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A TRANSCRIPTION AND ARRANGEMENT OF THE THIRD MOVEMENT

OF THE SYMPHONY #2 BY HOWARD HANSON
(TITLE)

BY

Glen D. Fair

PLAN B PAPER

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE MASTER OF SCIENCE IN EDUCATION
AND PREPARED IN COURSE

Music 455, Instrumentation

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY,
CHARLESTON, ILLINOIS

1963

YEAR

I HEREBY RECOMMEND THIS PLAN B PAPER BE ACCEPTED AS
FULFILLING THIS PART OF THE DEGREE, M.S. IN ED.

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DATE

ADVISER

May 2, 1963

DATE

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Preface

The repertory of the symphony orchestra dates back three hundred years while the symphonic band is a product of the Nineteenth century, and thus has a repertory dating back to 1860. There is a difference in the backgrounds and traditions of the band and orchestra. The orchestra maintained its sophistication in the concert hall while the band evolved from a military organization of a functional rather than artistic nature. The band often was heard by more people than was the orchestra and this also is true today.

The past few years has shown much progress in the field of composition for symphonic bands. Outstanding composers who have contributed to the concert band literature are; Clifton Williams, William Schuman, Vincent Persichetti, Frank Erickson, Ralph Vaugh Williams, John Cacavas, and Gustave Holstz.

In surveying materials written for concert band, the author decided that a transcription of a major work by a contemporary composer of stature would in part fulfill the interest needs of the musician. The instrumental number was to afford the musicians of the band a concept of tonal harmonies and their relationships to different sections of the band. It would be a definite contribution to the music literature of the band and thus be applicable daily in the teaching of music. The composition would offer the opportunity to display the versatility and flexibility of all the instruments utilizing the different ranges of the instruments with tonality, tempo, and rhythm.

It was decided that the third movement of the "Romantic" Symphony #2, by Howard Hanson would make a desirable transcription. The "Romantic" Symphony would meet the aims and goals as

proposed by the author, challenge the musicians of the concert band, and fill the interest needs of the instrumentalist for an awareness of contemporary music in its form, diversities of tonalities, tempos, key relationships, rhythms, and metric changes.

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Chapter I

Howard Hanson's achievement extends beyond his activities as a composer. It may safely be said that in the second quarter of the Twentieth century no individual in the United States did more for the cause of American music than he.

Hanson was born in Wahoo, Nebraska, of Swedish parents. His interest in music manifested itself at an early age. After local schools he attended the Institution of Musical Art in New York, and was graduated from Northwestern University at nineteen. He taught until 1921, then the American Academy in Rome offered its first competition in music. Hanson won the Prix de Rome and spent three years in the Italian capitol. During a visit home he went to Rochester to conduct his Nordic Symphony. There he came to the attention of George Eastman, the Kodak tycoon. Eastman realized that Hanson would be the obvious man to head the department of the newly founded Eastman School of Music.

As director of the school and teacher of composition, Hanson influenced a generation of young American Musicians. But this was not enough. A public had to be created for American music. In 1925 he inaugurated the American Composer's Orchestral Concerts, under the auspices of the Eastman School. These were supplemented by annual festivals of American music by Hanson conducting the Rochester Symphony Orchestra, at which time some of the most important works of the quarter century received their first performance.

In his own music Hanson is traditional and eclectic. He has cultivated the symphonic poem as perfected by Liszt and the "poematic" symphony as practiced by Franck, and Sibelius. Of his

five symphonies the most important are the First, the Nordic (1922), and the Second, the Romantic (1930). Hanson's symphonic poems include *Lus Aeterna* (1923) and *Pan and the Priest* (1926). His chief choral works are *The Lament for Beowulf* (1925), and his opera *Merry Mount* (1934). In addition to a varied list of orchestral and choral works, Hanson produced a substantial amount of chamber, piano, and organ music and songs.

"Hanson's music spoke persuasively to a generation of music lovers brought upon Franck, Brahms, and Sibelius, assuring them that Twentieth-century music had something to say that they could understand. This needed to be done in the nineteen twenties and thirties and Hanson filled the need. But his most important contribution to American music was his champion of our native composers at a time when they needed someone to plead their cause."¹

In 1935, Hanson was elected a member of the National Institute of Arts and Letters; in 1938, a fellow of the Royal Academy of Music in Sweden. Furthermore, he was president of the National Association of Schools of Music, president of the Music Teachers' National Association, president of the National Music Council, and has been active in various capacities for numerous music organizations. He holds honorary Doctor of Music degrees from Syracuse University, the University of Nebraska, and Northwestern University. He was awarded the Pulitzer Prize for his fourth Symphony (1944), the Ditson Award (1945), and the George Foster Peabody Award (1946), 545.

