege of a fresh new principal theme for the finale. A short consequent phrase using augmented note values, based on the horn theme (see Example No. 13), is scored for the violins (see Example No. 15).

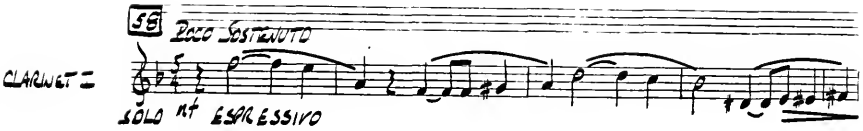
Example No. 15
Modified Consequent Phrase (measures 11-14)



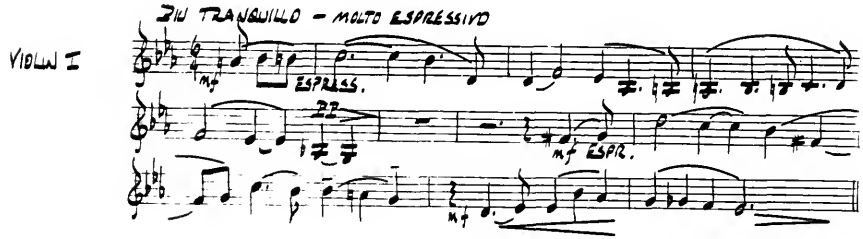
This begins a pattern of Mason basing many of his transition and bridge themes on the consequent phrase of the previous theme of that section.

On the repeat of the principal theme, the violins are supported by the bassoons and clarinets to provide a variation in scoring. With a series of ascending runs passing from various sections of the orchestra, Mason accomplishes a climax for the fully scored repeat of the principal theme. This is attained at rehearsal mark fifty-seven (measure 39). Mason again uses the consequent phrase (see Example No. 14) as the basis for a transition to the bridge theme which appears in the clarinet (see Example No. 16), and is supported by flutes and *pizzicato* strings. The violins repeat this theme and continue to provide an extension to the introduction of the secondary theme. The *Più tranquillo* provides the descriptive markings for the introduction of the secondary theme in the violin accompanied by the strings and upper woodwinds (see Example No. 17). For the bridge material following

Example No. 16
Bridge Theme (measures 55-59)



Example No. 17
Secondary Theme (measures 74-83)

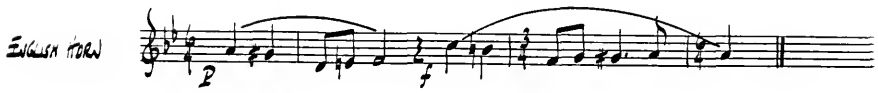


this theme, Mason recycles bridge material he used previously, except this time he inverts it (see Example No. 18). Instead of an ascending melody, therefore, this theme descends.

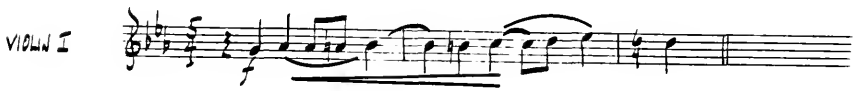
At the *Largamente, sostenuto*, Mason introduces new material which functions as a bridge to the recapitulation of the principal theme (see Example No. 19). Although the listener anticipates further development of the new theme, they are denied, and it is dropped just prior to a restatement of the principal theme. At *Tempo I*, rehearsal

Example No. 18
Inverted Bridge Material (measures 86-87 compared with 26-27)

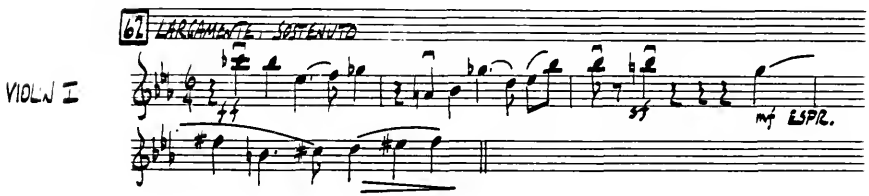
Measures 86-87



Measures 26-27



Example No. 19
New Thematic Bridge Material (measures 93-97)



mark sixty-three, Mason recalls the first six measures of the third movement and repeats them here; however, he superimposes the secondary theme with some scoring changes to disguise the straight duplication.

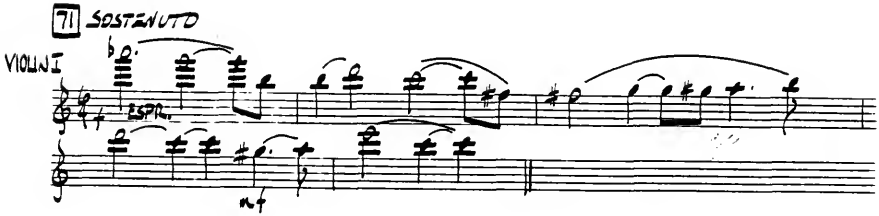
At *Tempo I, non troppo allegro*, the bassoon is called upon to restate the antecedent phrase of the theme. The consequent phrase is not repeated with it, but is used as a bridge and not a part of the main theme. The bassoon repeats the theme again with *tremolandi* strings accompanying. A bridge prepares a fully scored recapitulation of the principal theme at rehearsal mark sixty-nine (*Tempo un poco maestoso*), and this time the entire principal theme, antecedent and consequent phrases, are recalled. When the secondary theme is recalled, however, the rhythm is modified, but the integrity of the melodic line is preserved (see Example No. 20).

At rehearsal mark seventy-three, Mason also recalls the third theme with its original descriptive *Largamente, sostenuto*. After a short bridge using *motifs* of the third theme in *stretto*, Mason recalls the introduction once more with the timpani rhythm dominating. The scoring following this thins out to primarily woodwinds as they recall the bridge theme used in the first section of the movement. This then leads to a fully scored principal theme section (see Example No. 16).

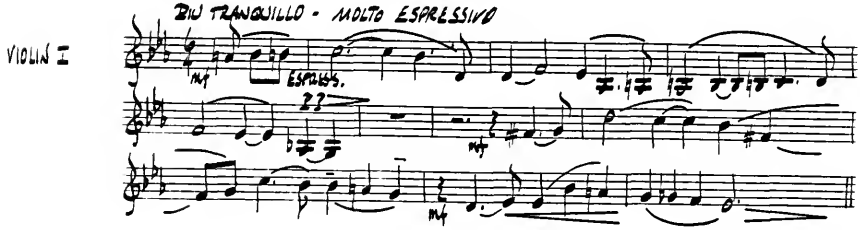
The brass initiate a syncopated rhythm (see Example No. 21) which signifies the beginning of the *coda*. It is exchanged between brass and woodwind sections until the *Allargando* section recalls a more fully scored syncopated melody (see Example No. 22) which is based on a *motif* of the principal theme (compare Example Nos. 22 with 14). The symphony is concluded with the consequent phrase of the principal theme (see Example No. 15) scored very thinly at a *piano-pianissimo* dynamic.

Example No. 20
Modified Secondary Theme (measures 181-184 compared with Example No. 17)

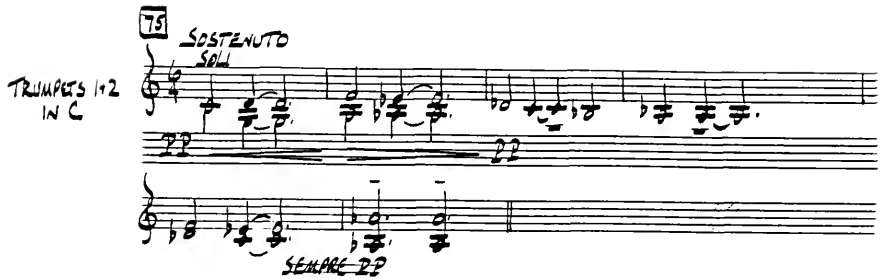
Measures 181-184



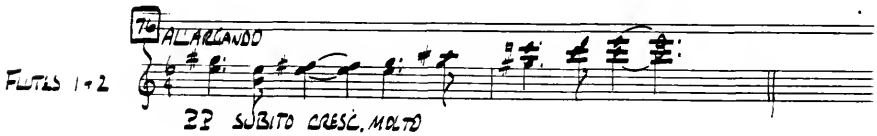
Example No. 17



Example No. 21
Syncopated Rhythm of *Coda* (measures 220-225)



Example No. 22
Fully Scored Syncopated *Coda* Melody (measures 233-234)



Instead of a major *grandiose finale*, Mason finishes in a subdued manner.

Because of the numerous themes and developments, it was expected that a more definitive and conclusive ending be executed; however, Mason chose to finish with a whimper instead of a bang.

From the descriptive analyses it was revealed that Mason did prefer to write in primarily both a neo-romantic and neo-classical style. With inclusions of whole-tone scales, planing chords, and flute and harp scoring, impressionistic style was also identified, perhaps from

his visit to France to study with d'Indy. He further utilized many unsophisticated techniques such as cyclism and numerous repetitions. From Mason's literary works and philosophical writings, it was concluded that perhaps he intended to include these accessible techniques so the untrained listener of music could relate to the symphony.

Other characteristics included chromatic harmonies in a tonal center; lyrical and expressive melodies with a wide *tessitura*; the employment of several main and subordinate themes, as well as new themes as bridge material; a preference for scoring the main themes for either the woodwinds or strings and the brass functions as a supporting ensemble; and the compositional technique of *stretto*. For a measure by measure synopsis see Appendix A.

Matrix Tables

From the style-critical and theoretical descriptive analyses, elements relating to the first hypothesis, classical themes, forms, harmony and key relationships, and orchestrations, were quantified into a component analysis table (see Table 2). Here, each of the positive and negative components were presented in relationship to the total components being analyzed for each movement of the symphony. A corresponding positive ratio percentage was also included in the table. Looking at the "Total Average for Symphony" row of Table 2, the researcher found a total of thirty-six positive classical components, thirty-nine negative components, and a total of seventy-five components. This yielded a positive ratio percentage of 48%. Since the previously established criterion needed to accept the hypothesis for this symphony was 75%,

the hypothesis was rejected for this symphony due to the insufficient number of positive classical elements.

Table 2
Component Analysis of Symphony No. 1 in Relationship to Hypothesis No. 1

	Positive and Negative Elements (+)	(-)	Totals	Ratio (%)
Themes				
Mov't I	2	2	5	40
Mov't II	2	5	7	28.5
Mov't III	1	3	4	25
Forms				
Mov't I	3	2	5	60
Mov't II	4	3	7	57.1
Mov't III	8	3	11	72.7
Harmony/Key Relations				
Mov't I	1	4	5	20
Mov't II	1	3	4	25
Mov't III	2	3	5	40
Orchestration				
Mov't I	4	2	6	66.7
Mov't II	3	3	6	50
Mov't III	5	5	10	50
Ratio Totals				
Mov't I	10	11	21	47.6
Mov't II	10	14	24	41.7
Mov't III	16	14	30	53.3
Total Average for Symphony				
Mov'ts I-III	36	39	75	48

From the descriptive analyses, Table 3 was constructed which identified the total number of neo-baroque, neo-classical, neo-romantic, nationalistic, impressionistic, and expressionistic styles within each

of the three movements of the *First Symphony*. Referring to the row marked "Number of Different Styles within One Movement," it was determined that two of the three movements, according to the previously stated criterion, qualified as eclectic in nature, and subsequently, the entire symphony was identified as eclectic. In testing hypothesis number two on the data from the *First Symphony*, it was concluded that the hypothesis was accepted due to the data meeting the criterion.

Table 3
Component Analysis of Symphony No. 1 in Relationship to Hypothesis No. 2

	Mov't I	Mov't II	Mov't III	Totals
Neo-Baroque	0	0	0	0
Neo Classical	2	1	5	8
Neo-Romantic	6	5	3	14
Nationalism	0	0	0	0
Impressionism	1	1	0	2
Expressionism	0	0	0	0
Totals	9	7	8	24
Number of Different Styles within One Movement	3	3	2	

Gathering the positive and negative elements in relationship to the elements of hypothesis three--repetition, cyclism, form, and orchestration--evidence was presented in Table 4 for the accepting or rejecting of the hypothesis. Column one provided the positive components, column

two provided the negative components, column three presented the total components, and column four contained the positive ratio percentages. Looking at the "Total Averages for Symphony" section of the table, it was discovered that forty-six positive components were identified, twenty-seven negative components were cited, and a total of seventy-three components were counted. This yielded an overall symphony ratio of 63% in favor of the utilization of unsophisticated techniques. Since the overall ratio for the symphony exceeded the criterion of 60%, hypothesis three was accepted, and it was concluded that Mason was writing in an unsophisticated manner as far as the *First Symphony* was concerned.

Although hypothesis four really did not apply to the *First* and *Second Symphonies*, it was employed to establish a comparative relationship to the *Third Symphony*. For example, Table 5 yielded evidence which identified the *First Symphony* as having almost no nationalistic elements. Although no acceptance or rejection applied to this symphony, the lack of nationalistic elements supported, indirectly, the acceptance of hypothesis four for *Symphony Three*. Therefore, the absence of nationalistic elements in the first two symphonies supported the accepting of the fourth hypothesis as much as the inclusion of the same nationalistic elements in the *Third Symphony*.

Table 4
Component Analysis of Symphony No. 1 in Relationship to Hypothesis No. 3

	Positive and Negative Components (+)	(-)	Totals	Ratio (%)
Repetition				
Mov't I	3	3	6	50.0
Mov't II	7	2	9	77.8
Mov't III	5	5	10	50.0
Cyclism				
Mov't I	0	0	0	00.0
Mov't II	4	2	6	66.7
Mov't III	7	1	8	87.5
Form				
Mov't I	2	1	3	66.7
Mov't II	2	1	3	66.7
Mov't III	3	1	4	75.0
Orchestration				
Mov't I	5	5	10	50.0
Mov't II	5	2	7	71.4
Mov't III	3	4	7	42.9
Ratio Totals				
Mov't I	10	9	19	52.6
Mov't II	18	7	25	72.0
Mov't III	18	11	29	62.1
Total Average for Symphony	56	27	73	63.0

Table 5
Component Analysis of Symphony No. 1 in Relationship to Hypothesis No. 4

	Mov't I	Mov't II	Mov't III	Totals
Rhythms (dance or ethnic)	0	0	1	1
Melodies (folk or ethnic)	0	0	1	1
Instrumentation (folk instruments)	0	0	0	0
Descriptions (musical descriptions)	0	0	0	0
Orchestrations (emulating folk or ethnic sonorities)	0	0	0	0
Totals	0	0	2	2
Number of Different Folk Elements within Each Movement	0	0	2	2

Summary

The first section of this chapter presented the style-critical and theoretical analyses and the accompanying musical examples. From these analyses the second section of the chapter provided the data supporting or not supporting the four hypotheses.

Of the seventy-five different components dealing with classical themes, forms, harmony and key relationships, and orchestration, thirty-six, or 48%, were supportive of hypothesis one (see Table 2). Since

the criterion for accepting the first hypothesis was established at 75%, the hypothesis was rejected for this symphony.

Of the six different eclectic styles of composition--neo-baroque, neo-classicism, neo-romanticism, nationalism, impressionism, and expressionism--the first two, neo-baroque and neo-classicism, were identified as the most frequent throughout the symphony (see Table 3). Since enough different eclectic styles appeared within two of the three movements, the entire symphony qualified as eclectic, and hypothesis two was accepted for this symphony.

In identifying unsophisticated compositional techniques in regard to repetition, cyclism, form, and orchestration, of the seventy-three components identified, forty-six were positive and in support of hypothesis three by a 63% ratio (see Table 4). Because this ratio exceeded the criterion of 60%, hypothesis three was accepted for this symphony, and it provided evidence to support that Mason was writing in an unsophisticated manner for his *First Symphony*.

As mentioned previously, the fourth hypothesis did not apply to the *First Symphony*. Because the research identified the lack of nationalistic components in this symphony, it indirectly supported the acceptance of hypothesis four for the *Third Symphony*.

CHAPTER FIVE
SYMPHONY NO. 2 IN A MAJOR, OPUS 30 (1928)

Before component musical items could be identified as either a positive or negative element with regard to each of the four hypotheses, style-critical and theoretical descriptive analyses were completed. In accordance with the previously described research design (see Chapter Two), the musical analyses involved numerous perusals of the score identifying items such as form, tonality, modality, consonance, dissonance, melody, rhythm, meter, counterpoint, ornamentation, and expression. Theoretical analyses yielded knowledge of the construction, classification, and organization of these same components. Only after both the style-critical and theoretical components were extracted could they be tabulated into matrix tables quantifying these component parts as either a positive value supporting a particular hypothesis or a negative value.

As a result, the following chapter is divided into two sections. The first division is a descriptive analysis of the style-critical and theoretical components which form the bases of the symphony. These components relate directly to all the elements of the four hypotheses: themes, forms, harmonies and key relationships, and orchestration for the first hypothesis; neo-baroque, neo-classicism, neo-romanticism, nationalism, impressionism, and expressionism for the second hypothesis; repetition, cyclism, form, and orchestration for the third hypothesis;

and rhythms, melodies, instrumentation, descriptions, and orchestration for the fourth hypothesis.

The musical examples provided illustrative evidence of these components which have a direct bearing on one or more of the hypotheses. From this descriptive analysis, matrix tables were provided to quantify the components which yielded either a supporting or non-supporting role to the particular hypothesis involved.

