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A VIEW OF VINCENT PERSICHETTI'S SYMPHONY NO. 6 FOR BAND, OP. 69 (1956) AND MIDCENTURY MODERN DESIGN

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A VIEW OF VINCENT PERSICHETTI'S
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SCHOOL OF MUSIC

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Abstract

The works of American composer Vincent Persichetti (1915—1987) reflect postwar American culture. His music, especially Symphony No. 6, offers a musical realization of midcentury Modern architectural and design features.

The product of an ever-growing demand for original works for the wind band medium, Symphony No. 6 was born out of the greater landscape of postwar America. By considering the metropolitan cityscape in which Persichetti was immersed, it is possible to approach Symphony No. 6 with a fresh view. The architecture and colors of the music can be interpreted as a manifestation of the urban modernity by which he was surrounded.

Through providing a basis for understanding midcentury cultural mores, the music of American Modernism and midcentury architecture and design this document will provide a framework for Persichetti's Symphony as an aural example of midcentury Modernism.

The outcome of such a framework facilitates a fresh interpretation of the sixty-year-old symphonic work, thus creating opportunities for wind band conductors, performers, audience members or connoisseurs of art and design to form relationships between art and music. This interconnectivity of the visual and aural arts bridges interdisciplinary gaps and builds appreciation for multidisciplinary approaches to artistic endeavors.

Chapter One: Introduction

Historical Perspective: Symphony No. 6, Op. 69

> Musical ideas immediately call to mind more expansive vistas.[1]

The above observation by musicologist Holly Watkins references an important association between "how music both shapes and is shaped by local environments."[2] To illustrate this concept, Watkins recounts an 1840 review of Schubert's Symphony in C, rediscovered by Robert Schumann during a visit to Vienna. Schumann writes:

> On hearing Schubert's symphony and its bright, flowery, romantic life, the city crystallizes before me, and I realize why such works could be born in these very surroundings.[3]

Schumann's review ascertains that an understanding of the environment in which a particular piece of music is created—namely its sights and sounds—"enhances musical understanding. The understanding that results is, in a word, ecological."[4] The music of American composer Vincent Persichetti (1915—1987) offers an example of this musical ecology. Specifically, his Symphony No. 6 for Band, Op. 69 (1956) can be viewed as a sonic realization of midcentury Modernism in the United States. The product of an ever-growing demand for original works for the wind band medium, Symphony No. 6 was born out of the greater landscape of postwar America, with its flourishing economy and voracious appetite for all things cosmopolitan.

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[1] Holly Watkins, "Musical Ecologies of Place and Placelessness," in *Journal of the American*
[2] *Ibid.,* p. 404.
[3] Robert Schumann, ed. Wolff, *On Music and Musicians* (New York: Pantheon Books, Inc,, 1947), pp. 109-110.
[4] Watkins, "Musical Ecologies", p. 404.

If, as Watkins suggests, "place nurtures music and music nurtures place," then Vincent Persichetti's environment and body of work can be considered evidence.[5] Persichetti spent his life and career in Philadelphia and New York City.[6] The built environment around which he composed, performed, taught, published and edited music consisted of such important Modernist architecture as Philadelphia's Saving Fund Society's (PSFS) Building. Erected in 1948, it is far from the first example of Modern architecture in Philadelphia. However, with its clean, white facade, innovative T-shaped tower allowing for ample sunlight, and looming radio towers, it was a clear departure from the ornate art deco structures of the previous decades. The PSFS Building was designed in the International Style, and is known as America's first Modern skyscraper (Figure 1.1).

Image 1.1, Philadelphia Savings Fund Society's (PSFS) Building,
William Edmond Lescaze and George Howe, *PSFS Building,* 1932, Philadelphia, PA.
Photographer: Wayne Andrews, Architecture (Esto).
Image provided by Wayne Andrews Archive (Esto).

[5] Watkins, "Musical Ecologies," p. 408.
[6] Walter Simmons, *The Music of William Schuman, Vincent Persicehtti, and Peter Mennin: Voices of Stone and Steel* (Lanham, MD: Scarecrow Press, 2011), pp. 174-178.

Persichetti demonstrated an awareness of Philadelphia's built environment in a 1981 interview with Rudy Shackelford, in which he detailed the story of meeting his first music teacher:

> My family moved to South Broad Street when I was nearly five, and I soon discovered that Gilbert Raynolds Combs, president of Combs Conservatory lived only six houses away. These were brownstone rowhouses, and Mr. Combs would sit on the front stoop, contemplating the passing traffic, and as a small neighbor boy I could stop and talk with him.[7]

This reference to his neighborhood's rowhouses reveals Persichetti's keen mindfulness of his surroundings. If Persichetti took note of the architecture and design of the buildings of his childhood, it is likely that he made similar observations as an adult, whether in Philadelphia, New York, or any number of other cities his work may have taken him.

In 1947, at the invitation of William Schuman, Persichetti joined the faculty of the Juilliard School of Music. New York City offered him no shortage of Modern art or architecture. For example, the Museum of Modern Art (MoMA) opened its doors in 1929. The premise upon which it operated was to "equate painting and sculpture with architecture and design."[8] Two years later, in 1931, the museum unveiled a new exhibition titled "Recent European Architecture." It featured the work of such prominent architects as Ludwig Mies van der Rohe (German-American, 1886-1969) and Le Corbusier (Swiss-French, 1887-1965). In the following decades, exhibits at the MoMA would showcase the continuum of Modernist developments in architecture and design. It is reasonable to conclude that Persichetti would have had an awareness of, or

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[7] Vincent Persichetti and Rudy Shackelford, "Conversation with Vincent Persichetti," *Perspectives of New Music* (Vol. 20, No. 1/2, Autumn 1981—Summer 1982) p. 105.
[8] Paul Johnson, *Design 1935-1965: What Modern Was* (New York, Larry N. Abrams, Inc, 1991) p. 23.

possibly have visited, such exhibits. In an interview late in his life, he voiced a passion for the visual arts that stretched back to his formative years. He recounted:

> In addition to conservatories [Philadelphia] had an art academy that allowed me to enroll while going to public school, until I could graduate from both. I worked with paints, clay, and wood, and have been sculpting ever since, probably because this is the only way I can caress sculpture. I've tried to embrace pieces in museums—without success. However, the Philadelphia Art Alliance, founded in the year of my birth, let me touch their sculpture[s], and I enjoyed the company of artists in other mediums.[9]

Persichetti's valuation of the collaboration with artists in other mediums coincides with statements made by architect Bernard Lemann in 1955, just one year before the composition of Symphony No. 6. The article, titled "The Harmony of a City" appeared in the *Juilliard Review*. In his research, Lemann highlights relationships between architecture and music from antiquity to the mid-twentieth century. He states:

> But fellowship among the arts—if it is to enlarge experience and sharpen perceptivity—cannot be controlled through the narrow channels of academic categories ("harmony," "rhythm") or the accidents of terminology ("tone," volume," "color"). The subject of audio-visual relationships suggests various experimental approaches in the actual commingling of the arts.[10]

Coincidentally, Lemann's commentary was printed in the same edition of the *Juilliard Review* as an in-depth analysis of Persichetti's own music and career by one of his former students, Robert Evett. It is likely that Persichetti read and considered Lemann's postulations regarding the association of architecture and music.