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

Chapter II

The "Romantic" Symphony #2 was originally composed for orchestra. The instrumentation is as follows:

Strings: First violin
Second violin
Viola
Cello
Bass Viol

Woodwind: Piccolo in C
First and second flutes
First and second oboes
English horn
First and second clarinets
First and second bassoons
Contra-bassoon and third bassoon

Brass: First, second, third and fourth French horns in F
First, second, and third trumpets in C
First, second, and third trombones
Bass trombone
Tuba

Percussion: Four tympani
Cymbals (suspended, crash)
Snare drum
Bass drum

Harp

The composition was transcribed for the concert band to include the following instruments:

Woodwinds: First and second flutes
Piccolo in C
First and second oboes
English horn
First, second and third B-flat clarinets
E-flat alto clarinet
B-flat bass clarinet
Contra-bass clarinet
First, second, and third bassoons
First, second, E-flat alto saxophones
B-flat tenor saxophone

Brass: First, second, third, and fourth French horns in F
First, second, and third cornets
First, and second trumpets
Baritone horn
First, second, and third trombones
Bass trombone
Tuba

Percussion: Three tympani
Bass drum
Snare drum
Crash cymbals
Suspending cymbals

There are many factors to be considered when instrumenting for the concert band. Theory, harmony, and the notation of music are the tools of the art. Familiarization and understanding of the different types of forms used in orchestration plus key signatures, clefs, scales, chord construction and inversions are some of the basic fundamentals acquired before attempting to orchestrate or transcribe an instrumental work.

The ability to recognize instrumental timbre is important. The tonal qualities of all the instruments in their different registers should be recognized and distinguished, whether heard singly or in combination.

It is necessary for the orchestrator to hear the tone of an instrument in combination with different instruments for the timbre and quality which will blend most effectively.

In charting the registers, limitations, and possibilities of the individual instruments which comprise the band, the term "concert" and "transposing"; therefore these terms must be clearly understood. Reference to the instrumentation list shown on page three shows some of the instruments designated as "B-flat", "E-flat", and "F", while others are not so stated. A flute plays "C" on his instrument and it sounds "C" in the same register as the piano. A "C" piccolo sounds "C" on his instrument and it sounds "C" on the piano an octave higher, but it must be noted that it is the same key relationship. When the D^b piccolo plays "C" on

his instrument it sounds D^b a semitone higher, making it a "transposing" instrument. Because it sounds a semitone higher when played it must be notated a semitone lower. A general rule to remember about bass clef instruments is that they are non-transposing.

Chapter III

"Hanson's aim in the Romantic Symphony was to create a work. 'Young in spirit, romantic in temperament, and simple and direct in expression.' The composition, in three movements, opens with a motto theme of Franckian vintage that recurs in various guises. The music abounds in sweet violin tone in high register, proclamatory trumpets and horns, and shattering climaxes. In an age opposed to sentiment and rhetoric, this symphony is unashamedly sentimental and rhetoric."¹

In transcribing the "Romantic" symphony, it was the authors intent to reproduce, as near as possible, the same sound as was originally scored for orchestra. It seemed satisfactory that the transcription be scored in the same key, with the melodic line and harmonic accompaniment in the same range.

However, to reproduce harmonious sounds of resonance and euphony, it was necessary to double instruments in some phrases. Because of the endurance required of the French horns and trumpets, the horns were doubled with the trombones and baritone horn while the cornet section of the band was divided into first, second, and third cornets, and first and second trumpets. For the most part, the first B^b clarinets and saxophones transposed the strings' notation. The cello solo a² in the molto meno mosso through letter "D" is in the range of the baritone horn and tenor saxophone. The violin divisi solo duet at letter "P" was given to first and second clarinet.

The transcription was played by the Eastern Illinois University Concert Band in rehearsal and found to be satisfactory.

¹Machlis, op. cit., p. 546.

This endeavor into the field of arranging has provided the author with a further awareness of music technicalities not provided by performance or listening experience. The personal experience and knowledge gained is not an end in itself, but is a means to an end for further study and analysis.

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