The second division of the chapter includes the component musical analyses in matrix form with brief discussions of the findings. These matrices are presented in table form, and each corresponds to the four hypotheses. Each table contains the total number of elements analyzed, the total number of supporting elements, and the total number of non-supporting elements. The numerical ratios are presented with a brief discussion of the criteria, conclusions, and implications for accepting or rejecting each of the four hypotheses.

Style-Critical and Theoretical Descriptive Analyses

With the exception of the double bassoon, clarinet in A, tuba, and extra percussion, Mason does not deviate from the instrumentation he used in his first symphony (see Chapter Four). Perhaps this is evidence of his choosing not to experiment or deploy innovation. The work is dedicated to Mary Lord Mason (Taintor was her former name), the composer's wife since October 8, 1904.

In response to Lawrence Gilman, a music writer for the *New York Herald Tribune* in the 1920's and 1930's, Mason provided a brief synopsis of his symphony prior to its New York premiere by Bruno Walter on

February 18, 1932. The original premiere was by Fritz Reiner and the Cincinnati Symphony on November 7, 1930. Mason's overview was published in the *New York Herald Tribune* on January 31, 1932, and provided some of the composer's insights of the thematic material of the symphony. It is in this article where Mason admits he is a romantic at heart, and felt that expression was the supreme quality of music. He further states his preferences for tonality. Apparently Mason was criticized for having too much repetition and cyclism in his *First Symphony* because in the article he utilizes defensive language to state that this symphony was less cyclic and more innovative with fresh themes.

He treats the entire symphony as if it were a one movement *sonata allegro* form. The first movement is the exposition, the second and third movements are the development, and the fourth movement is the recapitulation. Although he defends this technique as a new form, the present writer felt that he was rationalizing his wholesale duplication of the first movement for the fourth.

Apparently Mason underwent quite a deviation in philosophy between the time he wrote his *Second Symphony* and his *Third*, because in this article he says:

> Finally, I prefer my music without program, and find that stories distract my attention from the emotional expression and the plastic beauty which are for me the essential values in musical art. (Mason, 1932, p. M13)

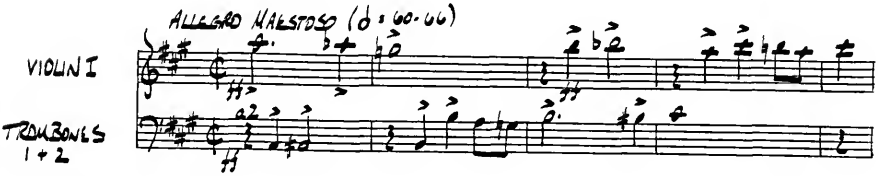
This is taken up in more detail in Chapter Six.

The following is a detailed analysis of Mason's *Second Symphony* with identifying components which support or deny the four stated hypotheses.

First Movement, *Allegro maestoso*

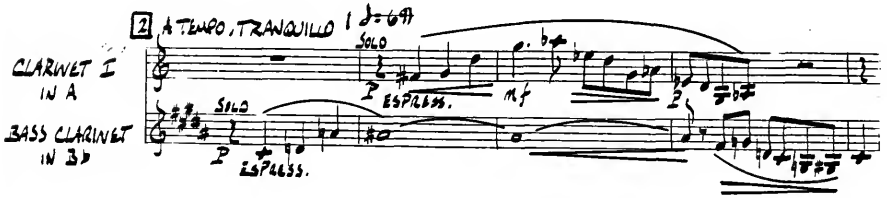
After a two measure introduction of sustained chords, a *grandiose crescendo* with timpani roll preempts the principal theme which is scored for full brass, violins, and woodwinds with counterpoint provided by the basses and trombones (see Example No. 23). After twenty

Example No. 23
Principal Theme (measures 3-6)



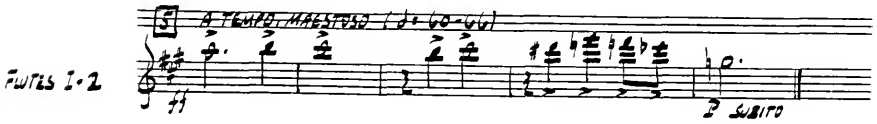
measures of vigorous brass scoring, the bass clarinet and first clarinet introduce the secondary theme in *stretto* (see Example No. 24). It is

Example No. 24
Secondary Theme (measures 21-24)



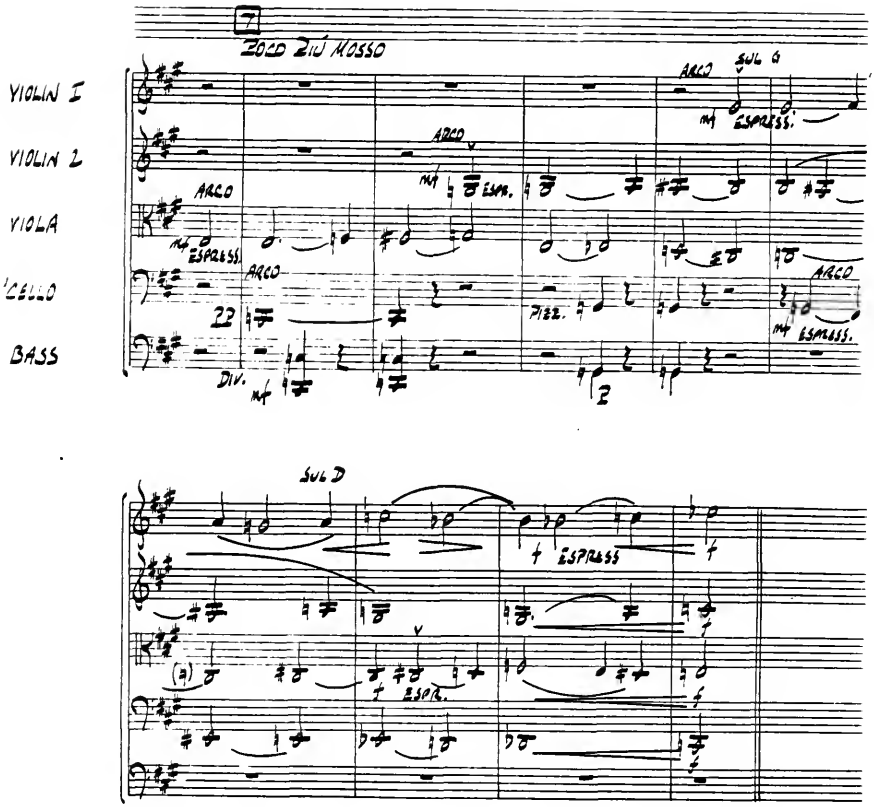
characterized by ascending *quavers* followed by descending *semi-quavers*. A very lengthy, tense, and restless bridge, based on the secondary theme and accompanied by *tremolandi* strings, builds to a fully scored inversion of the principal theme (see Example No. 23 and compare to Example No. 25). Also, this time a whole tone scale is employed instead of the chromatic line in the original main theme.

Example No. 25
Inversion of Principal Theme (measures 51-55)

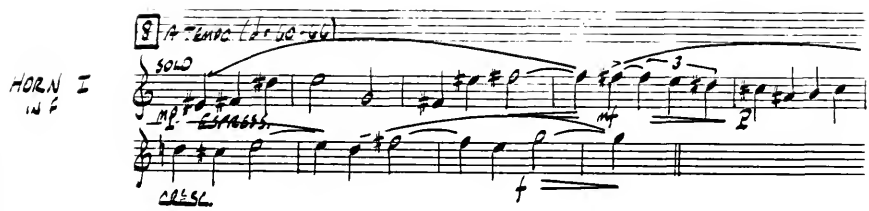


The next section is a duplicate of the previous bridge between the main theme and the secondary theme. At the *Poco Piú Mosso* (measure 72) Mason scores a rich sonority made up of strings with clarinet embellishment. Although this is new thematic material (see Example No. 26), it is used as a transition to introduce what Mason calls his fourth main theme in the horn (see Example No. 27). Throughout this section Mason introduces entirely fresh themes, but he employs no development of them. This section is similar to a through-composed German *lied*. Immediately following the horn solo (see Example No. 27), flutes and harp state a connotative triplet figure reminiscent of impressionistic

Example No. 26
Third Theme, Transitional (measures 71-79)

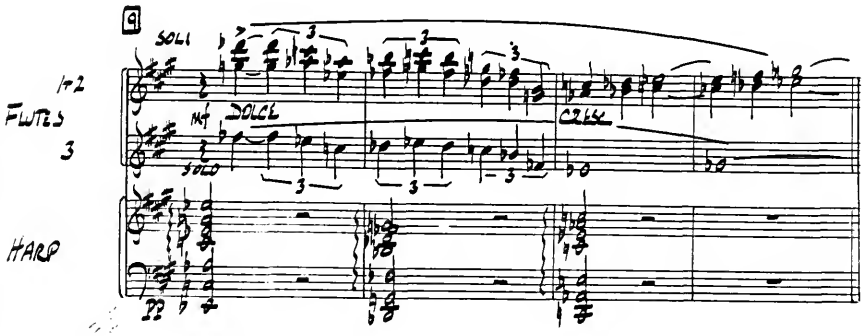


Example No. 27
Fourth Theme, Horn (measures 86-94)



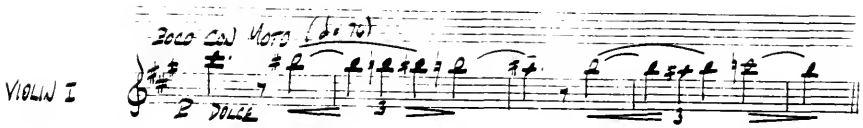
writing (see Example No. 28). As soon as the flutes conclude and complete an eight measure phrase, Mason again recalls new material at the

Example No. 28
Fifth Theme, Flutes and Harp (measures 94-97)



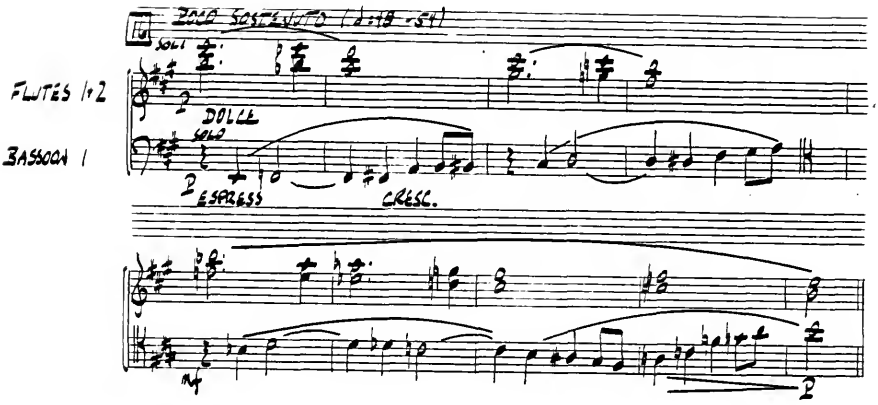
poco con moto (see Example No. 29). The horn theme (see Example No. 27) is also recalled in duet fashion between the first violin and oboe, and the repeat of theme six (see Example No. 29) follows in the strings.

Example No. 29
Sixth Theme in Violin (measures 102-105)



This leads directly into a recapitulation of the *pesante*-scored main theme (see Example No. 23). Throughout this section, the running, *tremolandi* eighth-notes in the strings maintain unity while still providing climax. As the scoring thins out and the tempo reduced by a *rallentando*, Mason recalls the main theme in the flute; however, the key is E major. This tonality is retained until the conclusion of the first movement. In addition, the bassoon provides the ascending chromatic counterline to the flute (see Example No. 30). Immediately following the flute and bassoon duet the tuba and harp imitate the opening *motif* of the bassoon (Example No. 30), as if another repeat was ensuing; however, it is soon identified as a false entry. Five measures after the false entry, the flute and bassoon theme repeats; this time the strings replace what had been the flute line, and the bassoon theme is picked up by the clarinet and viola. The next few measures contain an inverted recall of the main theme; however, this time the violoncello restates the counterline (see Example No. 30).

Example No. 30
Rescored Principal Theme, Flute and Bassoon
(measures 167-174)



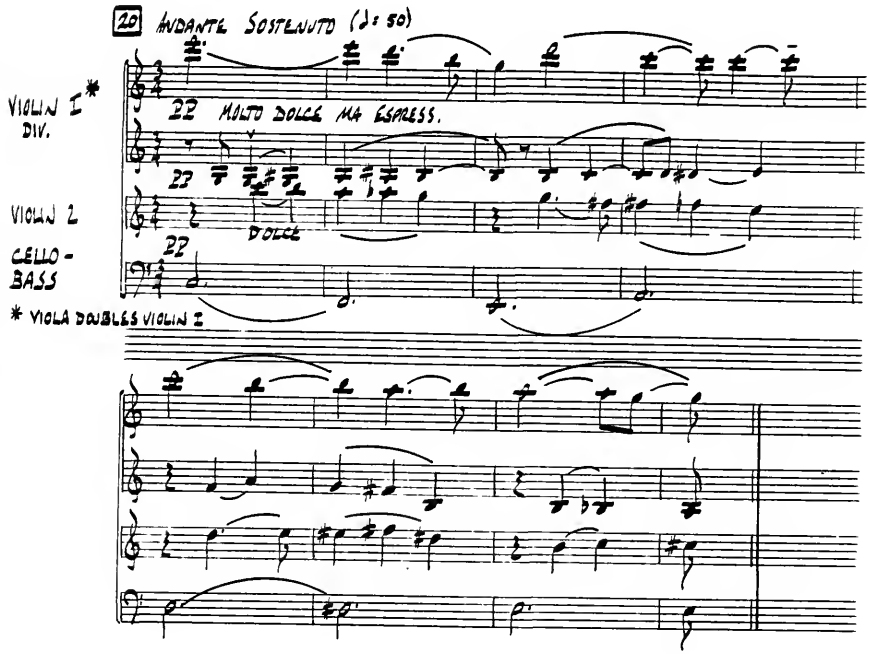
At rehearsal mark eighteen (measure 181) Mason commences the *coda* by presenting a *motif* of the bassoon counterline (Example No. 30) in *stretto* fashion to accomplish a type of harmonic pyramid in E major. At the *Piú mosso* (measure 200) the horn intones a long-short-long funeral-like rhythm on the major third of the chord while the solo violin *arpeggiates* downward on the E major triad. Sparce scoring allows the movement to dissipate until the A clarinet is sustaining a single note on the tonic E. This provides the bridge to *segue* to the second movement, *attacca*.

Second Movement, *Andante sostenuto*

The second movement is connected to the first by the clarinet, and the principal theme of this movement begins promptly at measure one

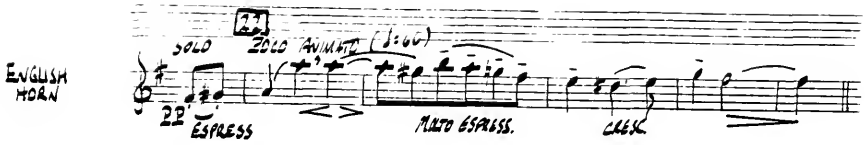
in the strings (see Example No. 31). The inner voices of the string section, with their chromatic, contrasting motion, provide the rich

Example No. 31
Principal Theme, Strings (measures 1-8)



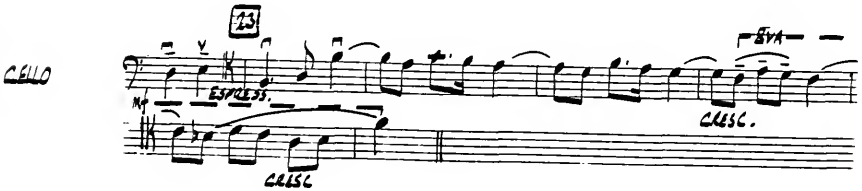
support of the almost sacred, lyrical melody of the first violin. This section is truly a harmonic and scoring masterpiece for the composer. Only twenty measures later, Mason introduces a second theme (see Example No. 32), animated in tempo, in the English horn and bassoon. Because of similar intervals, countour of line, and rhythm similarities, this second theme seems to be a derivative of the main

Example No. 32
Secondary Theme (measures 20-24)



theme (compare Example Nos. 32 with 31). With the conclusion of the English horn and bassoon theme, Mason incorporates a contrapuntal duet among flutes, clarinet, and strings. In the original version of the score, the flutes and violins were synonomous (see Example No. 33), but

Example No. 33
Contrapuntal Duet and *Obliggato* (measures 34-39)

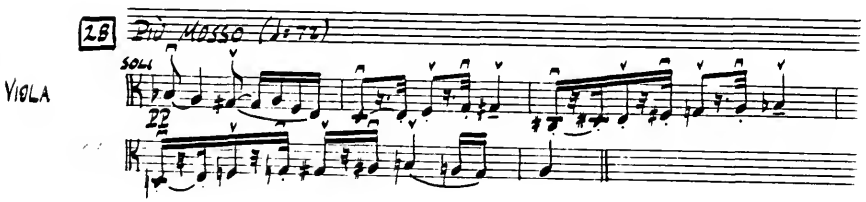


in his 1944 revision he offset the flute theme as an *obliggato* with the string theme, and varied the rhythm. The results are similar to a canon with other thematic material embellishing the section. This theme repeats an octave higher in the strings, and the flute and clarinet *obliggati* are technically more embellished.