Significant Modern New York City landmarks from the mid-twentieth century, such as the Guggenheim Museum and the entire Lincoln Center Plaza (home to Alice Tully Hall, Avery Fisher Hall, the Metropolitan Opera House, and the new Juilliard School location) were constructed throughout the 1950s and '60s and coincided with

[9] Persichetti and Shackelford, "Conversation," p. 107.
[10] Bernard Lemann, "The Harmony of a City," *The Juilliard Review* (Vol. 2, No. 2, Spring 1955), p. 3-15.

Persichetti's tenure at Juilliard. His forty-year teaching career at the conservatory would have put him on the front lines of these building initiatives.

By considering the metropolitan cityscape in which Persichetti was immersed, it is possible to approach Symphony No. 6 with a fresh view. The architecture and colors of the music can be interpreted as a manifestation of the urban modernity by which he was surrounded.

Another model of musical ecology operating within optimal conditions can be found in the circumstances that facilitated the genesis of Symphony No. 6. The work was a commission by Washington University in St. Louis, Missouri. Following the passing of a $110,000,000 Civic Improvement Bond in 1955, St. Louis became a hub for postwar Modernist architectural and artistic innovation.[11] This particular period of rapid development became known as the "Gateway Years."[12] Many internationally acclaimed architects and artists saw the installation of their works around the metropolis. Among these was architect and designer Eero Saarinen's iconic *Gateway Arch*, designed in 1947 and installed in 1963 (Figure 1.2). In what can be deemed an outcrop of this period of fervent artistic productivity for the city, and as a result of the success of his band music, the music faculty at Washington University took interest in engaging Vincent Persichetti as a composer and guest lecturer. Resulting works of these collaborations are his Symphony No. 6 for Band, Op. 69 (1956), Symphony No. 7 for Orchestra, Op. 80 (1958) and Sonata for Organ, Op. 86 *(*1961).[13] These three works augment the already rich cultural patrimony of postwar St. Louis and are part of the city's artistic legacy that reached well into the 1980s.

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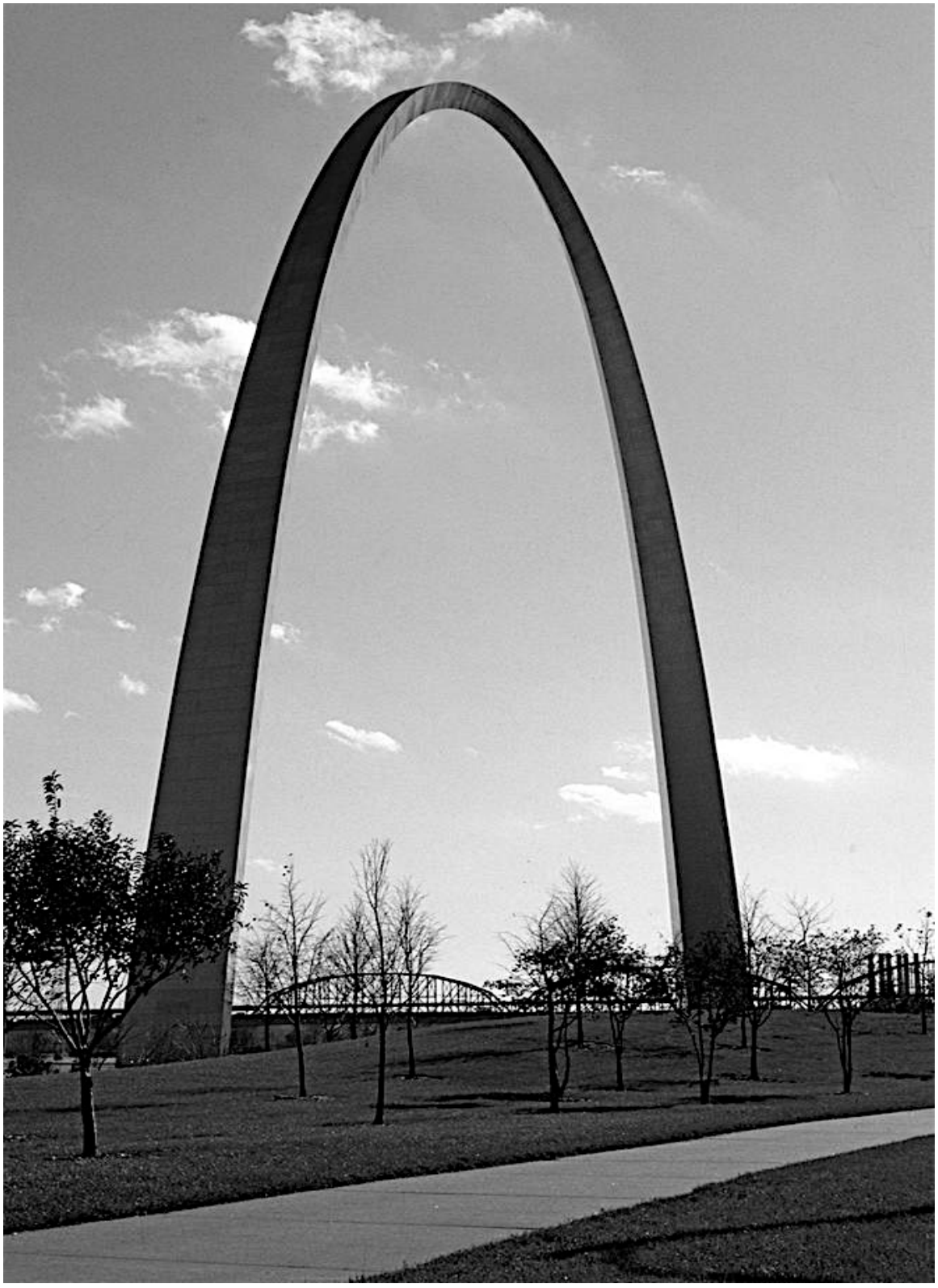
[11] Peter Meijer, " Thematic Survey of Modern Movement Non-Residential Architecture, 1945-1975, in St. Louis City" (City of St. Louis Cultural Resources Office, St. Louis, MO., 2013) p. 29
[12] *Ibid.*
[13] Simmons, *Voices of Stone and Steel,* pp. 248-249.



Example 1.2, Gateway Arch
Eero Saarinen, *Gateway Arch*, 1947-63, St. Louis, MO.
Contemporary Architecture, Urban Design and Public Art, ART on FILE Collection, accessed 3.23.17.
http://www.artstor.org

Symphony No. 6 for Band was enthusiastically received upon its premiere by Clark Mitze and the Washington University band at the Music Educators National Conference (M.E.N.C.)—now the National Association for Music Education (NAfME)—convention in St. Louis in 1956.[14] It was subsequently accepted into the wind band repertoire as a meritorious work and has since become a frequently programmed piece of band literature.