At the *risoluto, con moto* the brass take up the secondary theme (Example No. 32) as the violins frantically ascend and descend in a frenzy of sixteenth-note runs. This connects a long transition section based on *motifs* of the secondary theme, as the tempo *stringendos* to bridge to the recall of the main theme.

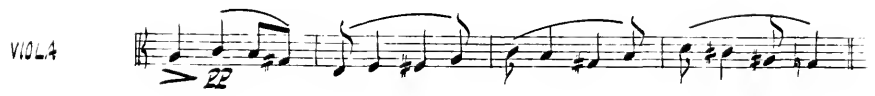
The *tempo primo, sostenuto* carries a restatement of the main string theme, in the original key; however, it is scored an octave lower. With the exception of minor woodwind *obliggati*, the next twenty measures are almost a duplicate of the first twenty measures. Directly after the complete recall of the main theme, Mason recalls neo-baroque techniques, and provides an exposition of a four-voice fugue. Although primarily scored for strings, the woodwinds contribute to the counterpoint with embellishments. The four measure subject is rhythmically lively, as it uses dotted eighth- and sixteenth-notes in a chromatic ascending line (see Example No. 34). Mason employs a regular, syncopated

Example No. 34
Fugue Subject (measures 91-94)



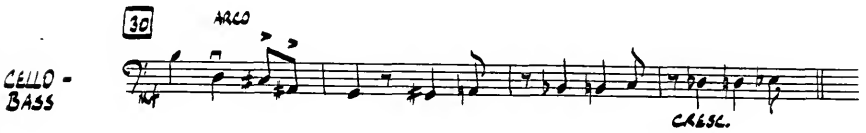
countersubject which is rhythmically derived from the subject (see Example No. 35). The exposition only lasts sixteen measures, however,

Example No. 35
Fugue Countersubject (measures 95-98)



then dissolves into a quasi development section with highly contrapuntal writing. The *motifs* from the subject, countersubject, and syncopated bass line (see Example No. 36) are employed as the thematic bases for the section. Mason creates tension with the aid of heavy percussion,

Example No. 36
Syncopated Bass Line in Fugue (measures 110-114)



glissandi runs in the strings, and supporting woodwinds until the brass recall the main theme (Example No. 31) at the *Andante Maestoso* section. The strings continue to state the rhythm of the fugue while embellishing the rest of the main theme with thirty-second-note runs. The heavy brass and quick runs of the strings are silenced at the *subito piano* some twenty measures later. Here, a brass choir embellishes the main theme with suspensions, passing tones, and anticipation tones to convey

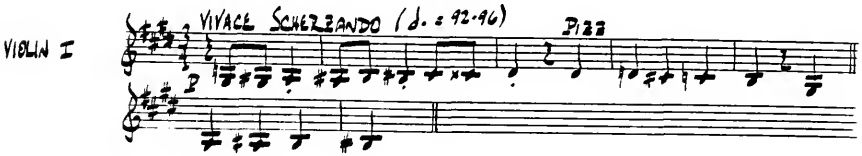
a sense of reverence. Afterwards, the violins and flutes, in the extreme high registers of their instruments, repeat the principal theme. This is interrupted by the return of the reverently subdued brass choir which creates tension with an ascending chromatic line until it is resolved to a blossoming C major chord in the strings, brass, and bassoons.

The movement concludes with sustained C major triads scored in different inversion positions at a *pianissimo* dynamic. The composer's original score had a fully orchestrated ending at a *fortissimo* level.

Third Movement, *Vivace scherzando*

Mason chooses a fast paced, hemiola rhythm as the principal theme (see Example No. 37) for the *scherzo* movement. Though it is presented

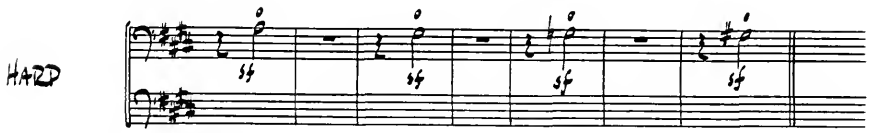
Example No. 37
Principal Theme (measures 1-7)



in the context of C-sharp minor, it is highly chromatic and syncopated. Mason focuses the theme around the dominant chord of C-sharp minor to create greater harmonic tension. When the main theme is repeated some thirty-nine measures later, and up an augmented fourth, the harp *pizzicatos* four notes which reinforce the clarinet, bassoon, and oboe, and

are a derivative of the main theme of the first movement except in augmentation (see Example No. 38 and compare to Example No. 23). With

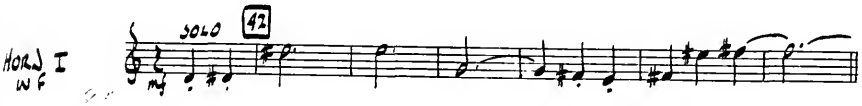
Example No. 38
Harp *Pizzicato* (measures 41-47)



derivations of the main theme in the strings and embellished in the woodwinds, the first section concludes in *pizzicato* style, and is set off by a grand pause.

After the first grand pause, the horn states an aggressive second theme (see Example No. 39) which is taken up by the woodwinds. As soon

Example No. 39
Secondary Theme, Horn (measures 92-98)

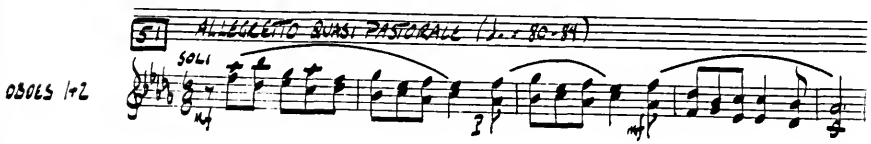


as the theme begins to develop Mason discontinues it and cordons it off with another grand pause. The material between the second and third grand pauses is an exact duplicate, except for minor scoring

changes, of the material between the first and second grand pauses. Each time a grand pause is employed, there are only twenty measures used, and the secondary theme is involved each time. Not until after the third grand pause does the secondary theme go through a developmental section. Only the main *motif* of the theme, however, is recognizable throughout this section. By using this *motif* in *stretto* fashion in conjunction with the initial *motif* of the main theme (see Example No. 23), a *codetta* is created to close out this main section. Before the double bar is reached, however, a modulation to Db major occurs to prepare the next section.

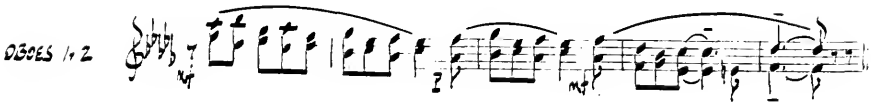
At the Db major key change, *Allegretto quasi pastorale*, the oboes present a folk-like melody, harmonized in thirds and sixths in a six-eight meter context (see Example Nos. 40 and 41). Both the antecedent

Example No. 40
Antecedent Phrase of "Trio" Theme (measures 228-232)



and consequent phrases are well balanced in both the number of measures and the cadences. The *pizzicato* violoncello on the second beat supports the folk-like nature of this melody. Mason, himself, identified this section as being based upon folk songs. After a six measure bridge in the strings, the antecedent phrase of the theme is repeated by the

Example No. 41
Consequent Phrase of "Trio" Theme (measures 233-237)

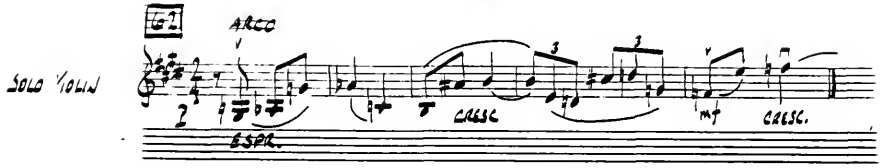


flutes, and the consequent phrase is continued by the clarinets. Using the same bridge material to connect the two theme statements, the full orchestra provides another more intense bridge leading up to yet a third repeat of the "trio" theme. Here, it is scored for full orchestra at a *fortissimo* dynamic and marked *pesante*.

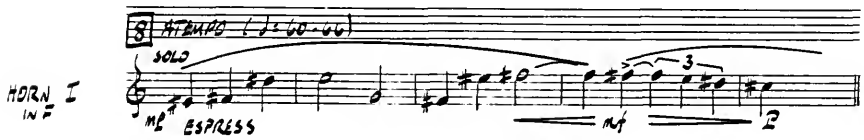
With the horns providing the modulation and transition to the original key, C-sharp minor, the trio section classically comes to a close at the double bar. With the return to C-sharp minor one would expect to find the principal theme return as well; however, Mason recalls bridge material which is only representative of a return to the main theme. Not until forty-five measures later does the main *motif* of the principal theme occur; however, no full phrase or statement of the theme is presented. As the listener is expecting the main theme to arrive, Mason deviates again by recalling the "trio" theme, in the tonic, scored for the flutes and celesta. After only nine measures of the "trio" theme, does Mason recall the fourth theme (see Example No. 27) of the first movement, except it is now in C-sharp minor, and has undergone rhythmic metamorphosis (see Example No. 42 and compare to Example No. 27). This is a surprising deviation because thus far the movement has progressed very classical in form, adhering to basic *scherzo* form.

Example No. 42
Violin Theme (measures 382-387) Compared with Example No. 27

Violin Theme

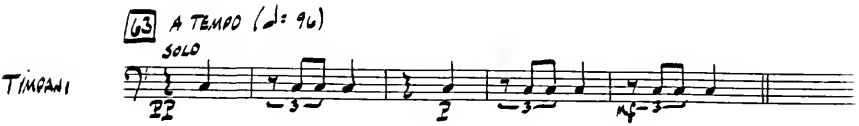


Example No. 27



A bridge, based on the previous bridge between the main theme and its repeat of the first section, gives way to the *coda*, which is identified by the *A Tempo* at rehearsal mark sixty-three (measure 400). Other than the rhythm in the timpani (see Example No. 43), the *coda* is made up of chords on beat two resolved to beat one of the next measure. The movement concludes on an Ab major triad in the strings, with some reinforcing *pizzicatos* from the harp.

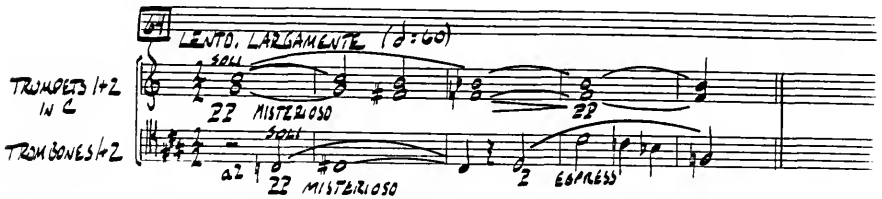
Example No. 43
Timpani Rhythm of *Coda* (measures 400-402)



Final Movement, *Lento, Largamente*

Although a *fermata* is written over the last measure of the third movement, it does connect the third and fourth movements, *attacca*. The first ten measures are a repeat of the introduction of the first movement; however, the rhythm is augmented (see Example No. 44 and compare to Example No. 23). This begins what turns out to be a wholesale

Example No. 44
Principal Theme (measures 1-4)

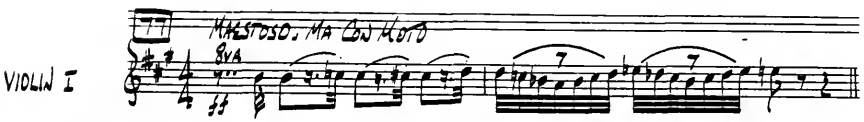


duplication of the first movement. After twelve measures of *Allegretto* interlude, based on the trombone counterline of the main theme (see trombone line of Example No. 24), the movement essentially begins again repeating the first ten measures of the theme followed by the *Allegretto* section once again. It is not until measure forty-one, *Maestoso*, do we have a full statement, in its original rhythm (see Example No. 23), of the first movement principal theme. The bridge leading to the rich chromatic string soli is left intact; however, the repeat of the clarinet and bass clarinet theme (see Example No. 24), and the inversion of the main theme (Example No. 25), are omitted. At the *Poco piú mosso* (same as Example No. 26), the third theme is also recalled in its entirety.

Remaining constant, Mason repeats the horn theme (Example No. 27) in full; however, he rescores it for clarinet. The next theme, originally for flutes and harp, is recalled but this time only by the flutes, and clarinet (see Example No. 28). Mason also duplicates the theme which the violins took up (see Example No. 29) immediately following the flute and harp theme. The violins continue with the mass duplication by recalling the theme which the oboe presented (Example No. 30). Theme seven from the first movement is also recalled and is continued in the strings and flutes (Example No. 29).

The *Maestoso* at measure 139 recalls not the first movement theme but the principal theme of the second movement (Example No. 31). Here, however, it is rescored for brass at a *fortissimo* level. The embellishments and runs in the woodwinds and strings are borrowed from the *Maestoso* just following the fugue of the second movement (Example Nos. 34 and 35). The characteristic rhythm (see Example No. 45) of that

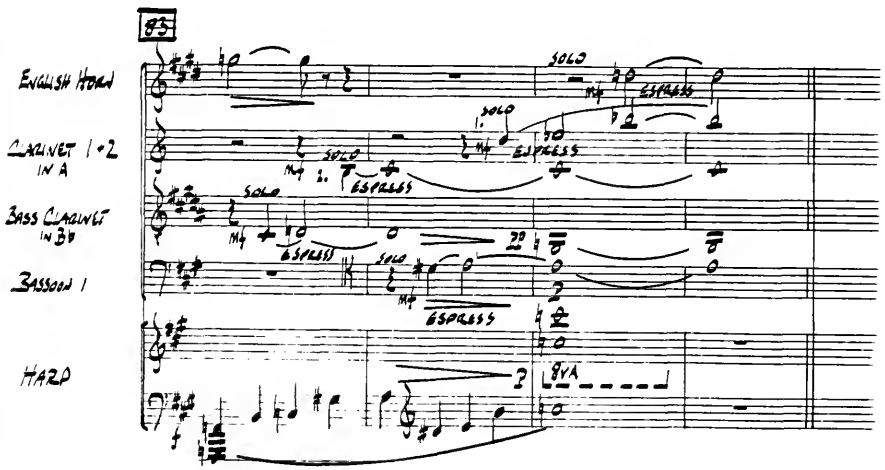
Example No. 45
Recycled *Maestoso* Rhythm (measures 139-140)



fugue is permeated throughout this next lengthy section. Some forty measures later the score thins out and the main theme is recalled once more by the flutes with the violoncello providing the counter line. The

only difference between this statement and the original of the first movement (Example No. 30) is that the violoncello replaces the bassoon. After twelve measures, this section repeats; however, this time the strings take the flute part as the solo violoncello continues its counter line. Shortly thereafter, Mason provides a harmonic pyramid which sets up the final chord of the work. The main *motif* of the bassoon counter line (Example No. 30) is employed in *stretto* fashion to implement the pyramid (see Example No. 46). On completion of the pyramid in the

Example No. 46
Harmonic Pyramid in *Coda* (measures 201-203)



minor mode, Mason employs a Picardy third for a definitive resolution. The movement and symphony closes with sustained A major triads of different position and scoring and concludes at a *pianissimo* dynamic.

Although Mason expresses some outstanding themes and sonorities, his choice of totally duplicating the first movement for the fourth diminishes the strength of the symphony. Notwithstanding Mason's attempt to have the first and fourth movements function as exposition and recapitulation, respectively, it does reflect unfavorably on the lack of innovation and freshness of ideas on the composer's part. Duplicating the first movement for the fourth is, however, consistent with Mason's philosophy that cyclism be used to assist the untrained listener of music. The present writer, although supportive of Mason's symphonies, would have enjoyed seeing the recycled themes play a subordinate and subliminal role to new themes rather than functioning as dominant material. This recycling showed up in the matrix tables to support hypothesis number three (see Table 8).

Mason's choice of using the same instrumentation, with minor additions, as his *First Symphony* was indicative of the composer's lack of experimentation and innovation. The numerous themes of the first movement, however, revealed Mason's philosophy for lyrical and expressive melodies, for a great majority were of this nature. Although he used the entire symphony as if it were a one movement in *sonata allegro* form--the first movement acting as the exposition, the middle two movements as the development, and the final movement as the recapitulation--his preference for neo-romantic characteristics seemed to have overwhelmed the neo-classical tendency.

His prowess for superior scoring and the achievement of rich sonorities was revealed in the second movement when he employed the strings to present the principal theme. He also proved his technical mastery of counterpoint by incorporating a four voice fugue which was

reminiscent of neo-baroque writing. The use of basic *scherzo* form, well balanced phrases, and grand pauses for clarity, further revealed Mason's preoccupation with the masters of the eighteenth century. Again the composer showed a preference for ending a full scale composition with reduced dynamics and thin scoring.

The *Second Symphony* was perhaps the most representative of the composer's three because of its lyrical melodies, expressive qualities, superior scoring, achievement of rich sonorities, incorporating technical writing such as the fugue, use of neo-classicism and neo-baroque features, and the high frequency of cyclism for the untrained listener of music. For a measure by measure synopsis refer to Appendix B.

Matrix Tables

From the style-critical and theoretical analyses of the first part of this chapter, four matrix tables were constructed providing the data for accepting or rejecting the hypotheses. These component analysis tables contained the total number of components analyzed and the number of supporting elements in relationship to each of the four hypotheses.