Richard Franko Goldman notes that the symphonic repertoire for the wind band that emerged in the 1950s, as did Symphony No. 6, defines a new wave of band sound indicative of the changing trends in the greater culture.[15] The Symphony exemplifies Persichetti's distinctive voice among twentieth-century American composers. His writing epitomizes midcentury Modern American ideals and aesthetics through the optimism of postwar America. The cultural, historical and musical climate in which he composed the Symphony is reflected in a myriad of stylistic elements found throughout the work's four movements. From the vantage point of the 2010s and from sixty years since the composition's completion, one can begin to see a clear relationship between the Symphony and trends of midcentury Modern architecture and design.

[14] Simmons, *Voices of Stone and Steel,* pp. 248-249.
[15] Richard Franko Goldman, *The Wind Band, Its Literature and Technique.* (Boston, MA: Allyn and Bacon, 1961) p. 239.

Historical Perspective: Music and American Modernism

Understanding Modernism in American music provides further context for understanding Persichetti's place in musical history, as well as understanding Symphony No. 6. Rhetoric on this topic often follows a predictable course. The renunciation of Eurocentric practices by many American composers serves as a starting point. It is followed by the celebration of Charles Ives' experimentalism, Nationalism and Transcendentalism.

Further discourse regarding compositional innovation in the United States leads to mention of composers such as Henry Cowell, Harry Partch and, later, John Cage. Their incorporation of such techniques as tones clusters, "string piano", prepared piano, just intonation, newly invented instruments and indeterminancy was unprecedented. George Gershwin is credited for his integration of jazz into art music.

There is inevitable discussion of Roy Harris, Aaron Copland and the like for their roles as National Populists. Their pursuit of the establishment of a quintessentially American symphonic repertoire resulted in a body of work reliant upon vernacular elements.

Contrarily, composers such as Wallingford Riegger, Roger Sessions, Walter Piston and Elliot Carter are mentioned for their efforts to establish an American school of music that stood independently of any vernacular qualities. In the book *The Music of William Schuman, Vincent Persichetti, and Peter Menin; Voices of Stone and Steel*, author Walter Simmons explains that Sessions, Piston and their cohorts achieved this through the embrace of

> other innovative approaches to musical composition that arose as alternatives to traditional tonality and flourished in the United States during the middle decades of the twentieth century.[16]

Discussion of the emergence of a uniquely American musical repertoire then turns to Samuel Barber, Howard Hanson, Vittorio Giannini, and Paul Creston who succeeded in embracing tonality while simultaneously merging twentieth century harmonic techniques for a distinctly modern effect. The music of these composers gave rise to Neo-Romanticism.

Some American composers adopted Serialism, thus contributing an American flavor to the "rich variety of sounds and styles that emerged from this compositional approach."[17] The musical works of Carl Ruggles, Milton Babbitt, Charles Wuorinen and Elliot Carter established a tradition of experimentalism in Serialism that continues to evolve, even today.

It is at the intersection of all of these uniquely American compositional styles where Vincent Persichetti made his name as a preeminent American composer. The music critic Robert Evett, who studied composition with Persichetti at the Juilliard School, emphasized his teachers' eclectic style in the Spring 1955 *Juilliard Review*:

> Persichetti enjoys the unique distinction of never having belonged to the Right, or Left, or for that matter, the Middle of the Road…He has deliberately exchanged the advantages of a single system for the challenges imposed by the critical acceptance of several systems. In having done this, he is one of the composers who, so far, has challenged the parochial narrowness of the major segments of contemporary musical thought. Persichetti's contribution to it is his unselfconsciousness about it.[18]

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[16] Simmons, *Voices of Stone and Steel,* p. 2.
[17] Erin Sullivan, "Joseph N. Straus, *Twelve-Tone Music in America,"* in *voiceXchange* V. 4, No. 1 (2010), p. 47.
[18] Robert Evett, "The Music of Vincent Persichetti," in *The Juilliard Review* V. II, No. 2 (Spring, 1955), 15-30.

The "unselfconsciousness" to which Evett refers suggests that Persichetti was an "amalgamator" of styles.[19] His practice of adapting diverse technical devices to serve his musical vision enlivens his works with a distinct genuine quality. His compositions simultaneously honor musical traditions of the past, present and future.

Evett explains that, "Persichetti believes that such devices as the five-one cadence and the note-row are compatible."[20] He later says, "All this means, of course, is that Persichetti is more interested in being himself than in being a symbol."[21]

Further consideration of the concept of "unselfconsciousness" in Persichetti's compositional practice illuminates an interesting parallel in the philosophies of design mogul, Charles Eames. As early as 1948, Eames professed to seek an "unselfconscious architecture."[22] It is difficult to imagine the design history of America without factoring in Eames and his creative partner and wife, Ray. The team strove to "transform their image of the building as a specific and observable object to one that was a more neutral container of space." The results of their unselfconscious endeavors were innovations in design and architecture that enabled people to interact with design in ways never before thought possible. Their work was democratic for being accessible, enduring, aesthetic and useful. The same can be said of much of the music of Vincent Persichetti, expressly his Symphony No. 6. This work and others were attainable for schools bands and accomplished performers alike.

Musicologist Walter Simmons uncovers another angle for the understanding of Persichetti's place in American music history. He makes the argument that Persichetti be classified as a "Modern Traditionalist." Other composers who fall into this category

[19] Evett, "The Music of Vincent Persichetti," p. 18.
[20] *Ibid.,* p. 16.
[21] *Ibid.*, p. 25.
[22] Robert Judson Clark and others, *Design in America: The Cranbrook Vision, 1925-1950* (New York: Harry N. Abrams, 1983), p. 74.

are Persichetti's contemporaries at the Juilliard Conservatory, William Schuman and Peter Mennin. Simmons posits:

> The Modern Traditionalists were not as concerned as the National Populists with creating an identifiably American "sound". But they were more conscious of contributing to the development of a native symphonic repertoire than were the Neo-Romantics, whose roots in the languages of European composers and whose expression focused on more subjective feelings resulted in less of a concern with creating a collective American identity. During the 1930s and 1940s, when these issues were frequent subjects of public discussion, numerous attempts were made to identify specifically American expressive traits. Optimism, adventurousness, individualism, exuberance, brash vitality, emotional directness and innocence, syncopated or other irregular rhythmic patterns, and emphasis on winds and percussion relative to strings are just a few of the temperamental and musical traits held to be "typically American." Many of the Modern Traditionalists—consciously or unconsciously—cultivated these in their work.[23]

Among the compositional practices that characterize music of the Modern Traditionalists are frequent doubling of voices, heavy use of the brass section, and an attempt to "update classical forms and procedures."[24] Modern Traditionalism can be further defined through Persichetti's economic use of motivic material, extreme care for instrumental coloration, and expressive fluidity. It is typical for Persichetti to generate material based upon textural and orchestration elements as opposed to melodic elements.

Many of these features are observable in the early works of Persichetti's oeuvre, such as his very first opus, Serenade No. 1 for Ten Wind Instruments. This collection of five movements, purportedly written when Persichetti was just fourteen years of age, demonstrates a refined maturity and originality in musical expression for one so young. Still, the musical synthesis that took place leading to the composition of Symphony No. 6 and throughout the remainder of his career served to crystallize the personality and style that is now so identifiably and singularly "Persichettian."