In focusing on the themes, forms, harmony and key relationships, and orchestration for hypothesis one, the number of positive elements, those supporting the hypothesis (see Table 6), were found in the first column, the negative elements, those not supporting the hypothesis, were in the second column, the total elements were in the third column, and the positive ratios were in the fourth column. Each row provided a breakdown by movement of all four movements of the symphony. At the bottom row, the "Total Average for Symphony," there were seventy-one

positive elements, fifty-three negative elements, and 124 total elements with an overall symphony positive ratio of 57.3%. Comparing this value to the criterion needed to accept hypothesis one, that being 75%, it was ascertained that hypothesis one was rejected for the *Second Symphony* due to a lack of evidence.

Table 6
Component Analysis of Symphony No. 2 in Relationship to Hypothesis No. 1

	Positive and Negative Elements (+)	(-)	Totals	Ratio (%)
Themes				
Mov't I	2	5	7	28.6
Mov't II	2	3	5	40.0
Mov't III	3	2	5	60.0
Mov't IV	2	5	7	28.6
Forms				
Mov't I	3	4	7	42.9
Mov't II	3	2	5	60.0
Mov't III	6	0	6	100.0
Mov't IV	3	4	7	42.9
Harmony/Key Relationships				
Mov't I	9	5	14	64.3
Mov't II	2	4	6	33.3
Mov't III	3	1	4	75.0
Mov't IV	9	5	14	64.3
Orchestration				
Mov't I	9	3	12	75.0
Mov't II	3	3	6	50.0
Mov't III	3	4	7	42.9
Mov't IV	9	3	12	75.0
Ratio Totals				
Mov't I	23	17	40	57.5
Mov't II	10	12	22	45.5
Mov't III	15	7	22	68.2
Mov't IV	23	17	40	57.5
Total Average for Symphony	71	53	124	57.3

For the second hypothesis, the six different eclectic styles of neo-baroque, neo-classicism, neo-romanticism, nationalism, impressionism, and expressionism were identified from the four movements of this symphony. These eclectic components were presented on the left hand portion of Table 7, and the first through fourth columns identified the number of eclectic styles within each respective movement. The fifth column provided the totals of each movement. The "Number of Different Eclectic Styles within One Movement" row yielded that three of the four movements contained at least three different eclectic styles. Since this met the criterion, hypothesis two was accepted for the *Second Symphony*.

For the third hypothesis, the *Second Symphony* was perused for unsophisticated compositional techniques dealing with repetition, cyclism, form, and orchestration. From the style-critical and theoretical analyses a table was constructed identifying the applicable components (see Table 8). On the left side of the table the components being analyzed were listed. The first column contained the positive components supporting the hypothesis, the second column contained the negative components not supporting the hypothesis, the third column provided the total components analyzed, and the fourth column contained the positive component percentage ratios. At the bottom of the table the "Total Average for Symphony" contained sixty-five positive components, thirty-four negative components, and ninety-nine total components. The positive ratio percentage, therefore, was 65.7%. Since this exceeded the criterion established (60%), the third hypothesis was accepted for the *Second Symphony*, and it was concluded that for this symphony Mason was including unsophisticated techniques in his writing.

Table 7
Component Analysis of Symphony No. 2 in Relationship to Hypothesis No. 2

	Mov't I	Mov't II	Mov't III	Mov't IV	Totals
Neo-Baroque	0	1	0	0	1
Neo-Classical	6	2	4	3	15
Neo-Romantic	5	4	3	6	18
Nationalism	0	0	0	0	0
Impressionism	1	0	0	1	2
Expressionism	0	0	0	0	0
Totals	12	7	7	10	36
Number of Different Eclectic Styles within One Movement	3	3	2	3	

Table 8
Component Analysis of Symphony No. 2 in Relationship to Hypothesis No. 3

	Positive and Negative Components (+)	(-)	Totals	Ratio (%)
Repetition				
Mov't I	6	5	11	54.5
Mov't II	2	4	6	33.3
Mov't III	4	3	7	57.1
Mov't IV	12	2	14	85.7
Cyclism				
Mov't I	1	2	3	33.3
Mov't II	1	1	2	50.0
Mov't III	3	2	5	60.0
Mov't IV	13	1	14	92.9
Form				
Mov't I	1	1	2	50.0
Mov't II	1	2	3	33.3
Mov't III	2	0	2	100.0
Mov't IV	6	1	7	85.7
Orchestration				
Mov't I	1	2	3	33.3
Mov't II	1	2	3	33.3
Mov't III	3	0	3	100.0
Mov't IV	8	6	14	57.1
Ratio Totals				
Mov't I	9	10	19	47.4
Mov't II	5	9	14	35.7
Mov't III	12	15	17	70.6
Mov't IV	39	10	49	79.6
Total Average for Symphony	65	34	99	65.7

When applying the fourth hypothesis to the *Second Symphony* it was ascertained (see Table 9) that only three separate nationalistic elements were identified. Since it was established previously (see Chapter Four) that the fourth hypothesis did not apply to this symphony, the analytical results of this symphony supported hypothesis four for the *Third Symphony*.

Table 9
Component Analysis of Symphony No. 2 in Relationship to Hypothesis No. 4

	Mov't I	Mov't II	Mov't III	Mov't III	Totals
Rhythms (dance or ethnic)	0	0	1	0	1
Melodies (folk or ethnic)	0	0	1	0	1
Instrumentation (folk instruments)	0	0	0	0	0
Descriptions (musical descriptions)	0	0	0	0	0
Orchestration (emulating folk or ethnic sonorities)	0	0	1	0	1
Totals	0	0	3	0	3
Number of Different Folk Elements within Each Movement	0	0	3	0	

Summary

The first section of this chapter presented the style-critical and theoretical analyses and accompanying musical examples. From these components, the second section presented the supporting or non-supporting elements relating to the four hypotheses, and subsequently identified those components in matrix tables for data collection.

Of the 124 components analyzed under hypothesis one (see Table 6), seventy-one were identified as supporting classical style and the hypothesis. The resulting positive percentage ratio was 57.3% which

was insufficient to accept the hypothesis. Although the researcher acknowledged that Mason used a high percentage of classical elements in his *Second Symphony*, the usage was not extensive enough to accept the hypothesis.

Several of the six different eclectic styles for hypothesis two were identified in three of the four movements of the *Second Symphony* (see Table 7). Because of this, the hypothesis was accepted, and it was concluded that Mason was writing in a radically eclectic style which perhaps caused disunity.

From Table 8 it was revealed that of the ninety-nine total components relating to repetition, cyclism, form, and orchestration for hypothesis three, sixty-five were identified as supporting the hypothesis. Since this 65.7% ratio exceeded the criterion, the hypothesis was accepted for this symphony, and it was further concluded that Mason was including unsophisticated compositional techniques in this symphony.

Just as the *First Symphony* yielded a lack of nationalistic elements, so too did the *Second Symphony* (see Table 9). Because both of these symphonies failed to show any significant use of nationalistic elements, they indirectly supported the acceptance of the fourth hypothesis for the *Third Symphony*.

CHAPTER SIX
SYMPHONY NO. 3 "LINCOLN" IN Bb MAJOR, OPUS 35 (1935)

Before component musical items could be identified as either a positive or negative element with regard to each of the four hypotheses, style-critical and theoretical descriptive analyses were completed. In accordance with the previously described research design (see Chapter Two), the musical analyses involved numerous perusals of the score identifying items such as form, tonality, modality, consonance, dissonance, melody, rhythm, meter, counterpoint, ornamentation, and expression. Theoretical analyses yielded knowledge of the construction, classification, and organization of these same components. Only after both the style-critical and theoretical components were extracted could they be tabulated into matrix tables quantifying these component parts as either a positive value supporting a particular hypothesis or a negative value.

As a result, the following chapter is divided into two sections. The first division is a descriptive analysis of the style-critical and theoretical components which form the bases of the symphony. These components relate directly to all the elements of the four hypotheses: themes, forms, harmonies and key relationships, and orchestration for the first hypothesis; neo-baroque, neo-classicism, neo-romanticism, nationalism, impressionism, and expressionism for the second hypothesis; repetition, cyclism, form, and orchestration for the third hypothesis;

and rhythms, melodies, instrumentation, descriptions, and orchestrations for the fourth hypothesis.

The musical examples provided illustrative evidence of these components which have a direct bearing on one or more of the hypotheses. From this descriptive analysis, matrix tables were provided to quantify the components which yielded either a supporting or non-supporting role to the particular hypothesis involved.

The second division of the chapter includes the component musical analyses in matrix form with brief discussions of the findings. These matrices are presented in table form, and each corresponds to the four hypotheses. Each table contains the total number of elements analyzed, the total number of supporting elements, and the total number of non-supporting elements. The numerical ratios are presented with a brief discussion of the criteria, conclusions, and implications for accepting or rejecting each of the four hypotheses.

Style-Critical and Theoretical Descriptive Analyses

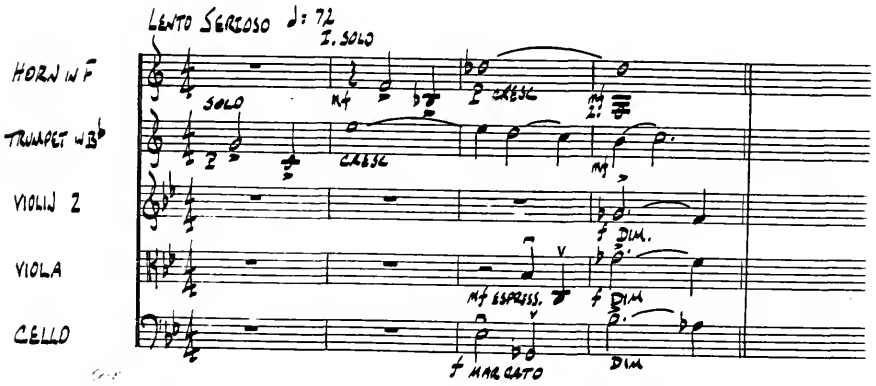
Mason's *Third Symphony, "Lincoln,"* is a four movement programmatic work based upon the nineteenth century president's life. It is scored with traditional instrumentation: piccolo, three flutes, two oboes, English horn, two clarinets in Bb, bass clarinet in Bb, two bassoons, contra-bassoon, four horns in F, three trumpets in Bb, three trombones, tuba, timpani, side drum, bass drum, triangle, cymbals, gong, *glockenspiel*, celesta, xylophone, harp, and strings. The composer guides the listener through the depiction of the president's life by using descriptive titles for movements: The Candidate from Springfield, Massa Linkum, Old Abe's Yarns, and 1865.

The following section analyzes the symphony by breaking it down into its major component parts from which the data for the four hypotheses were gathered.

First Movement, *Lento serioso*, "The Candidate from Springfield"

The slow introduction, reminiscent of many classical symphonies of Haydn, immediately contains the Lincoln *motif* which is stated in the trumpet and is repeated in *stretto* fashion in the horn, violoncello, basses, and viola. The *motif* is characterized by a descending perfect fifth followed by an ascending major tenth (see Example No. 47). The

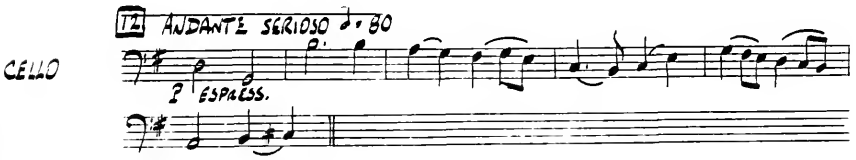
Example No. 47
Opening Lincoln *Motif* (measures 1-4)



second entry of the *motif* in the horn, however, fails to meet this interval criterion by employing a minor tenth ascension instead of the major tenth to create dissonance for a floating tonality until the

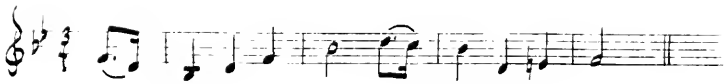
molto vivace. The entire Lincoln theme is not introduced until measure 186, but it is presented here to show how the *motif* is extracted (see Example No. 48). The present writer concluded that Mason extracted the

Example No. 48
Full Lincoln Theme (measures 186-191)

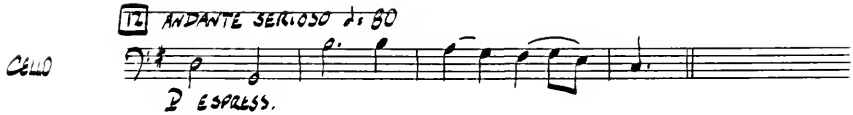


Lincoln *motif* from the opening measures of the *United States' National Anthem* because of three supportive elements. The first is the Lincoln theme utilizes essentially the same degrees of the scale (opening on the fifth degree) as does the opening of the anthem, especially in the third measure utilizing the descending major *arpeggio*. Secondly, both employ the key of two flats major, and third the programmatic idea of America and Lincoln are bonded, thereby achieving a subliminal portraying of the historical elements into music (see Example No. 49 and compare to Example No. 50). The *fermata* over the C-seven chord with flat fifth, just before the double bar, signifies the end of the introduction and creates the tension needed to resolve to an established key of Bb major.

Example No. 49
Star Spangled Banner (measures 1-4)

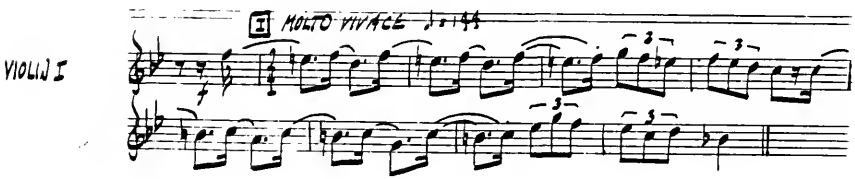


Example No. 50
Lincoln *Motif*



The principal theme (see Example No. 51) is expressed in a *molto vivace* description, and is scored for strings and oboes. To give it a

Example No. 51
Principal Theme (measures 13-20)

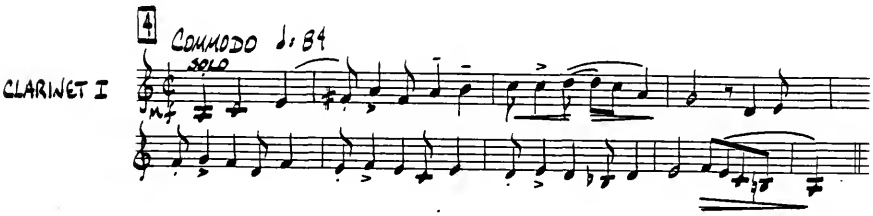


dance-like and folk-like quality, the composer uses dotted eighth- and sixteenth-note rhythms within a regular four-measure phrase. The raised

fourth degree of the scale disguises the true tonality of Bb major. The principal theme, itself, is regular with balanced antecedent and consequent phrases. When the principal theme is repeated, the bassoons and violas share the theme in a rapid exchange with the clarinet and bassoon. The next fourteen measures are a modulation from Bb major to G minor in preparation for the secondary theme. This is accomplished by utilizing the rhythm and melody fragments of the principal theme in alternating style between woodwinds and strings.

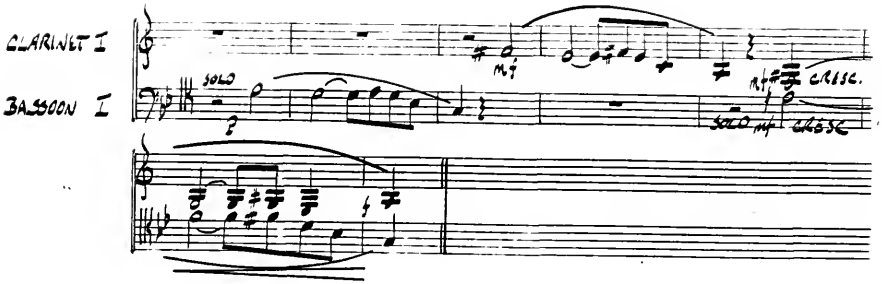
The secondary theme (see Example No. 52) is presented by the solo clarinet accompanied by *pizzicato* strings in an *alla breve* meter. The *commodo* marking enhances the ascending syncopated rhythm which emulates a hoedown atmosphere. The submediant relationship between the principal

Example No. 52
Secondary Theme (measures 72-80)



theme and the secondary theme reveals Mason's imitation of Schubert. For the latter composer used many submediant relations in his works. This secondary theme is bridged (see Example No. 53) by lyrical *motifs* in the bassoon, followed by the clarinet, and returning to the bassoon. Rather than a full repeat of the secondary theme, the composer only

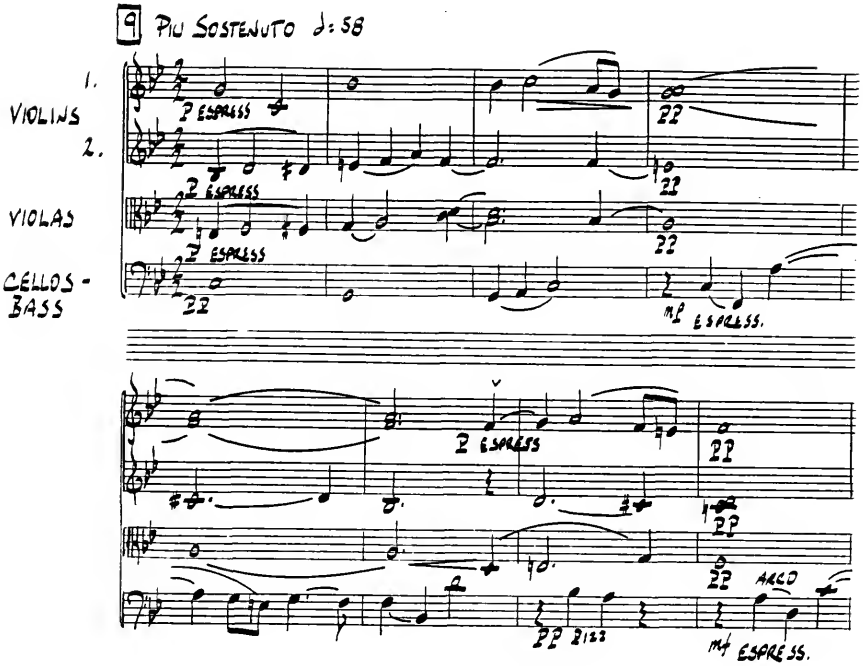
Example No. 53
Bridge Theme (measures 80-85)



recalls the first four measures which act as a bridge to a recapitulation of the principal theme in the tonic. This recapitulation carries its original *Tempo primo, molto vivace* marking, and is scored for full orchestra. Pointilistic treatment of fragments of the principal theme is used to accomplish the bridge to a new third theme.