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[23] Simmons, *Voices of Stone and Steel,* p. 9.
[24] *Ibid.,* p. 10.

It follows to suggest that this singularity stems from the musical ecology in which Symphony No. 6 was created. The need for quality works for the emerging wind band and the unspoken desires of midcentury American audiences to hear contemporary music as an echo of their human condition—weary from war but possessing a dogged perseverance, sanguinity and resolve to rebuild a nation—were not lost on Persichetti. Whether or not by design, it is evident that his works imitate the attitudes of midcentury American culture. It is equally clear that they offer a musical realization of midcentury Modernism. Lastly, there is mounting evidence to support the claim that Persichetti's music, especially Symphony No. 6*,* exhibits many of the same qualities as midcentury Modern architecture and design.

Historical Perspective: Midcentury Modern Design

In his 1934 work, *ABC of Reading,* American poet-musician Ezra Pound captures the spirit of Modernist America through the statement, "We live in an age of science and abundance."[25] The years following World War II were marked by Americans' unprecedented pursuit of property, intellect and status. The bourgeoning "consumer culture" facilitated the rise of the middle class. The public demonstrated a hunger for sophistication and a renewed interest in promoting the arts. According to art historian, Paul Johnson, "The United States emerged from the war as a world leader, both politically and artistically."[26] Given its newfound status, America's robust postwar economy fueled artistic creativity that was reflected in midcentury Modern architecture. Johnson continues, saying:

[25] Ezra Pound, *The ABC of Reading*, (London: Cox and Wyman, Ltd., 1934) p. 17.
[26] Paul Johnson, *Design 1935-1965: What Modern Was* (New York, Larry N. Abrams, Inc, 1991) p. 151.

> In the world of design, émigré artists and the young generation led by [Ray and Charles] Eames had worked through the war, creating a relatively seamless transition between prewar and postwar productivity…The principles promulgated by the leaders of design some twenty years earlier—acknowledgment of technology, mass production, reductivism of elements, absence of applied ornament—were still being enunciated, perhaps with even greater force.[27]

In Symphony No. 6 for Band*,* Persichetti's compositional technique is strikingly similar to design concepts from the same era. The convergence of clean lines, bold application of shapes, organic unity and sparse ornamentation are four midcentury design elements that the coming chapters will explore in relation to the Symphony. Further examples are found in the weaving of bitonality with distinctive timbral effects and the use of traditional forms and styles. Like many of the postwar Modernist structures constructed during this time, Symphony No. 6 was not only fresh and innovative; it simultaneously reflected the past and the future.

[27] Johnson, *What Modern Was,* p. 151.

Need for the Study

Six decades after the composition of Symphony No. 6, the wind band community has no shortage of analyses of the work. However, an evaluation of the piece in light of cross-disciplinary innovations of midcentury America has yet to be undertaken. One can gain insight into the factors influencing specific works of art with the understanding that artists from all disciplines are impacted by their natural and built environments, which in turn influences artistic expression. The consideration of the musical ecologies of midcentury America necessitates a fresh perspective of Persichetti's Symphony No. 6, which may enlighten a conductors' interpretation of the work.

The generation and perpetuation of discussion regarding works of art in any culture has inherent value insofar as it preserves the significance of art—whether visual or performing—within society. The benefit of evaluating Persichetti's Symphony No. 6 as a reflection of midcentury Modern design promulgates an awareness of Persichetti, his music and the Symphony.

Recent scholarship has drawn attention to the oversight of the performance of music of American Modernism from the mid-twentieth century.[28] In the world of visual art, for example, the paintings of Jackson Pollack and Roy Lichtenstein, the design work of Ray and Charles Eames and the architecture of Frank Lloyd Wright and Edward Durell Stone are highly celebrated. Some of the music that emerged during midcentury has become ingrained in American culture. For instance, the works of Leonard Bernstein are widely acclaimed and often performed, as is the theater music of Oscar Hammerstein. Experimental compositions by John Cage and Morton Feldman

[28] Simmons, *Voices of Stone and Steel,* p. 6.

remain in the canon. Bebop and Rhythm and Blues are considered "America's music." Yet much of the symphonic music of the same era has largely fallen to the wayside.[29] Highlighting this absence of attention, the 2016 Aspen Music Festival dedicated an entire concert series to works by the American Modernists Peter Mennin, Walter Piston, William Schuman and Roger Sessions—all contemporaries and colleagues of Persichetti. In an interview with Terry Teachout of the *Wallstreet Journal,* Aspen Music Festival's Creative Director and composer Alan Fletcher stated, "While we all rightly love 20th-century music from abroad, from Stravinsky to Ravel, for some reason, we're in danger of ignoring so much of our own great music, which is to say our own cultural DNA."[30] There is a great need to perform and study works by American composers from this era. Persichetti is a quintessentially midcentury American composer whose stature and musical output are prolific. Music critic Mark Lehman offers a perceptive review of the Lydian String Quartet's 2006 recording of Persichetti's four string quartets. In it, he says the quartets are

> "Mid-Century Modern American Eclectic Expressionist" in style, somewhere between the smoother and more sonorous quartets of William Schuman and the more jagged and hyper-intense quartets of Leon Kirchner….however spontaneous-seeming the music, there's always a strong sense of purpose and direction.[31]

Persichetti has made copious contributions to the literature of many mediums and genres. His works for band are only now benefitting from an expanded historical view of the 20th century as a whole. There is cause to analyze his music in light of the architectural and design innovations of the same period. Doing so establishes a relationship between Persichetti's oeuvre and midcentury Modernism—a movement

[29] Theodore Presser Company [Web site], "Aspen Music Festival Features American Midcentury Modernists" (30 August 2016), Site address: www.presser.com/midcentury-modernists/
[30] Terry Teachout, "The Forgotten Moderns: Why aren't America's composers as well known as its artists?" in *The Wallstreet Journal* (13 July 2016).
[31] Simmons, *Voices of Stone and Steel,* p. 292.

pivotal to the cultural innovations of the latter half of the century, as well as to the overall development of American art music.

The supposition of a relationship between music and architecture is not a new idea. In fact, within the wind band repertoire, William Schuman's 1950 *George Washington Bridge* offers an example of a musical impression of an architectural structure. Yet, the exploration of the direct impact of each upon the other is relatively unexplored.

Research team Young, Bancroft and Sanderson explain:

> Numerous philosophers, musicians and architects (including von Schelling, Goethe, Zuckerkandl, Scruton, Corbusier and Antoiniades) have addressed their perceptions of the correlations between music and architecture. The assertion of this correlation is usually quite broadly based, however, as exampled by Goethe's widely known characterization: [architecture is] frozen music. This phrase suggests relationship without influence, likeness without connection. Our interest is in the influence and connection that the one can have upon the other.[32]

In a quote referenced previously in this chapter, architect Bernard Lemann summarizes the relationship nicely:

> But fellowship among the arts—if it is to enlarge experience and sharpen perceptivity—cannot be controlled through the narrow channels of academic categories ("harmony" and "rhythm") or the accidents of terminology ("tone", "volume", "color"). The subject of audio-visual relationships suggests various experimental approaches in the actual commingling of the arts and numerous intriguing topics for speculation. Most of these ideas remain to be pursued further.[33]

While many scholars have noted the similarities between music and architecture, few studies or projects draw direct comparisons between specific pieces of music and structural or design elements. The Philips Pavilion, erected for the 1958 World's Fair in Brussels, reveals this synthesis of art and music. Architects Le Corbusier (1887- 1965), Iannis Xenakis (architect-composer, 1922-2001) and composer Edgar Varése (1883-

[32] Gregory Young and others, "Musi-tecture: Seeking Useful Correlations Between Music and Architecture," in *Leonardo Music Journal* (Vol. 3, 1993), pp. 39-43.
[33] Bernard Lemann, "The Harmony of a City," pp. 3-15.

1965) collaborated to create "a gestalt through an experiential encounter where body meets sound and space."[34] Inspired by the graphic notation of Xenakis' *Metastasis* (1955)—an experimental composition for 61 musicians—the pavilion became the first structure to combine architecture, music, film and light in one experience. Varése's *Poém Électronique* was composed for integration into the design. Such collaborative endeavors have great implications for further informing artistry in the fields of music and design.

Architecture and design are governed by rhythm, balance, scale, and theme and variations in the same respect as music (see Figures 1.3 and 1.4). In an oft-quoted observation from 1877, aesthete Walter Pater observed that, "all art constantly aspires toward the condition of music."[35] Where the art of architecture is concerned, the relationship to music is especially cogent: "We can begin to compare them at all only because they are founded on the same rock—the rock of Form."[36]

Figure 1.3 (left), Rhythm in Architecture through fenestration (arrangement of windows).
Louis Sullivan, *Wainwright Building*, 1890-91, St. Louis, MO.
Photographer: Smith, G.E. Kidder; SAHARA Collection, Massachusetts Institute of Technology
©Rotch Visual Collections; Kidder Smith Collection.

Figure 1.4 (right) Balance in Architecture through symmetry and asymmetry.
Fariborz Sahba, *Lotus Temple*, 1986, New Delhi, India.
Photographer: Travis Wise. Available from Flikr Commons, accessed 3.22.17. Used by permission.

[34] Oscar Lopez, Arch Daily [Web site], "Expo '58 + Philips Pavilion and Iannis Xenakis" (25 August 2011), http://www.archdaily.com/157658/ad-classics-expo-58-philips-pavilion-le-corbusier-and-iannis-xenakis
[35] Walter Pater, *The Renaissance: Studies in Art and Poetry* (New York: Boni and Liveright, Inc., 1919), p. 114.
[36] L.N. Higgins, "Music and Architecture," *The Musical Times* (Vol. 66, No. 988, June 1, 1925), pp. 509-510.

Purpose of the Study

This document serves to highlight the relationship between Persichetti's Symphony No. 6 for Band and midcentury Modern design innovations, such as emphasizing clean lines and open spaces, and reducing ornamentation. In doing so, it is the author's intent to offer a fresh perspective for the interpretation of the Symphony. This will be achieved through the analysis of certain rhythmic, melodic, textural and orchestrational elements that directly apply to architectural features frequently used in the midcentury Modern aesthetic.

An illustration of such an analysis can be found in the hyperbolic paraboloid (Figure 1.5)—a design feature that gained widespread recognition in postwar America. Due to its aesthetic appeal, adaptability, and practicality, hyperbolic paraboloids "were used to construct everything from churches to warehouses to residences and gas stations."[37] The hyperbolic paraboloid is "generated through the simple rotation of straight lines" and can "easily be built from a variety of linear materials."[38]

Figure 1.5, Hyperbolic Paraboloid Roofline
Michael Donald Laird,
George Watson's Boys College, 1964,
Edinburgh, Scotland
Architectural Press Archive, RIBA Collections

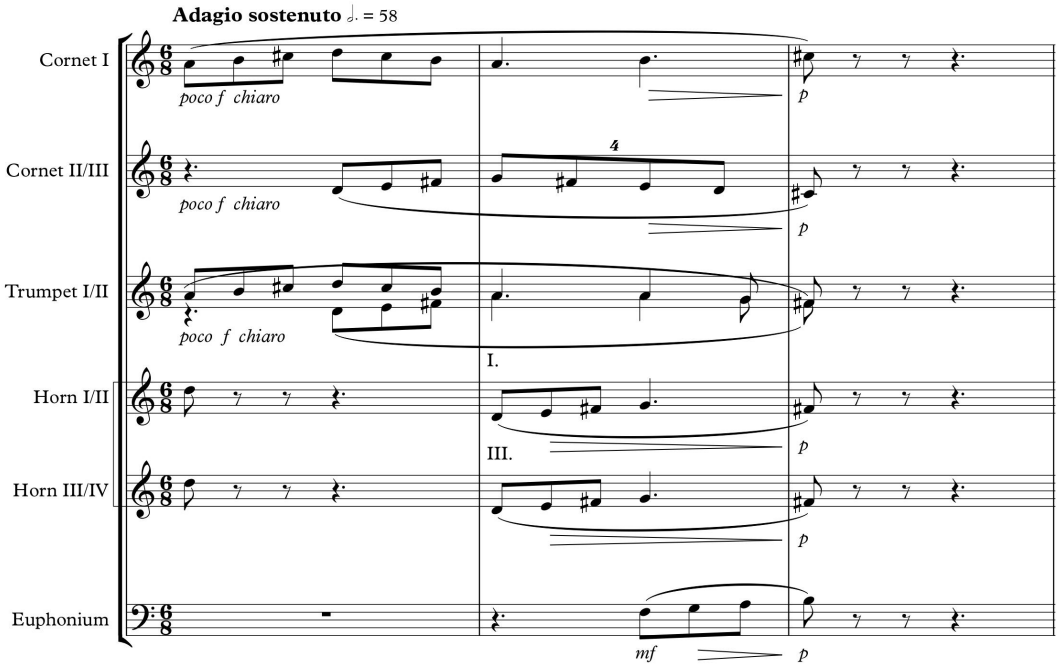
[37] Tyler S. Sprague, ""Beauty, Versatility, Practicality: the Rise of the Hyperbolic Paraboloid in Post-War America (1950-1962)" in *Construction History* (Vol. 28, No. 1, 2013), pp. 165-184.
[38] *Ibid.,* p. 165.

A definition of the hyperbolic paraboloid is offered in the following description:

Hyperbolic paraboloids are doubly curved surfaces that can be produced through the simple translation and rotation of straight lines. They are commonly defined in two distinct ways: first, by the warping or twisting of a 2-D plane; alternatively, they can be formed by the translation of a parabolic arc along a second hyperbolic arc of opposite curvature.[39]

Application of this design principal (the hyperbolic paraboloid) to Persichetti's Symphony No. 6 uncovers several passages in which the same precepts may apply. If one views the melodic and counter-melodic lines as the "flat surfaces" being manipulated, patterns emerge that resemble the hyperbolic paraboloid. For example, in the third movement (Musical Figure 1.1), one can see and hear the weaving in and out of the brass voices. The oblique motion creates inverted arcs akin to the hyperbolic paraboloid. These are evident both by looking at the shape of the notated pitches and by hearing the line realized in performance.