At the *piú sostenuto* the strings present a lyrical and expressive third theme (see Example No. 54) based on the Lincoln *motif*. The key of C minor is employed, and, therefore, is a supertonic relationship to the principal theme. Because of the expressiveness this section is perhaps one of Mason's outstanding compositional and scoring achievements of the symphony. The supportive ascending violas, violoncellos, and bass theme, coupled with the pastoral theme of the first violins, provide the listener with a substantive number of musical elements to follow for a unique musical experience. Instead of continuing the third full phrase of the C minor melody, Mason inserts a three measure *animato* section reiterating the principal theme before continuing the third

Example No. 54
Third Theme Derived from Lincoln Theme (measures 142-149)

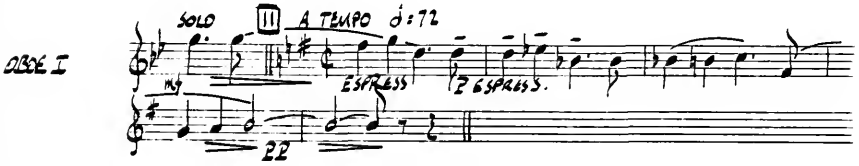


phrase. The climax of this section occurs at the *poco largamente* where the strings are reinforced by the woodwinds and horns. With the assistance of a *ritardando*, Mason accomplishes a modulation from C minor to G major. By using a French augmented sixth-chord directly preceding the double bar, the resolution to one sharp major is completed.

At the double bar Mason introduces new material in the solo oboe. This theme subsequently is passed to the flute and later to the clarinet and horns. This entire seventeen-measure section is used to solidify

the modulation from C minor to G major. To accomplish this effectively, Mason introduces a new theme (see Example No. 55) which dominates until the next double bar. This transitionary theme also concludes the first large section of the first movement.

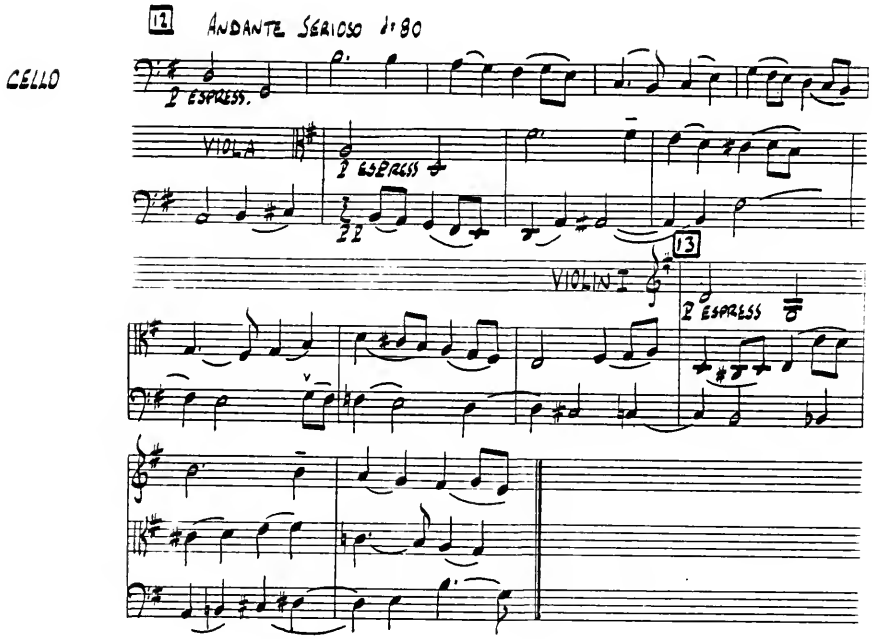
Example No. 55
Modulation Theme (measures 168-172)



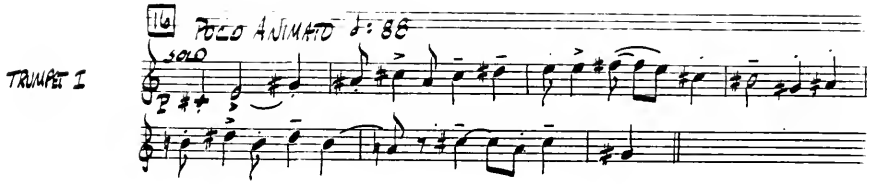
At the beginning of the next section Mason employs an exposition of a five-voice fugue in the strings. The complete Lincoln theme, introduced for the first time at the *Andante serioso*, is chosen as the subject for the fugue (see Example No. 56). It commences in G major and oscillates to B minor. The fugue has no regular countersubject, and the answer is of the tonal variety. The fugue is well balanced, and does not attempt to utilize variations of the subject.

At the next double bar Mason produces the exposition of yet another fugue; this time he uses the eight-measure secondary theme (see Example No. 57) as the subject. All the ensuing real answers and subjects only use the first four measures, however. At the conclusion of this second fugue, some thirty-four measures later, the present writer concluded that both fugues are a programmatic depiction of the great political

Example No. 56
Subject of First Fugue, "Lincoln" (measures 186-200)

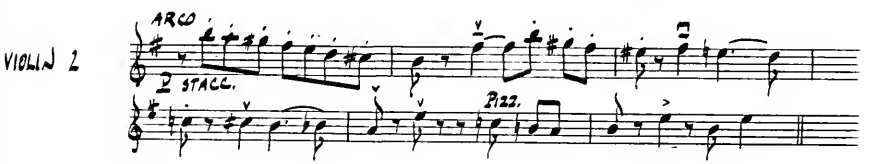


Example No. 57
Subject of Second Fugue, "Douglas" (measures 225-232)

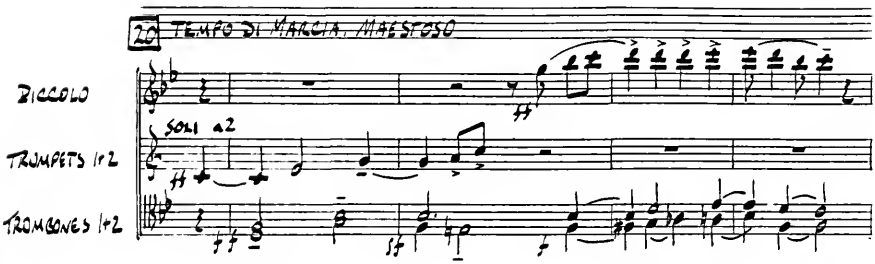


debate for the Senate seat of Illinois between Lincoln and Douglas. This is supported by the use of the Lincoln *motif* as the subject of the first fugue, and simply the choice of the fugue, with complex contrapuntal writing, as a medium with which to portray a political debate. Each separate fugal exposition represents the opening arguments of each of the candidates. At the middle of the "Douglas" fugue the Lincoln *motif* appears and reappears to again portray the banter of rhetoric being exchanged. The countersubject of the "Douglas" fugue, itself, is rhythmically supportive of the programmatic idea of a debate (see Example No. 58). The heavy brass scoring (see Example No. 59) at the

Example No. 58
Countersubject of Second Fugue (measures 231-234)



Example No. 59
Maestoso, Tempo Di Marcia Theme (measures 260-264)

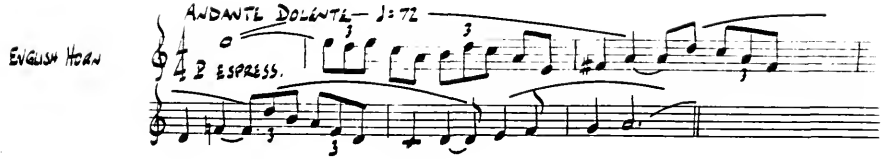


Tempo di marcia, maestoso highlights the contrapuntal section by introducing new material in Bb minor intermingled with Lincoln *motifs*. This, however, is interrupted with a five measure *animato* section which recalls the rhythm and contour of the principal theme. This yields to a repeat of the *Tempo di marcia, maestoso* theme in a C minor mode. In a consistent manner, the *animato* is also recalled and functions as the *coda* theme. The movement concludes with a five measure *allargando* section.

Second Movement, *Andante dolente*, "Massa Linkum"

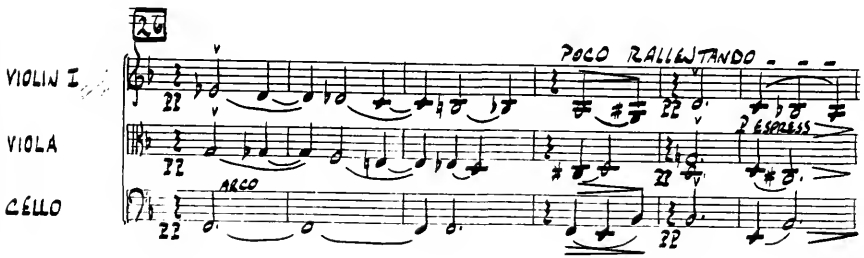
The second movement begins with a contemplative English horn solo accompanied by harp and strings (see Example No. 60). It is here that Mason employs impressionistic writing which influenced him during his visit to Paris to study with Vincent d'Indy (1851-1931). Using the harp in a capacity of both solo and supporting roles, the D minor theme is set to an *andante dolente* in four-four meter. Again Mason reveals his preference for chromatic harmonies by employing both the German and French varieties of augmented sixth-chords in the cadence of the first

Example No. 60
Principal Theme (measures 1-6)



phrase. When the theme is repeated, however, the use of a flat fifth degree and raised third degree embellishes the D minor tonality. The clarinet entry accompanies the English horn in duet style presenting a theme that parallels the principal theme. When the English horn continues in solo fashion, the harmonies employed in the strings are identifiably of the impressionistic style. The chords move chromatically with parallel motion while utilizing a form of planing (see Example No. 61). Afterwards the principal theme is recalled in full by a flute

Example No. 61
Impressionistic String Harmonies (measures 28-33)



and bassoon duet with harp and strings accompaniment and the first main section is concluded at the double bar. With the statement of the secondary theme, Mason employs cyclic treatment, for this theme is synonomous with the Lincoln theme of the first movement. It is presented here by the violoncello in D minor, but in a slightly quicker tempo than the previous section.

In the new mode of A minor, Mason uses the Lincoln theme in a sacred, reverent style reminiscent of sixteenth century sacred works. The ascending bass line acts as a *continuo* as tension is created by harmonies being suspended then resolved by traditional cadences. This is truly one of Mason's outstanding accomplishments, to emulate sixteenth century style with a contemporary melody. This climaxes at measure eighty-four when the strings are assisted, in contrapuntal fashion, by *divisi* horns, trumpets, and finally fully scored orchestra. In addition, the upper woodwinds intone the principal theme of the English horn as an *obliggato* to the strings.

At the *Tempo primo, Maestoso ed inergico*, the principal theme is restated in F minor for full orchestra. Afterwards a modulation based on the principal theme leads to the *Tempo primo, Andante dolente*. The first violin provides another transition to D minor to prepare for a repeat of the principal theme by the flute and bassoon duet with harp accompaniment.

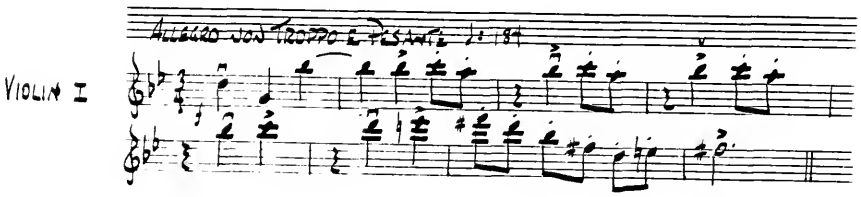
The *coda* begins at the conclusion of the flute and bassoon duet. Fragments of the principal theme and first movement Lincoln theme, accompanied by ascending harmonic progressions in the strings, are recalled for cohesion. During the *coda*, Mason employs whole tone scales and chromatic planing of chords to achieve a vague tonal center before

concluding the movement on a D major chord thinly scored for strings, horn, and oboe.

Third Movement, *Allegro non troppo e pesante*, "Old Abe's Yarns"

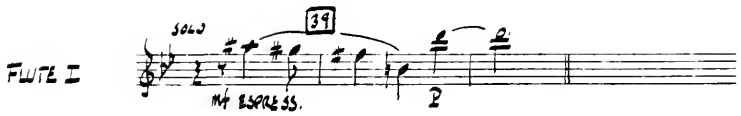
Although cyclism is a compositional technique which provides cohesiveness to a work, Mason's extreme use of it resembles theme and variation form. For example the principal theme (see Example No. 62) of the *scherzo* movement is a variation of the Lincoln theme from the first movement. The eight measure antecedent phrase in G minor is

Example No. 62
Principal Theme, Antecedent Phrase (measures 1-8)



accented with heavy *marcato* markings on the second beat of the measure to provide a syncopated rhythm. On the repeat of the theme, the basses emphasize the flat fifth (Db) of the scale to make the theme sound diminished from the previous minor mode. The consequent phrase of the principal theme does not occur until measure eighteen (see Example No. 63), and is introduced in *stretto* fashion by the flutes and oboes and continuing in the violoncello, clarinet, and violins. The antecedent phrase subsequently returns in a modified version with *pizzicato* markings

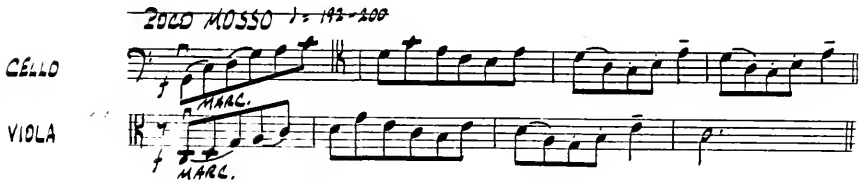
Example No. 63
Principal Theme, Consequent Phrase (measures 18-20)



in the strings. At rehearsal mark forty-one (measure 35), a full and complete repeat of the principal theme occurs. It is followed by a twelve measure bridge to the secondary theme.

At the double bar, *poco mosso*, and key change to C major--a submediant relationship to the principal theme--Mason provides harmonic open fifths in the woodwinds and strings as an introduction for the running eighth-note secondary theme (see Example No. 64) in the violoncello. The open fifths, heavy triple meter, and running eighth-notes

Example No. 64
Secondary Theme (measures 62-69)



all combine to portray folk-like dances. Mason transfers the theme in quick succession from the violoncello to the violas, bassoon, and

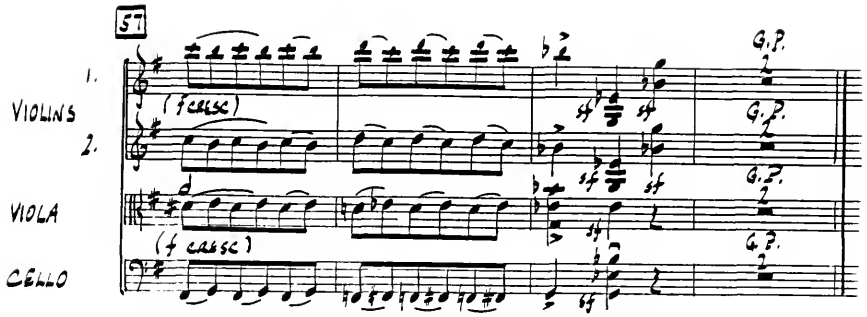
clarinet. Following the clarinet entry, the transition--based on fragments of the running eighth-note theme--is scored for the first violin. A false entry of the second theme in the flute, oboe, and clarinet extends the transition until a *bona fide* return of the theme is executed in the strings at rehearsal mark forty-six (measure 98). Oscillating eighth-notes a minor second apart in the strings and upper woodwinds provide the material for a close of this section at the grand pause.

Instead of following traditional *scherzo* form, Mason utilizes bar form, and, therefore, the next sixty-one measures are a duplicate of the first sixty-one measures of the third movement. There are slight modifications of scoring, but they are insignificant.

The next section is also a duplicate of the exposition of the secondary theme; however, it is harmonized in the key of G major instead of C major. The grand pause for clarity and the recapitulation of the secondary theme in the tonic are both traditionally classic.

The *coda* is based on the oscillating minor second treatment which was previously employed at the close of the secondary theme section. Mason temporarily suspends the movement by incorporating a false ending (see Example No. 65), but the two measure grand pause is followed by a slow five measure *sostenuto* violoncello solo which *segues* to the *bona fide* conclusion accompanied by *pizzicato* strings. The *scherzo* movement turns out not to be in *scherzo* form but rather a simple binary form.

Example No. 65
Strings from *Coda* (measures 217-229)

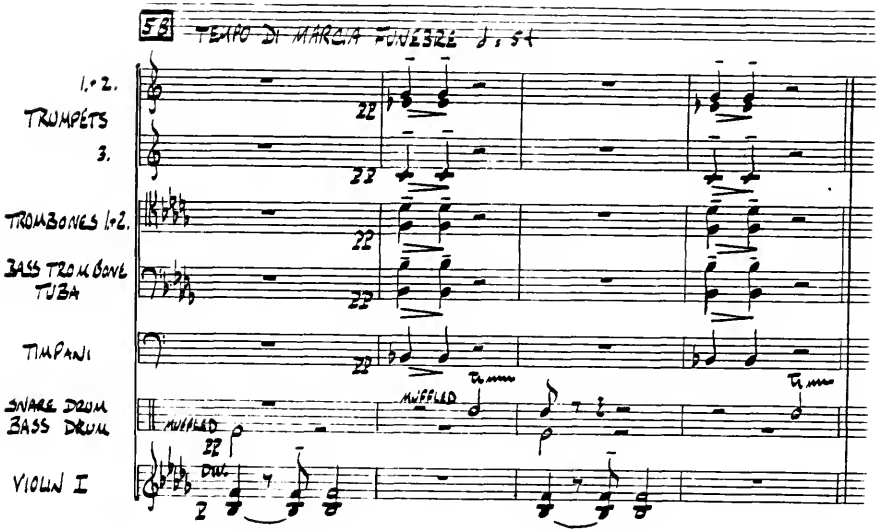


Final Movement, *Lento serioso*, "1865"

The first seven measures are a duplicate of the introduction of the first movement (see Example No. 47), except: the tonality is a minor second higher, the meter is two-two rather than four-four, and the tempo is slightly increased. Measures fourteen through twenty function as a transition to the funeral march. The timpani, with its long-short-long rhythm, dominates the transition. Again Mason uses chromatic German, augmented sixth-chords to prepare the key change to Bb minor.

At the double bar (*Tempo di marcia funebre*) Mason uses a four measure introduction scored for bass, snare, and timpani drums to accentuate the dirge-like rhythm which is sounded by the strings and answered by the brass (see Example No. 66). Perhaps it is no coincidence that Mason chooses the same key which Chopin utilized in the funeral march of his piano sonata. At measure twenty-five the oboes, English horn, and bassoons present the funeral march theme in thirds

Example No. 66
Introduction of Funeral March (measures 21-24)

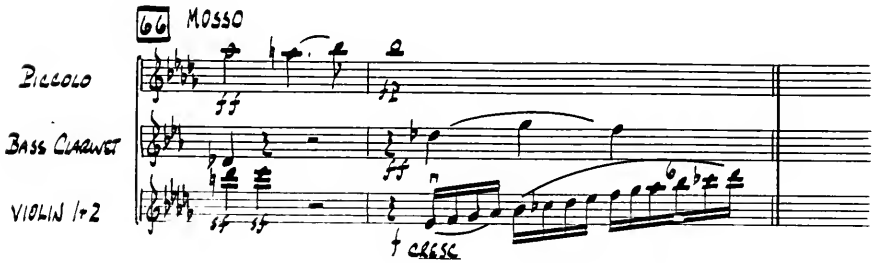


and sixths (see Example No. 67). This is repeated in the strings with one-half the section bowing while the other half *pizzicatos*. A seven measure extension prepares a repeat of the fully scored theme at a *fortissimo* level. At rehearsal mark sixty-one (measure 63) the violoncello introduces the Lincoln *motif*, and the string section accompanies in a harmonic and rhythmic fashion similar to the first movement (see Example No. 53). The strings are assisted by the solo horn which restates the Lincoln *motif* while the strings answer in *stretto*. The strings further provide the bridge by using sixteenth-note triplet rhythms on ascending and descending scaler lines. This eventually accelerates to a *mosso* section at rehearsal mark sixty-six (measure 114).

Example No. 67
Theme of Funeral March (measures 25-29)

This *mosso* section introduces new material, but it only functions as a bridge to the next treatment of the Lincoln theme (see Example No. 68).

Example No. 68
Bridge Material (measures 114-115)



The key change to G minor at the double bar (rehearsal mark 68) brings with it the duplication of the first fugue of the first movement (Example No. 55). Although it is embellished in *stretto* fashion by the clarinet, these next measures correspond exactly with measures 186-216 of the first movement. This wholesale repetition of a section supports hypothesis number three, for although it may be economical from a composition point of view, it is unsophisticated to rely on repetition

rather than innovation or freshness. The next *Maestoso* and *tranquillo* sections are also a duplication of measures 160-185 from the first movement, except with minor scoring changes.

At rehearsal mark seventy-three (measure 199), the beginning of the *coda*, the Lincoln *motif* appears in canon and *stretto* form in the trombones, violoncello, solo violin, bassoons, and second violin. On occasion the theme appears in augmented form to add harmonic and thematic contrast. The scoring thins out to strings, trumpet, and horn at a *pianissimo* level and the symphony concludes on a G major chord reinforced by *pizzicato* chords from the low strings.

Again Mason chooses to use cyclism and repetition to its extremes to complete the final symphony of his career. His preference for ending works at a reduced dynamic with thinly scored instrumentation is also confirmed.

Perhaps the most outstanding characteristic of the symphony was the identification of a change in philosophy of Mason. Formerly he felt that programmatic works interferred with the expression of the music, and that he preferred his works without a program. It was concluded that he changed his philosophy to gain more acceptance of his work. The fugues in the first movement, representing the debate between Lincoln and Douglas, were extremely depicting. The descriptive titles of each movement assisted in the programmatic story as well. It was shown once again that Mason preferred the chromatic augmented sixth-chord for modulation purposes. The use of English horn and oboe as pastorale instruments in the second and fourth movements was reminiscent of Beethoven's usage. Also the composer chose to emulate Chopin by using the Bb minor key which Chopin used in his funeral march. The

numerous impressionistic scorings showed the influence other composers had on Mason when he travelled to Paris to study d'Indy.

The overabundance of cyclism and recyclism in the fourth movement detracted from an otherwise fresh and vigorating finale. The matrix and summation tables revealed much use of the unsophisticated techniques which led to the acceptance of hypothesis three. Of course the permeation of national elements, including the hoedown theme representing Douglas, were most successful in this composition. For a measure by measure synopsis see Appendix C.

Matrix Tables

From the style-critical and theoretical analyses of the first section of this chapter, four matrix tables were constructed, and provided the data for accepting or rejecting the hypotheses. The component analysis tables provided evidence of the number of positive components supporting the hypothesis in relationship to the total components analyzed.

In perusing the *Third Symphony* score for classical components dealing with themes, forms, harmony and key relationships, and orchestration, a matrix table was provided showing the data collected (see Table 10). On the left hand side of the table the hypothesis one elements were listed. The first column of the table contained the positive classical components, the second column identified the negative components, the third column provided the total number of components analyzed, and the fourth column represented the positive ratio percentages supporting the hypothesis. At the bottom of the table, there

were fifty-eight positive components, forty-five negative components, and 103 total components. The overall positive ratio, therefore, was 56.3%. Since this ratio did not exceed the criterion of 75%, the hypothesis was rejected for all three symphonies; therefore, the hypothesis was totally rejected for the entire study.

Table 10
Component Analysis of Symphony No. 3 in Relationship to Hypothesis No. 1

	Positive and Negative Elements (+)	(-)	Totals	Ratio (%)
Themes				
Mov't I	4	3	7	57.1
Mov't II	1	2	3	33.3
Mov't III	1	3	4	25.0
Mov't IV	2	3	5	40.0
Forms				
Mov't I	5	4	9	55.6
Mov't II	7	0	7	100.0
Mov't III	7	1	8	87.5
Mov't IV	3	4	7	42.9
Harmony/Key Relationships				
Mov't I	4	3	7	57.1
Mov't II	3	3	6	50.0
Mov't III	2	0	2	100.0
Mov't IV	2	4	6	33.3
Orchestration				
Mov't I	8	2	10	80.0
Mov't II	5	3	8	62.5
Mov't III	1	2	3	33.3
Mov't IV	3	8	11	27.3
Ratio Totals				
Mov't I	21	12	33	63.6
Mov't II	16	8	24	66.7
Mov't III	11	6	17	64.7
Mov't IV	10	19	29	34.5
Total Average for Symphony	58	45	103	56.3

Table 11 listed the six different eclectic components for hypothesis two. Columns one through four provided the number of eclectic styles within the first through fourth movements, respectively, of the symphony. The fifth column provided the total eclectic styles for each movement. Referring to the bottom of the table, it was identified that all four movements contained at least three different eclectic styles; therefore, the entire symphony met the criterion for being considered eclectic. Because of this, the hypothesis was accepted for this symphony. Since this same hypothesis was accepted for the first two symphonies, it was concluded that the second hypothesis was totally accepted for this study.

Table 11
Component Analysis of Symphony No. 3 in Relationship to Hypothesis No. 2

	Mov't I	Mov't II	Mov't III	Mov't IV	Totals
Neo-Baroque	1	0	0	2	4
Neo-Classical	2	4	3	2	11
Neo-Romantic	6	4	2	9	21
Nationalism	5	2	2	3	12
Impressionism	0	3	0	0	3
Expressionism	0	0	0	0	0
Totals	15	13	7	16	51
Number of Different Styles within Each Movement	4	4	3	4	

In gathering the data for hypothesis three, the individual components of repetition, cyclism, form, and orchestration were identified.

In the first column of Table 12, the positive elements supporting the hypothesis were listed, the second column provided the negative components not supporting the hypothesis, the third column contained the total number of components analyzed, and the fourth column contained the positive ratio percentages. At the bottom of the table it was revealed that sixty-six positive components were identified, thirty negative components were cited, and a total of 102 components were analyzed. The fourth column presented a 64.7% positive ratio which exceeded the criterion of 60% for accepting hypothesis three. Therefore, hypothesis three was accepted for the *Third Symphony*. Because this same hypothesis was accepted for the first two symphonies, the hypothesis was totally accepted for the study.

Hypothesis four dealt with identifying musical components such as dance or ethnic rhythms, folk or ethnic melodies, folk instruments, musical descriptions, orchestrations emulating folk or ethnic sonorities. From the descriptive analyses of the first section of this chapter these components were identified and incorporated into a matrix table (see Table 13). Columns one through four contained the number of nationalistic elements within movements one through four, respectively. The fifth column provided the totals of those components by movement. Referring to the bottom of the table, it was revealed that all four of the movements contained at least two identifiable nationalistic elements. Because this met the criterion, the hypothesis was accepted for the *Third Symphony*. In addition, since the first two symphonies lacked any significant nationalistic elements, the hypothesis was totally accepted for this study.

Table 12
Component Analysis of Symphony No. 3 in Relationship to Hypothesis No. 3

	Positive and Negative Elements (+)	(-)	Totals	Ratio (%)
Repetition				
Mov't I	5	5	10	50.0
Mov't II	6	2	8	75.0
Mov't III	6	1	7	85.7
Mov't IV	6	3	9	66.7
Cyclism				
Mov't I	1	0	1	100.0
Mov't II	4	2	6	66.7
Mov't III	3	0	3	100.0
Mov't IV	7	0	7	100.0
Form				
Mov't I	2	7	9	22.2
Mov't II	4	0	4	100.0
Mov't III	4	0	4	100.0
Mov't IV	3	2	5	60.0
Orchestration				
Mov't I	4	6	10	40.0
Mov't II	4	4	8	50.0
Mov't III	3	1	4	75.0
Mov't IV	5	2	7	71.4
Ratio Totals				
Mov't I	11	13	34	32.4
Mov't II	18	8	26	69.2
Mov't III	16	2	18	88.9
Mov't IV	21	7	28	75.0
Total Averages for Symphony	66	20	102	64.7

Table 13
Component Analysis of Symphony No. 3 in Relationship to Hypothesis No. 4

	Mov't I	Mov't II	Mov't III	Mov't IV	Totals
Rhythms (dance or ethnic)	3	0	4	0	7
Melodies (folk or ethnic)	2	1	0	2	5
Instrumentation (folk instruments)	0	0	0	0	0
Descriptions (musical descriptions)	1	1	1	1	4
Orchestration (emulating folk or ethnic sonorities)	0	0	2	0	2
Totals	6	2	7	3	18
Number of Different Folk Elements within Each Movement	3	2	3	2	

Summary

The first section of this chapter presented the style-critical and theoretical analyses and accompanying musical examples. From these analyses, the second section of the chapter presented the specific data relating to the four hypotheses, and subsequently incorporated them into component analysis matrices for review.

Of the 103 musical components analyzed under hypothesis one (see Table 10), fifty-eight were identified as positive components resulting in only a 56.3% ratio. Because this failed to meet the criterion, as

did the first two symphonies, hypothesis one was rejected for all three symphonies for the entire study. The resulting conclusion, therefore, was that although Mason did use a rather high percentage of themes, forms, harmony and key relationships, and orchestrations which were classical, he did not use them extensively enough to warrant the symphonies being classified as antiquated.

Since all of the four movements of the *Third Symphony* contained at least three different eclectic styles for hypothesis two (see Table 11), the hypothesis was accepted. Because the hypothesis was also accepted for the first two symphonies, it was totally accepted for the entire study. This led to the conclusion that Mason was writing in a radically eclectic style which seemed to cause disunity within and among movements of all three symphonies.

Of the 102 total elements identified as relating to hypothesis three (see Table 12), sixty-six were identified as positive components which resulted in a 64.7% overall positive ratio in favor of the hypothesis. Since this exceeded the threshold for the criterion, the hypothesis was accepted, as it was for the first two symphonies. Because of this, hypothesis three was accepted totally for this study. The resulting conclusion was that Mason was incorporating unsophisticated compositional techniques into his three symphonies to the degree where the listener was perhaps absorbing most of the complexity on a first or second performance, thereby, eliminating the desire for repeat listenings.

In regard to the fourth hypothesis (see Table 13), each of the four movements of the *Third Symphony* contained at least two nationalistic elements. This qualified the entire symphony as nationalistic in nature.

This evidence, coupled with the lack of nationalistic elements in the first two symphonies, led to a total acceptance of hypothesis four. The resulting conclusion was that the *Third Symphony* gained wider popularity than the first two symphonies because Mason employed selected nationalistic elements and subject matter into the symphony.

CHAPTER SEVEN
SUMMARY, FINDINGS, IMPLICATIONS, AND RECOMMENDATIONS

Summary

Restatement of Problem and Purpose

Since Mason's literary articles and lectures were better known than his symphonies, there has been little analysis, prior to this study, of his works. The problem of this study was that heretofore undergraduates, graduates, and other advanced students of music did not have a complete, systematic analysis of the works of Mason by which to determine why the symphonies did not gain acceptance into the performing marketplace. The purpose of the study, therefore, was to ascertain, through detailed analyses, why the three symphonies of Mason were not artistically considered to be great works worthy of acceptance into the standard repertory of the major symphony orchestras of America. The three symphonies studied were *Symphony No. 1 in C minor, opus 11 (1913), Symphony No. 2 in A major, opus 30 (1928)* with the 1944 revisions, and *Symphony No. 3 "Lincoln" in Bb major, opus 35 (1935).*

Restatement of Methodology

The style-critical method chosen was an amalgamation of several styles developed by theoreticians such as LaRue (1970), Meyer (1973), Siegmeister (1965), Hutcheson (1972), Sessions (1951), White (1968),

and Piston (1941 and 1950). The style-critical method was then used to identify component musical parts of the symphonies such as form, tonality, modality, consonance, dissonance, melody, rhythm, meter, counterpoint, ornamentation, expression, and the relationship of these components to the four hypotheses. Three hypotheses were tested to determine why the symphonies did not attain greatness, while the fourth hypothesis served as a basis for testing why Mason's *Third Symphony* in particular did gain the limited popularity exemplified by its modest repeat performances and notable treatment in literary articles. The theoretical analyses, based on the same theoreticians as discussed above, were a means by which the style-critical analysis could be determined, and, therefore, knowledge of the construction, classification, and organization of these same components (form, tonality, modality, etc.) was also employed. The analyses were of the entire eleven movements of Mason's three symphonies. Once the component parts were extracted, using techniques described above, the data were separated into four matrix tables corresponding to the four hypotheses. By using both the detailed style-critical and theoretical analyses, and the data from the matrix tables of the symphonies, adequate information was obtained from numerous perusals of the scores for accepting or rejecting the four hypotheses. In addition, the style characteristics of the symphonies for historical purposes were also secured.

The following sections present the major findings, implications, and recommendations from the previous style-critical and theoretical analyses relating to the four hypotheses tested.

Findings

Hypothesis Number One

Restatement of hypothesis. The symphonies failed to gain acceptance and popularity because the composer relied on once popular but antiquated eighteenth century classical style and forms (neo-classicism) rather than utilizing contemporary structures and procedures.

Criterion for acceptance of the hypothesis. If a positive ratio of 75% (musical components supporting the hypothesis compared to the total number of components analyzed) was attained, then the hypothesis was accepted for that particular symphony.

Results. In order to accumulate the findings of style-critical and theoretical analyses and the previous component analysis tables, four summation tables (see Tables 14, 15, 17, and 18) were synthesized from the previous component tables of Chapters Four through Six corresponding to each of the four hypotheses.