Musical Figure 1.1, Example of Hyperbolic Paraboloid
Persichetti, *Symphony No. 6,* Movement III, m. 76-78



[39] *Ibid.,* p. 166.

Midcentury Modern architecture displays a proclivity towards line-driven, rhythmic structures. The Capitol Records Tower in Los Angeles was designed in 1956 by Welton Becket and Associates (Figure 1.6). From its uniquely rounded configuration, to its heavily measured, stacked-disk exterior topped by a ninety-foot aluminum spire, the edifice serves as a beacon for midcentury Modern corporate office planning, and exemplifies a reliance on rhythmic direction. Persichetti's Symphony No. 6 makes use of similar line-driven passages that are marked by rhythmic regularity. The document herein will explore such relationships.

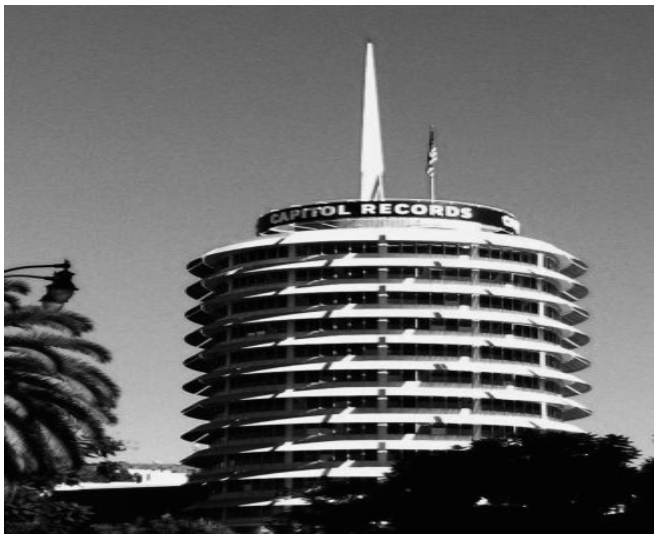


Figure 1.6, Line-driven rhythmic repetition
Welton Becket & Assoc., *Capitol Records Tower*, 1956, Los Angeles, CA.
Photo by Adrian Scott Fine/L.A. Conservancy.

Limitations of the Study

Because Persichetti is deceased, conclusions drawn about the relationship of his music to architecture of the era are purely observational and interpretive. They are not based on direct feedback from the composer. Rather than include a measure-by-measure analysis of the entire Symphony, the purpose of the study will be best served by the isolation of certain features within the work in order to draw comparison to features found in architecture. Lastly, this study will offer a multi-disciplinary view of the Symphony in hopes of inspiring the wind band conductor to explore options for the interpretation and performance of the work. It will not include technical considerations for gestural language.

Design of the Study

The questions posed by this study are:

1. What characteristics define the attitudes and ideals of postwar Modernism in midcentury American culture and music for band?
2. In what ways does Persichetti's Symphony No. 6 embody the architecture and design of postwar/midcentury Modernism?

The document will be organized as follows:

The introduction presented historical, artistic and architectural context in which to understand the Symphony and midcentury Modern architecture. It included the need for the study, the purpose behind undertaking such a scholarly endeavor, as well as limitations of the study. Chapter Two will discuss the current literature available about Persichetti, Symphony No. 6, and midcentury Modern architecture and design. Chapter Three will present the band conductor with a brief introduction to midcentury Modern architectural and design concepts. Chapter Four will assess the Symphony in light of midcentury Modern architectural and design features, including musical excerpts to demonstrate the comparisons being drawn. The final chapter, Chapter Five, will provide a summary and implications for further research.

Chapter Two: Related Literature

Literature Related to Persichetti's Life and Works

A number of publications are dedicated to Persichetti's music, namely his works for band, while fewer are solely devoted to biographical information.

"The Music of Vincent Persichetti," written for the *Juilliard Review* in 1955, offers an astute analysis of Persichetti's compositional practices by a former student. Robert Evett, having spent several years studying composition with Persichetti at the Juilliard School, reveals elements of his former teacher's musical personality and compositional propensities that few other Persichetti researchers, even to the present day, have uncovered. His personal association with the composer, combined with his own acute theoretical observations makes Evett's article a must-read for the scholar desiring to reach a new depth of understanding regarding Persichetti and his music.

"Some Aspects of Scoring in the Band Works of Vincent Persichetti" is a doctoral dissertation completed for New York University in 1970 by William C. Workinger.[40] The study offers insight into the compositional techniques of Persichetti's wind writing.

John Wayne Clarke's 1982 dissertation "The One-Movement Symphony in America, 1937-1976, with Analyses of Works by Roy Harris, William Schuman, Vincent Persichetti, and Peter Fricker" is influential for three major reasons.[41] First, it places Persichetti in the company of other prominent midcentury American composers, establishing his enduring influence as a figure in American nationalist music. Secondly, the study analyzes three of Persichetti's symphonies: the Fifth, Seventh, and Ninth.

[40] Workinger, "Some Aspects of Scoring…", p. 58.
[41] John Wayne Clark, "The one-movement symphony in America, 1937-1976: with analyses of works by Roy Harris, William Schuman, Vincent Persichetti, and Peter Fricker" (Ph.D dissertation, University of California, Santa Barbara, 1983)

These symphonies frame the piece analyzed herein, thus offering a reference for the work. Further, Clarke's document cements Persichetti's place as a major twentieth century symphonist, helping to augment the importance of Symphony No. 6 within the symphonic repertoire.

The year 1991 marked a time of great interest in Persichetti's life and band compositions. Donald Alan Morris completed the first comprehensive biographical document on Persichetti. Titled "The life of Vincent Persichetti, with emphasis on his works for band," this document offers an in-depth chronological assessment of the composer's life and works, and includes a brief analysis of each of his pieces for winds.[42] Having been the first major study undertaken about Persichetti following his death, this study is comprehensive in its inclusion of interviews with the composers' family and colleagues.

The publication of a dissertation titled "A Study of the Chorale Preludes for Winds by Vincent Persichetti (1915-1987)" by Robert Scott Carter was also released in 1991.[43] While it included information on Persichetti's life and musical training, the studies' primary focus was on the four chorale preludes for winds. Such an analysis provides insight into Persichetti's compositional techniques with reference to his text, *Twentieth Century Harmony: Creative Aspects and Practice* and offers first-hand accounts of his ideas about interpretation.

In 1973, choral conductor Robert Page published an interview with Persichetti in which the composer discussed various compositions, with emphasis on his choral works. Titled, "In Quest of Answers: An Interview with Vincent Persichetti", the

[42] Donald Alan Morris, "The life of Vincent Persichetti, with emphasis on his works for band" (Ph.D. dissertation, Florida State University, 1991), 7.
[43] Robert Scott Carter, "A study of the Chorale Preludes for Winds by Vincent Persichetti (1915-1987)" (Ph.D dissertation, University of Cincinnatti, 1991), 5.

conversation offers significant insight into the composers' interpretation of his own work.[44]

Rudy Shackelford conducted an extensive interview with Vincent Persichetti in 1981. The publication is semi-autobiographical and offers a rare comprehensive overview of Persichetti's life. From this exchange, the reader gains an understanding of the experiences that shaped Persichetti's musical philosophies and compositional approaches.[45]

In the first published book to focus solely on Persichetti, *Vincent Persichetti: A Bio-bibliography* by Donald Patterson offered an exhaustive synopsis of the composers works, with emphasis on his career as a teacher and performer.[46] Having been published soon after the composers' death, there are some oversights in the repertoire included in the book.