Table 14 provided the total number of positive musical components which supported the hypothesis concerning classical themes, forms, harmonies and key relationships, and orchestration. It also provided the total number of components analyzed. Both of these were expressed as a fraction in the table; the numerator was the positive musical components supporting the hypothesis, and the denominator was the total number of musical components analyzed. Accompanying these fractions were the positive percentage ratios corresponding to each of the fractions discussed above. Although the table provided a summary by movement of all three symphonies, the totals column on the right and the aggregate total for all symphonies at the bottom are the focus of this discussion.

Locating the totals for each symphony, it was identified that *Symphony One* had a 48% ratio, *Symphony Two* had a 57.2% ratio, and *Symphony Three* had a 56.3% ratio. Each of these values did not exceed the above criterion of 75% established prior to data collection; therefore, hypothesis one was rejected for all three symphonies. When averaging the ratio totals from all three symphonies, a 54.6% value, the rejection of the hypothesis was further verified. Although the data showed an overall ratio of 54.6% of classical elements, it was not excessive, and could not be identified as a basis for judging the three symphonies as being unpopular or not gaining acceptance because of their classical elements. The *Third Symphony* exhibited the higher percentage of classical components (63.6% in the first movement, 66.7% in the second, 64.7% in the third, and to a lesser degree 34.5% in the fourth) than any other symphonies, but yet this work was the most popular. Two possible explanations for this development were that 1) the patriotism of the national elements overcame the classical elements or 2) the higher use of classical components made the work even more desirable. It was believed by this writer that the former conclusion had a higher degree of viability, and that the patriotism negated the overusage of classical elements in Mason's *Third Symphony*.

Table 14
Summation of Classical Components of All Symphonies in Relationship to Hypothesis No. 1

	Mov't I	Mov't II	Mov't III	Mov't IV	Totals	Ratios (%)
Symphony No. 1	10/21 47.6%	10/24 41.7%	16/30 53.3%	- -	36/75 48%	48
Symphony No. 2	23/40 57.5%	10/22 45.5%	15/22 68.2%	23/40 57.5%	71/124 57.2%	57.2
Symphony No. 3	21/33 63.6%	16/24 66.7%	11/17 64.7%	10/29 34.5%	58/103 56.3%	56.3
Totals	54/94 57.4%	36/70 51.4%	28/69 40.6%	33/69 47.8%	165/302 *54.6%*	*54.6*

In reviewing the summation table by individual movements of the symphonies, it was found that Mason used a higher percentage of classical elements in the first movements of his symphonies than in the latter movements. For example, the classical ratio percentages for all first movements was 57.4% as opposed to 51.4% for the second movements, 40.6% for the third movements, and 47.8% for all fourth movements. In addition, it appeared that Mason used higher percentages of classical elements in his latter two symphonies than the first. Many other observations were ascertained from the descriptive analyses and matrix tables for implications in music curriculum; however, these are discussed in the Implications section later in this chapter.

Hypothesis Number Two

Restatement of hypothesis. The symphonies were unpopular because they were written in a radically eclectic manner using a multitude of

sources within one symphony which caused disunity within and among movements. These eclectic sources were neo-baroque, neo-classicism, neo-romanticism, nationalism, impressionism, and expressionism.

Criterion for acceptance of hypothesis. If three of the six eclectic elements were identified to exist within each of the movements of a particular symphony, then the researcher concluded that the movement was eclectic. If a majority of movements of a particular symphony were eclectic, two movements of the three for the *First Symphony* or three movements of the four for the *Second* and *Third Symphonies*, then the entire symphony was identified as eclectic, and the hypothesis was accepted.

Results. Based on the data in Table 15, hypothesis number two was accepted for all three symphonies, and it was concluded that utilizing numerous eclectic styles within one symphony may have contributed to the symphonies not gaining wide acceptance. The table contained the total number of different eclectic styles occurring in each movement of the three symphonies (see columns one through four). The fifth column presented the number of movements, in relationship to the total number of movements of that particular symphony, that qualified as eclectic which subsequently qualified the entire symphony as eclectic or not. In each symphony there existed a high degree of eclecticism. For example, *Symphony One* had two of its three movements eclectic, *Symphony Two* had three of its four movements eclectic, and *Symphony Three* had four of its four movements eclectic.

Table 15
Summation of Eclectic Sources Utilized in All Symphonies in Relationship to Hypothesis No. 2

	Mov't I	Mov't II	Mov't III	Mov't IV	Totals
Symphony No. 1	NC 2 NR 6 IM 1	NC 1 NR 5 IM 1	NC 5 NR 3 -	- - -	2/3 Mov'ts Eclectic
Symphony No. 2	NC 6 NR 5 IM 1	NB 1 NC 2 NR 4	NC 4 NR 3 -	NC 3 NR 6 IM 1	3/4 Mov'ts Eclectic
Symphony No. 3	NB 2 NC 2 NR 6 NT 5	NC 4 NR 4 NT 2 IM 3	NC 3 NR 2 NT 2 -	NB 2 NC 2 NR 9 NT 3	4/4 Mov'ts Eclectic
Totals	3/3	3/3	1/3	2/2	

Key: NB = neo-baroque
NC = neo-classical
NR = neo-romantic
NT = nationalism
IM = impressionism
EX = expressionism

In breaking down the eclectic elements into a frequency table (see Table 16), the leading eclectic indicators were identified. In all three symphonies the neo-romantic was the highest, with neo-classicism second, and neo-baroque and impressionism used to a lesser extent. The nationalistic elements were reserved almost exclusively for the *Third Symphony*. This hypothesis truly identified the style of the composer, and how his music was characterized for historical purposes. Not only was it established that Mason was a champion of eclecticism, but the study pinpointed the elements which made up his style. Although the advanced musician would rather focus on the descriptive analyses and musical examples of the symphonies, themselves, the matrices and summation tables may be used as a mnemonic device for better retention of the characteristics

of the symphonies. Another conclusion established from Table 15 was that Mason's symphonic writing style was indeed a part of the mainstream of symphonic writing during the time period *circa* 1910-1949. As it was established previously in the section dealing with "Symphonic Writing of the Time *circa* 1910-1949," neo-classicism and neo-romanticism had a major influence on American composers. These two components were the most frequently used styles in the Mason symphonies.

Table 16
Frequency of Eclectic Styles of All Symphonies

	NB	NC	NR	NT	IM
Symphony No. 1	-	8	14	-	2
Symphony No. 2	1	15	18	-	2
Symphony No. 3	4	11	21	12	3

Key: NB = neo-baroque NR = neo-romantic IM = impressionism
NC = neo-classical NT = nationalism

Hypothesis Number Three

Restatement of hypothesis. The symphonies did not achieve repeat performances because the composer utilized unsophisticated compositional techniques catered to the untrained listener of music. The refined concert-goer, therefore, absorbed the simplistic techniques on a first or second listening, and the audiences' interests were not captivated on subsequent performances.

Criterion. If a positive ratio of 60% or more was attained on each symphony, then hypothesis number three was accepted. The purpose of

having the threshold at 60% was that in order to be a "great work" a composition had to have had sufficient complexity. It was concluded that 40% complexity was deemed insufficient.

Results. As summation Table 17 revealed, hypothesis number three was accepted, for each symphony exceeded the 60% criterion. It was, therefore, concluded that Mason was writing in an unsophisticated manner. The table provided the total number of positive musical components which supported the hypothesis concerning repetition, cyclism, form, and orchestration. It also provided the total number of components analyzed. Both of these were expressed as a fraction in the table; the numerator was the positive musical components supporting the hypothesis, and the denominator was the total number of musical components analyzed. Accompanying these fractions were the positive percentage ratios corresponding to each of the fractions discussed above.

Table 17
Summation of Unsophisticated Compositional Techniques of All Symphonies in Relationship to Hypothesis No. 3

	Mov't I	Mov't II	Mov't III	Mov't IV	Totals
Symphony No. 1	10/19 52.6%	18/35 72%	18/29 62.1%	- -	46/73 63%
Symphony No. 2	9/19 47.4%	5/14 35.7%	12/17 70.6%	39/49 79.6%	65/99 65.7%
Symphony No. 3	11/30 36.7%	18/26 69.2%	16/18 88.9%	21/28 75%	66/102 64.7%
Totals	30/67 44.8%	41/65 63.1%	46/64 71.9%	60/77 77.9%	177/273 64.8%

Each symphony contained a high degree of unsophisticated elements. For example, *Symphony One* contained a positive ratio of 63%, *Symphony Two* had a 65.7% ratio, and *Symphony Three* had a 65.3% ratio. These high frequencies in all the symphonies contributed to the reliable acceptance of the hypothesis.

In addition, looking at column four, the highest percentage of unsophisticated elements was found in the finale of each symphony. Since the listener would normally be anticipating a conclusion in *grandiose* fashion, using cyclism and repetition--and too simple of form--in the last movements may have had a greater adverse impact on the audience than if these techniques were employed in the middle movements. Since the definition of great works was a musical work which contains elements of sufficient complexity in detail or implication which results in the listener not tiring upon repeat listenings, Mason's philosophy of writing music for the uninitiated or layman of music was perhaps the basis for his including so many unsophisticated techniques into his works. As a result he may have purposely written symphonies which employed an overabundance of repetition, cyclism, simple forms, and orchestration. Because of his fugal writing in both the *Second* and *Third Symphonies*, it was concluded that he did have the training and ability to write complex works worthy of greatness; however, he simply chose the untrained listener of music as his audience. His philosophy of education and composition, therefore, must be fully understood before conclusions can be surmised about his stylistic characteristics. Since he incorporated his philosophy of music into his music compositions, more credibility existed to use his works in curricula dealing with philosophy of music education. This is discussed in the Implication section later in this chapter.

Hypothesis Number Four

Restatement of hypothesis. The composer relied on nationalistic elements in his *Third Symphony* more than in the other two symphonies, which may account for its somewhat greater popularity than the first two symphonies.

Criterion used to accept hypothesis. If two or more elements in the areas of folk songs, ethnic dance rhythms, folk song instrumentation, and descriptive nationalistic elements were identified within one symphonic movement then that movement was labelled nationalistic. If a majority of movements in any given symphony, two out of the three movements for *Symphony One*, and three out of the four movements for *Symphonies Two* and *Three*, then the symphony was classified as nationalistic, and the fourth hypothesis was accepted.

Results. Table 18 supported the position that only one of the three movements of *Symphony One* were nationalistic, and only one of four movements of *Symphony Two* were nationalistic. The table provided the total number of positive musical components which supported the hypothesis concerning dance or ethnic rhythms, folk or ethnic melodies, folk instruments incorporated into the symphony, musical descriptions, and orchestrations emulating folk or ethnic sonorities. It also provided the total number of components analyzed. Both of these were expressed as a fraction in the table; the numerator was the positive musical components supporting the hypothesis, and the denominator was the total number of musical components analyzed. Accompanying these fractions were the positive percentage ratios corresponding to each of the fractions discussed above. Although no acceptance or rejection applied to the first two symphonies for this hypothesis, the lack of

nationalistic elements supported, indirectly, the acceptance of the fourth hypothesis for *Symphony Three*. The absence of nationalistic elements in the first two symphonies provided as much support to the accepting of the fourth hypothesis as did the inclusion of the same nationalistic elements in the *Third Symphony*. As the data show, the final symphony had four of the four movements classified as nationalistic. Based on the data hypothesis four was accepted. It was further concluded that another viable explanation for the *Third Symphony* gaining limited popularity, in comparison with the *First* and *Second Symphonies*, was perhaps due to the fact that Mason incorporated nationalistic elements in each of the four movements. Table 18 showed that there existed a high incidence of nationalistic elements which provided more credibility to the conclusions.

Table 18
Summation of Nationalistic Components of All Symphonies in Relationship to Hypothesis No. 4

	Mov't I	Mov't II	Mov't III	Mov't IV	Totals
Symphony No. 1	- -	- -	M 1 R 1	- -	2 1/3 Mov'ts Nationalistic
Symphony No. 2	- - -	- - -	M 1 R 1 I 1	- - -	3 1/4 Mov'ts Nationalistic
Symphony No. 3	R 3 M 2 D 1 -	- M 1 D 1 -	R 4 - D 1 O 2	- M 2 D 1 -	18 4/4 Mov'ts Nationalistic
Totals	1/3	1/3	3/3	1/2	

Key: M = ethnic or folk melodies
R = ethnic or dance rhythms
D = musical descriptions
O = orchestrations emulating ethnic or folk sonorities
I = instrumentation emulating folk instruments

In the January 31, 1932, issue of the *New York Herald Tribune*, Mason provided the readership with insights regarding his *Second Symphony*. However, in this article Mason stated

> Finally, I prefer my music without program, and find that stories distract my attention from the emotional expression and the plastic beauty which are for me the essential values in musical art. (Mason, 1932, p. M13)

Up until the time of this article, Mason practiced his philosophy, and did not include programmatic elements in any of the first two symphonies. Perhaps his philosophy changed when the former two symphonies did not achieve the acclaim he desired, and, therefore, included a program into his final symphonic work in hopes that it would assist him in the attainment of his goal. It was concluded that this contributed even greater credibility to the conclusion associated with the fourth hypothesis.

In reviewing column three of Table 18 it was found that Mason incorporated more nationalistic elements in his third movements of all the symphonies than the other movements. This could be a neo-classical trait. Since the minuet was incorporated into the symphony in the eighteenth century, it was introduced as the third movement of the symphony, and was originally a French country dance which Louis XIV (1638-1715) adopted as court entertainment. Historically, therefore, the third movement has always had a tendency for nationalistic dances or folk material. It would have been appropriate, then, for Mason to purposely choose the traditional third movement as the position for numerous folk songs and rhythms in a nationalistic manner.

Implications

Procedure and Methodology

Although the employment of hypotheses, ratios, matrices, and summation tables in musical analysis was perhaps unprecedented, it was felt that such use here was not as *avant-garde* as it first may have seemed. For example, when thematic material was analyzed in a traditional manner, one identified four major themes of one movement, and one of those themes may have been observed as being classical in nature. Expressing this same observation in ratio form, the conclusion would be that 25% of the first movement themes were written in a classical fashion. This manner of quantifying musical descriptive analysis, therefore, into tabular form was merely an extension of traditional practice, and has viable implications for future usage in form and analysis courses on the undergraduate levels.

Summation tables can be used to categorize more stylistic and compositional traits, and present them as a mnemonic aid for instruction purposes. By using summation tables for each musical composition being discussed, for example symphonies, opera, *cantata*, *lieder*, piano *concerti*, and others, one could have available more specific information about the work compressed into a synthesized form for review. The tables also can provide the layman of music greater understanding of a musical composition without first having to obtain the necessary prerequisites to decipher the complexities of technical, analytical descriptive and artistic musical examples. For example a layman could peruse the summation or matrix tables for a particular musical work and cognitively recognize that 69% of the themes of a particular work are

identified as classical or that 29% of the major scoring sections are impressionistic in style. Assuming the layman had a prior listening experience of a classical or impressionistic work, the layman could then comprehend this new work more readily than having to decipher complex descriptive analyses and sight sing or perform musical examples. So as not to eliminate the analyses and musical examples for the musician with advanced requisites then, it was recommended in this research to have both a traditional analysis with appropriate illustrative material, and a summation table for the layman. Perhaps each, the layman and musician, would benefit from each technique of reporting on the elements of musical compositions. Had it not been for the summation tables and some detailed observations, the conclusions, for this particular investigation, could not have been ascertained. For example, the high incidence of folk elements of the third movements of each of Mason's symphonies would have gone unobserved without the focusing of the matrix tables. This observation was made via the summation table. Looking at summation tables can also lead to other minor but important conclusions and extractions.

The use of both traditional analyses with musical examples and matrix tables could be appropriately used on the community college level where there would be a wide divergence of musical expertise. Implementing a strategy such as this could appeal to the variety of cognitive learning styles and variations in abilities within the one music class.

Hypotheses and Findings

Although Mason's symphonies did not attain greatness, the study showed that he was writing in a style consistent with his contemporaries,

and his three symphonies, therefore, can still be used as representative of American music in this time period, 1910 to 1949. Hypotheses numbers two and four especially revealed the styles which were permeating the mainstream of American symphonists. The inclusion of his three symphonies in courses such as American literature, symphonic literature, nationalism in music, and other history and literature courses would, therefore, be appropriate. Also, philosophy of music education courses could include many observations and conclusions of the study, especially since Mason both formulated a philosophy of music education and practiced it in his musical works. It was cited earlier that Mason's philosophy of music was to write compositions in a manner which the untrained listener of music could be assisted through the complexities of artistic musical works.

Since it was established that the matrices and summation tables could assist the layman and non-music major, both the procedure used and findings on Mason's symphonies could be implemented in music listening courses at the community college as well as university level. In addition, the analyses and musical examples could be employed in music curricula dealing with theory, form and analysis, composition, and orchestration at the community college level.

From the matrices and tables it was also recognizable what particular compositional styles exerted an influence on Mason's writing. For example, the identifiable use of chord planing, whole tone scales, and harp and flute combinations in the scores suggested that Mason's visit to Paris, and especially his training with d'Indy, was not superficial, but was absorbed by Mason, and subsequently he incorporated this style into his symphonic writing. Mason's use of fugue, as a neo-baroque

element, is perhaps attributable to the influence of Harris' popular use of that form in the latter's 1910 *Fourth Symphony*.

Recommendations

The following items summarize the recommendations of the study:

1. Actual live performances of the three Mason symphonies should be conducted in order to promote the true worth of the composer's works.

2. Transcriptions of all three symphonies are desirable to increase the accessibility of the works to the public.

3. Recordings of the three symphonies would provide the listening public an opportunity to adjudicate the works.

4. Research studies and performances of Mason's other orchestral compositions are desirable for further promotion of his overall symphonic and orchestral styles.

5. The formation of a Mason Society to maintain the promotion of the composer's music would enhance other research studies dealing with Mason.

Although further studies are planned and desired by other researchers at the University of Florida, what would really enhance Mason's works would be actual performances of his works. Because of this, proposals need to be made to various directors of orchestras to encourage the performance of these three symphonies. Also, a further study could be the transcriptions of the symphonies for symphonic band or other media. If the symphonies received transcriptions to other media then the public would have greater access to the works, which would perhaps create enough demand that symphony orchestras would initiate performances as

well. If such a transcription were to be undertaken, it is suggested that the *Second Symphony in A Major* would transcribe most readily with minimal integrity problems.

In addition to performances of the orchestral works of Mason, other studies could be the recording of the symphonies for public consumption. Since the existing recordings are limited and are not accessible to the public, new recordings would also assist in promoting Mason's music. With the symphonies newly recorded, as well as the other orchestral works, further research could be planned so as to incorporate the results into music curricula courses dealing with history and literature. This, then, could provide the necessary impetus to promote Mason's orchestral works, especially his symphonies, into the professional and public music sectors.

The formation of a Mason Society is desirable so that the Society could function as a vehicle for presenting the results of new research on the composer. Since J.S. Bach's music really did not receive accolades and notoriety until the nineteenth century, so too could Mason's symphonies receive a posthumous renaissance. Although no comparison is intended between the two, a parallel in how the works can gain fresh, new performances after a composer's death is analogous. Annual meetings of the Society could consist of seminars, lectures, and performances of perhaps not only Daniel Gregory's works, but the entire musical Mason family. Through such a Society, numerous colleagues could take up the challenge to promote the music literature of the Mason family, especially Daniel Gregory Mason.

APPENDIX A

SYMPHONY NO. 1 IN C MINOR (1913) OPUS 11:
SYNOPSIS BY MEASURE

First Movement, *Largo sostenuto*

Measure Number	
1-13	flute, clarinet, and English horn introduction.
14-21	main theme introduced by flute and violins.
22-31	continuation of modified main theme in oboe and violin, and violoncello.
32-43	bridge and transition material in oboe, English horn, accompanied by violins.
44-47	introduction of secondary theme in strings and woodwinds.
48-55	extension material based on triplet rhythm in horns accompanied by strings.
56-78	third theme introduced by strings in quick *allegro*, many repeats of the theme in various orchestrations.
79-97	fourth theme introduced by oboe, English horn, continued in the horns, much modification of thematic material with transition.
98-136	extended section based on secondary theme, alternating themes throughout horns, strings, clarinet in *stretto* fashion.
137-156	close of first section of movement with secondary theme in strings, and horn solo close is signified with double bar.
157-194	beginning of second section of movement based on main theme in trumpet, violoncello, woodwinds; leading to secondary theme in clarinet and strings in *stretto* fashion.
195-213	repeat of third theme in low brass and strings *Largamente* section.

Measure Number	
214-221	repeat of measures 56-60.
222-332	long extended development section based on *motifs* of third theme, much *stretto* in woodwinds.
333-361	*Molto sostenuto* section, strings lead repeat of measures 44-47 with extension, much repetition of main theme in strings, trumpet, and trombone.
362-380	close of second section of movement with many solos in clarinet, bassoon, and strings; section closes at double bar.
381-420	introduction of new fourth theme (*Presto*) in bassoon, much repetition with extension to *coda*.
421-431	*Coda* in *Maestoso* section concludes with *stretto* in horns.

Second Movement, *Larghetto tranquillo*

1-10	introduction in woodwinds.
11-33	main theme in English horn and repeated in clarinet, flute, and horns.
34-42	secondary theme in trumpet and repeated in oboe, English horn, and clarinet.
43-47	repeat measures 18-20.
48-58	extension to conclude first section of movement.
59-97	*Andantino commodo* section, third theme in trumpet, *motifs* from third theme, full theme introduced by oboe at measure 69-75, F-sharp minor tonality.
98-133	repeat of main theme, repeat of measures 90-96, much *stretto* with third theme and main theme, *codetta*-like ending to section.
134-140	recapitulation of main theme in Db major.
141-154	repeat of theme from measures 11-20.
155-162	modified antecedent phrase to main theme, in *allargando*.
163-177	violin, flute, and upper woodwind solos based on introduction (measures 1-10), and antecedent phrase of main theme.

Measure Number	
178-191	*coda* based on theme three with flute, English horn, and horn solos concluding movement.

Final Movement, *Allegro molto marcato*

1-6	introduction: rhythmic timpani solo with brass accompaniment.
7-54	main theme introduced by horn in five-four meter, many repeats of theme in violin, bassoon, clarinet; fully orchestrated repeat.
55-73	bridge to secondary theme based on extension in measure 19 and new thematic material, acts as false entry to secondary theme.
74-100	secondary theme in violin at *Piú tranquillo*, much *stretto* in oboe, bassoon, horn, and English horn; has *codetta* to close section.
101-112	repeat measures 1-6 (introduction).
113-125	transition based on syncopated rhythm in trumpet, horn, and trombone and fully scored strings.
126-139	repeat of main theme in *allegro non troppo* same as measures 7-10, with tremolo strings embellishing.
140-151	main theme repeated but modified, uses *stretto* transition to new thematic material.
152-159	new thematic material used as bridge to return to fully scored main theme.
160-180	fully scored main theme at *un poco maestoso*.
181-190	*sostenuto* repeat of secondary theme (measures 74-77), but modified; inversion also.
191-199	inversion and *stretto* of measures 25-30.
200-207	*codetta* to close section based on third theme.
208-232	*Tempo primo un poco sostenuto* clarinet, timpani solo, trumpet and trombone similar to introduction.
233-236	*Allargando* based on whole tone scale and modified rhythm of secondary theme.
237-253	*coda, A tempo maestoso* sustained ending at reduced dynamic level.

APPENDIX B
SYMPHONY NO. 2 IN A MAJOR (1928) OPUS 30:
SYNOPSIS BY MEASURE

First Movement, *Allegro maestoso*

Measure Number	
1-20	introduction: full brass and drums contain main theme in chromatic descending sustained values.
21-50	repeat of main theme with extension in oboe and flute, much dissonance and tension.
51-70	repeat of main theme in inversion and whole tone scale instead of chromatically.
71-85	secondary theme in strings, chromatic line ascending with *stretto*, canon style employed also.
86-101	horn solo, presents theme three, later accompanied by harp.
102-126	third theme in strings with repeats.
127-166	development based on *motif* of introduction with extension between the four sections of introduction material.
167-186	new material which acts as bridge to *coda* primarily in bassoon.
187-216	*coda* with violin solo closing movement.

Second Movement, *Andante sostenuto*

1-20	main theme in strings.
21-34	secondary theme in English horn and bassoon, with repeats.
35-41	extension of main theme with flute *obliggato*.
42-45	repeat of main theme in strings.
46-65	*Risoluto con moto* section, third theme in trumpets.

Measure Number	
66-90	repeat of main theme almost same as measures 1-20.
91-106	exposition of four voice fugue at *Più mosso*.
107-122	extension and quasi development of fugue.
123-141	*Andante maestoso*, main theme repeated in horns.
142-159	*coda* based on main theme to conclude movement.

Third Movement, *Vivace scherzando*

1-91	main theme introduced and repeated four times, many extensions, and quasi development sections of theme.
92-112	introduction of secondary theme and extension, section concluded at grand pause.
113	grand pause.
114-125	repeat of secondary theme and closes with grand pause.
126-227	repeat of secondary theme and development follows, small *codetta* at end of section.
228-308	"trio" section of *scherzando*; third theme introduced in upper woodwinds, numerous repeats with extensions and *obliggati*, concluded with a fully orchestrated repeat of third theme with horn *codetta* (measure 228), *Allegretto quasi pastorale*.
309-372	repeat of main theme, *vivace scherzando*, with transition to double bar.
373-382	repeat of *Allegretto quasi pastorale* theme ("trio").
383-399	violin and viola duet as *coda* material (transitional).
400-421	*A tempo* (*coda* proper), movement is connected to fourth movement, *attacca*.

Final Movement, *Lento, Largamente misterioso*

1-10	introduction: repeat of introduction from first movement, cyclical.
11-22	*Allegretto* section acts as interlude, timpani solo rhythm is dominant scoring.

Measure Number	
23-32	repeat of *Lento*, same as measures 1-10.
33-40	repeat of *Allegretto*, interlude material.
41-63	main theme introduced in *Maestoso* context.
64-77	secondary theme, repeat of measures 71-85 from movement one.
78-93	third theme repeated from measures 86-93 from first movement.
94-97	fourth theme repeated from third theme of first movement (measures 102-105, first movement).
98-117	repeat measures 106-111 from first movement.
118-123	repeat measures 120-126 from first movement.
124-134	syncopated new material in strings acts as extension to previous section.
135-138	bridge to *Maestoso* section.
139-146	recycled from *Maestoso* of second movement, see measure 123 of second movement.
147-166	*motifs* from main theme of first movement, quasi development section with *stretto* of *motifs* in horns, trumpets, trombones, and strings, flute solo as *obliggato* over first movement string theme.
167-172	repeat measures 167-175 from first movement; bassoon theme.
173-180	bridge material in violoncello and English horn ascending, chromatic line.
181-184	augmented main theme from first movement.
185-193	violoncello inversion at measures 173-176.
193-200	*motif* of introduction from first movement.
201-221	*coda*, modified from measures 201-216 from first movement; symphony concludes on A major chord.

APPENDIX C

SYMPHONY NO. 3 "LINCOLN" IN Bb MAJOR (1935) OPUS 35:
SYNOPSIS BY MEASURE

First Movement, *Lento serioso*, "The Candidate from Springfield"

Measure Number	
1-12	introduces Lincoln *motif* in trumpet, concludes with *fermata.*
13-71	main theme, *molto vivace*, numerous repeats in upper woodwinds, strings, and bassoons, measures 57-71 moduation to G minor based on main theme.
72-95	secondary theme in submediant, syncopated theme presented in clarinet, theme represents Douglas in program, transition to main theme.
96-141	recapitulation of theme main in Bb with repeats, and bridge to next section.
142-152	third theme, *Piú sostenuto*, based on augmentation of Lincoln *motif.*
153-155	interlude, *vivace molto*, main theme.
156-168	return to third theme *Piú sostenuto*, lyrical theme, much romanticism, modulation to G major using chromatic augmented French sixth-chord.
169-185	*codetta* based on *motif* of third theme, also functions as bridge to fugue, closes at double bar.
186-224	exposition of five voice fugue, based on Lincoln theme, tonal answer and no regular countersubject.
225-259	exposition of second fugue, based on secondary theme or Doublas theme, much contrapuntal writing after exposition with Lincoln *motif* incorporated.
260-268	*Maestoso*, *Tempo di marcia* trumpet line augments Lincoln *motif*, functions as bridge to recapiulation.
269-273	recapitulation of main theme in Bb major, only representative of recapitulation not full repeat.

Measure Number	
274-281	repeat of *Maestoso* (measures 260-268); however, this time in minor mode instead of major.
282-283	transition to lyrical theme.
284-294	*coda* based on main theme with *animato*, abrupt ending, however, with exciting *animato* section, movement concludes with *fermata*.

Second Movement, *Andante dolente*, "Massa Linkum"

1-17	main theme presented in English horn and harp in duet fashion, many repeats and minor mode changes.
18-33	oboe solo repeats previous duet, subsequently English horn repeats main theme.
34-46	impressionistic style, repeat of main theme in piccolo and bassoon duet section, concludes with double bar and *fermata*.
47	open measure.
48-96	introduction of secondary theme in violoncello based on Lincoln *motif*, key change to A minor, many repeats in solo capacity such as strings, oboe, and violin, fully orchestrated repeat of secondary theme with upper woodwinds providing countermelody with main theme.
97-109	fully orchestrated recapitulation of main theme in F minor repeat of main theme then repeat of English horn theme from measure 33.
110-115	*codetta* based on main theme to also bridge key change (without modulation) at double bar.
116-124	violin solo functions as transition to another repeat of main theme.
125-131	repeat of main theme in piccolo and bassoon duet with harp accompaniment in D minor.
132-153	*coda*, free material, much *stretto*, impressionistic writing similar to material in measure 34, movement concludes in major mode (D major).

Third movement, *Allegro non troppo*, "Old Abe's Yarns"

1-18	main *scherzo* theme based on Lincoln theme in G minor, repeat uses flat fifth for diminished quality.

Measure Number	
18-26	antecedent phrase of main theme in *stretto* and syncopated fashion.
27-34	repeat of main theme with *obliggato* in upper woodwinds.
35-45	repeat of main theme in minor.
46-57	*codetta* based on antecedent phrase of main theme, use of augmentation and syncopation, last measure also functions as a bridge to secondary theme.
58-61	introduction to secondary theme, open fifths dance-like quality.
62-87	secondary theme, dance-like rhythm and harmony, running eighth-notes with transition.
88-97	false entry as repeat of secondary theme.
98-125	true repeat of secondary theme, uses syncopation and acts as a bridge to recapitulation of main theme, section concludes with grand pause.
126-190	entire repeat of first section, measures 1-61 main theme section repeated.
191-192	open measure grand pause.
193-220	entire repeat of secondary theme section, measures 62-87 plus *hemiola* section in flutes, oboe, and clarinet concludes with grand pause.
221-225	bridge to *coda*, slow violoncello solo based on augmented secondary theme.
226-229	four measure tag based on main theme, movement concludes with *fermata* in sparce scoring.

Final Movement, *Lento serioso*, "1865"

1-7	introduction, same as introduction to first movement except up minor second, in two-two rather than four-four meter and quicker tempo.
8-19	transition to funeral march, timpani and low brass dominating, ends with grand pause.
21-24	introduction to funeral march in Bb minor, *Tempo di marcia Funebre*.
25-51	main theme in upper woodwinds, repeated many times, with transition to fully scored repeat of theme.

Measure Number	
52-63	fully scored repeat of main theme (funeral theme) with transition to secondary theme.
63-68	elision with previous section, introduction of secondary theme based on Lincoln theme recycled.
69-79	horn solo continues secondary theme but augmented, with violoncello and basses supporting.
80-97	transition to repeat of Lincoln theme based on main theme of this movement.
98-114	*pesante* section based on antecedent of main theme.
114-125	elision, *mosso*, section based on Lincoln *motif*.
126-133	*calando poco a poco* transition to Lincoln theme in violoncello.
134-165	repeat of five voice fugue from first movement, see measures 186-216 of first movement.
166-170	*Maestoso* same as measures 160-164 from first movement.
171-177	transition to oboe solo.
178-185	*tranquillo* oboe solo followed by high registered violin solo.
186-189	modulation to Bb major.
190-198	transition to Lincoln theme.
199-212	Lincoln theme presented in *stretto*, canon between many instruments.
213-217	extension with timpani solo.
218-237	*coda*: *pizzicato* and sustained chords with timpani rhythm, concludes movement and symphony.

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BIOGRAPHICAL SKETCH

David Neal Kapec, son of Andrew Joseph Kapec and Loraine Joyce Goode Kapec, of Stafford, Virginia, was born on September 15, 1954, in Heidelberg, Germany. He graduated from Fort Hunt High School in Alexandria, Virginia, in 1972, and performed in various ensembles under the direction of Frank Wickes. During this time he received private saxophone instruction in performance from Stephen Evans of the United States Marine Band and George Etheridge, Associate Professor of Music at the University of Maryland at College Park.

Under the advisement of Gene "Chief" Witherspoon (deceased), Music Department Chairman of Arkansas Tech University at Russellville, Mr. Kapec matriculated at the university in 1972. He studied with Dr. William Nichols and Dr. Richard Fletcher and earned a Bachelor of Arts degree in music education in May, 1976. During his tenure at Arkansas Tech he participated in ensembles which performed numerous world premieres of works by notable composers such as Francis MacBeth, William Schuman, and others.

During his graduate studies at the University of Florida at Gainesville he held a graduate teaching assistantship for three consecutive years and was invited back for a fourth year as Interim Saxophone Instructor. At the university he achieved the Master of Fine Arts (1978) in music with specializations in performance and music history and literature and subsequently earned the Doctor of Philosophy (1982) in

curriculum and instruction with a concentration in college teaching of music history and literature. While at the university he presented numerous lectures, performed as soloist on several occasions, and participated as both performer and conductor with various ensembles.

Mr. Kapec, his wife, Leslie Gayle, and daughter, Rayna Gayle, all reside in Gainesville.

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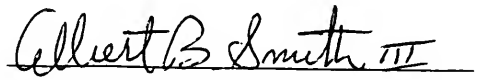

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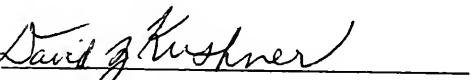

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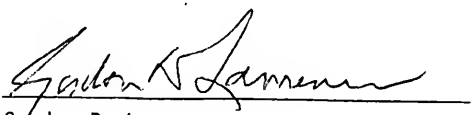

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This dissertation was submitted to the Graduate Faculty of the Division of Curriculum and Instruction in the College of Education and to the Graduate Council, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

December, 1982

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