Walter Simmons' book,*The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel,* provides a multi-faceted analysis of Persichetti as a man, pedagogue, performer, and composer.[47] Simmons includes a description of works from all genres and a complete discography of all of Persichetti's works. This publication is especially useful in classifying Persichetti as midcentury Modern American composer.

Persichetti's personal archives are housed at the New York Public Library. Included in this collection are manuscripts of many of his works, personal correspondence, journal entries and personal effects, such as photographs and other

[44] Robert Page, "In Quest of Answers: An Interview with Vincent Persichetti," *The Choral Journal* (Vol 14, No. 3, 1973) pp. 5-8.
[45] Vincent Persichetti and Rudy Shackelford, "Conversation with Vincent Persichetti," *Perspectives of New Music* (Vol. 20, No. 1/2, Autumn 1981—Summer 1982) pp. 104-133.
[46] Donald I. and Janet L. Patterson, *Vincent Persichetti: A Bio-bibliography* (New York: Greenwood Press, 1988), 180.
[47] Simmons, *Voices of Stone and Steel*, p. 173.

artifacts. Of integral importance is Dorothea (wife) Persichetti's 1960 monograph, "Vincent Persichetti's Music." This writing, undertaken as a doctoral thesis, provides background information and musical insight over every one of Persichetti's work to that date.[48]

Literature Related to Persichetti's Symphony No. 6 for Band, Op. 69

Several journal articles and dissertations focus on Symphony No. 6. In 1964, Persichetti wrote an article for the *Journal of Band Research* in which he details Symphony No. 6, offering guidance to those wishing to program it. He speaks of his other commissioning projects with Washington University, his relationship with the faculty at the university and the sequence of events that led to the composition of Symphony No. 6. There is additional understanding provided by the composer on the construction of the work, helpful approaches to rehearsing, and insight which helps one to understand Persichetti's relationship with and views of his own music. Referring to certain passages as using "playful clarinets", a "boisterous bugle call," or as containing "chordal jabs until finally the whole band thunders the thematic material of all movements" this article by Persichetti allows for a more personal understanding of the symphony.[49]

Joe Barry Mullins' "Three Symphonies for Band by American Composers," completed in 1967, places Persichetti's Symphony No. 6 in the company of Gould's Symphony for Band and Giannini's Symphony No. 3. All large-scale compositions for

[48] Dorothea Persichetti, "*A Monograph: Vincent Persichetti's Music",* (Unpublished, 1960), pp. 181-182.
[49] Persichetti, "Symphony No. 6*,"* p. 20.

the wind band, these works are among the first to "have been conceived in extended symphonic terms."[50]

The first comprehensive analysis of the symphony was John Christie's Master's thesis, written in 1971. "A Structural Analysis of the "Symphony for Band" by Vincent Persichetti" provides a thorough movement-by-movement examination of the symphony, with attention to the motifs and themes presented throughout.[51]

Thomas Ferguson authored a 1971 article for *The Instrumentalist* in which he discussed the major symphonies for band to that date.[52] In "Symphonies for Winds and Percussion", Ferguson gives a brief synopsis of each symphony, including but not limited to Fauchet's Symphony in B-flat (1926), Hindemith's Symphony in B-flat (1951), and Gould's Symphony for Band (1959). The article offers today's reader insight into the profundity with which wind band conductors of midcentury approached the growing availability of large-scale works for the medium.

Frederick Fennell published an article in the *Band Director's Guide* in 1987 titled "Vincent Persichetti: Symphony for Band".[53] Fennell's stature as a wind conductor and musician provide a perspective of the Symphony that is both insightful and unique in comparison with other documents about the work. He includes specifics pertinent to the successful interpretation and performance of Symphony No. 6, from appropriate time to allow for timpani retuning in between movements to suitable mallet selection and suggestions for gestural language to be used in conducting.

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[50] Mullins, "Three Symphonies for Band by American Composers", p. 1.
[51] John P. Christie, "A Structural Analysis of the Symphony for Band by Vincent Persichetti" (Master's thesis, Eastern Illinois University, Charleston, Illinois, 1971), pp. 5-11.
[52] Thomas Ferguson, "Symphonies for Winds and Percussion," in *The Instrumentalist* (September 1972), p. 538.
[53] Fennell, "Vincent Persichetti: Symphony No. 6 for Band," p. 5.

Literature Related to Midcentury Modern Design

In the year 2000, the Metropolitan Museum of Art and the American Federation of Arts collaborated in the organization of an exhibition titled *American Modern, 1925-1940: Design for a New Age.* A catalogue published in conjunction with that exhibition offers a history of "the first generation of modernist designers living and working in America."[54] This early history of American Modernism provides a backdrop for the period of focus of the present document, giving context for understanding midcentury Modernism. Additionally, it offers biographies for the myriad designers working in America at the time, many of whom later contributed to midcentury Modernism. The book is circulated by Harry N. Abrams, Inc.—a publisher specializing in the subjects of art, design and architecture.

Also published by Harry N. Abrams, *Design 1935-1965: What Modern Was* offers a comprehensive history of pre-and-postwar Modernism in the United States and around the globe. Weaving examples from furniture, textiles, lighting, pottery, dinner-and-flatware, fashion and architecture, the book accompanies the 1991 exhibition of the midcentury design collection of Liliane and David M. Stewart at Le Museé des Arts Décoratifs de Montréal. The book offers a thorough overview of postwar Modernism, summarizing the that "It is not easy to define postwar style, for there were a number of concurrent tendencies."[55]

A seminal publication that served to define postwar Modern design was Edgar Kauffman, Jr.'s 1950 book, *What is Modern Design?* In it, "the design of single objects is the theme" and Kauffman sets forth twelve simple precepts that have acted as guiding

[54] J. Stewart Johnson, *American Modern, 1925-1940: Design for a New Age* (New York, NY: Harry N. Abrams, 2000), 7.
[55] P. Johnson, *What Modern Was,* 151.

principles for generations of modern designers.[56] While not all twelve precepts are directly applicable to Persichetti's Symphony, several are. For example, "Modern design should express the spirit of our times", and "Modern design should take advantage of new materials and techniques and develop familiar ones."[57] Persichetti's Symphony is a prime example of expressing the "spirit of the times" in its conveyance of the optimism of postwar America. It simultaneously employs "new materials and techniques while developing familiar ones" through incorporation of new twentieth-century harmonies and development of traditional forms and compositional techniques. It is worth noting each of the twelve precepts here, as they offer a deeper understanding of the ideals behind Modern design:

1. Modern design should fulfill the practical needs of modern life.
2. Modern design should express the spirit of our times.
3. Modern design should benefit by contemporary advances in the fine arts and pure sciences.
4. Modern design should take advantage of new materials and techniques and develop familiar ones.
5. Modern design should develop forms, textures and colors that spring from the direct fulfillment of requirements in appropriate materials and techniques.
6. Modern design should express the purpose of an object, never making it seem to be what it is not.
7. Modern design should express the qualities and beauties of the materials used, never making the materials seem to be what they are not.
8. Modern design should express the methods used to make an object, not disguising mass production as handicraft or simulating a technique not used.
9. Modern design should blend the expression of utility, materials and process into a visually satisfactory whole.
10. Modern design should be simple, its structure, evident in its appearance, avoiding extraneous enrichment.
11. Modern design should master the machine for the service of man.
12. Modern design should serve as wide a public as possible, considering modest needs and limited costs no less challenging than the requirements of pomp and luxury.[58]

[56] Edgar Kaufmann, Jr., *What is Modern Design?* (New York, NY: The Museum of Modern Art, 1950), 5.
[57] Kauffman, Jr., *What is Modern Design?* 7.
[58] Kaufmann, Jr., *What is Modern Design?,* 7.

Modern Architecture in St. Louis: Washington University School of Architecture & postwar American architecture, 1948-1973 "documents some of the most important aspects of modern architecture" in St. Louis.[59] The book includes essays emphasizing the influence of the Washington University School of Architecture's renowned faculty upon the landscape of St. Louis, as well as architecture's embedded place within its culture. Because Washington University commissioned Persichetti's Symphony No. 6 and because the work was premiered in St. Louis, it is useful to understand the backdrop behind which Persichetti and Clarke Mitze collaborated during the creation of the Symphony.

The City of St. Louis Cultural Resources Office collaborated with the Missouri State Historic Preservation Office, Peter Meijer Architect, PC, and Christine Madrid, modern architectural historian to compile a "Thematic Survey of Modern Movement Non-Residential Architecture, 1945-1975, in St. Louis City." In their final report, the authors state that:

> The survey provides historic contexts and information on some of the architects who designed these buildings. It also relates how changes in society, the economy, transportation and suburbanization, and urban renewal shaped the city of St. Louis during this era.[60]

Understanding the historic context and the architecture of St. Louis provides further insight into Persichetti's Symphony. An example is the examination of the circumstances leading to the design and building of the Gateway Arch, as well as an examination of the architecture itself, which can be likened to specific elements in the music. These will be discussed in the coming chapters.

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[59] Eric Paul Mumford, ed., *Modern Architecture in St. Louis: Washington University School of Architecture and postwar American architecture, 1948-1973* (St. Louis, Mo: University of Chicago Press, 2004), 1.

[60] Meijer, "Thematic Survey of Modern Movement Non-Residential Architecture, 1945-1975, in St. Louis City Final Report" (City of St. Louis Cultural Resources Office, St. Louis, MO., 2013) p. 1.

Chapter Three: An Introduction to Midcentury Modern Design

> If asked to decide what it is that makes an object look "modern," most people would think first of "simplicity."…And, if they have thought about the subject at all, they are quite likely to remember the word "functional."[61]

An introduction to the styles and features prevalent in midcentury Modern design allows the band conductor to more fully comprehend the terminology utilized in Chapter Four, in which four design elements will be isolated and associated to the music of the Symphony. The elements isolated are clean lines, shapes, organic unity and simplicity. The objective of the current chapter is to create a knowledge base for comparing the many compositional techniques within Persichetti's Symphony No. 6 to architecture and design of midcentury Modernism. A variety of visual samples will accompany each description. Ultimately, this can enlighten the way in which the conductor presents the music to his or her ensemble.

"Midcentury Modern" most often refers to architecture and design from the 1930s to the 1960s.[62] The phrase "postwar Modern" is commonly used interchangeably.[63] Application of these terms first appeared in the last decade of the twentieth century. The word "design" describes the intentional and artistic planning of objects intended for functional purposes. For example, these objects can include buildings, housewares (such as furniture, flatware and pottery), appliances, automobiles, clothing and footwear.

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[61] Drexler and Daniel, *Twentieth Century Design,* p. 6.
[62] Wilcken, Mark. *Clean Lines, Open Spaces: A View of Midcentury Modern Architecture.* Documentary. Directed by Mark Wilcken. (Fayeteville, AR: Arkansas Educational Television Network, 2012).
[63] Johnson, *What Modern Was,* p. 150.

The evolution of Modern design began during the nineteenth century with advances in engineering and the spread of industrialization.[64] The incorporation of innovative building materials such as structured steel, iron, reinforced concrete, glass and plastic led to experimentation in design trends. As early as 1896, American architect Louis Sullivan famously suggested that "form ever follows function," setting forth a credo that would prove highly influential upon Modernist architects and designers throughout the twentieth century, and which would be key in postwar Modernism.[65] The ramifications of Sullivan's declaration were felt in the Functionalist movement, with architects like Frank Lloyd Wright and Le Corbusier adopting and evolving its theories.[66] Design theorists such as Sullivan and Henry Ford of Ford Motor Company ultimately saw Functionalism and product design as a means to "address social, technical and commercial problems specific to…time and place."[67] This can be likened to the ecological factors that influenced Persichetti's creation of Symphony No. 6, and which were discussed in Chapter One.

[64] Wilcken, *Clean Lines, Open Spaces.*
[65] Sullivan, Louis. *Kindergarten Chats (revised 1918) and Other Writings.* (New York: Wittenborn & Schultz, 1947), p. 42.
[66] Gregory Votolato, *American design in the twentieth century: Personality and performance.* (New York: Manchester University Press, 1998), p. 80.
[67] *Ibid.*

Traditionally, architects believed the facade of a building was meant to display grandeur and craftsmanship, as did the edifices of the Gothic or Baroque periods (see Figure 3.1).[68] However, the Functionalist concept that the exterior of a building should reflect what took place on the interior was a developing trend in the early 1920's, when Walter Gropius developed the Staatliches Bauhaus.[69] A progressive German school of art and design, the Bauhaus was not only a place, but also an idea. The advances made in art, design and arts education at the Bauhaus caught global attention, and it came to symbolize all that was Modern, experimental and forward thinking. The faculty included such prominent artists and architects as Wassily Kandinsky, Paul Klee, Ludwig Mies van der Rohe and Gropius himself, who is now known as the Father of the Modern Movement. Though the rise of Nazi-ism brought about the demise of the Bauhaus in 1933, the ideas and principles disseminated by its faculty were expressed through the work of their students, many of whom emigrated to America in the years following World War II, a time when being Modern meant moving forward.

Figure 3.1, Gothic Architecture, traditional ornate facade
Various architects, *Notre-Dame Cathedral*, 1163- c. 1250**,** Paris.
ARTstor Slide Gallery, accessed 3.20.17. http://artstor.org.

[68] Wilcken, *Clean Lines, Open Spaces.*
[69] *Ibid.*

Midcentury Modern encompasses a number of architectural styles that emerged in the early-to-mid Twentieth century. Among them, the International style (see Figure 3.2), developed to present an architecture that was essentially modern, yet free of references to specific nationalities and geographies[70]. This was achieved through flat roofs, "absence of ornament" and "smooth and uniform wall surfaces."[71]

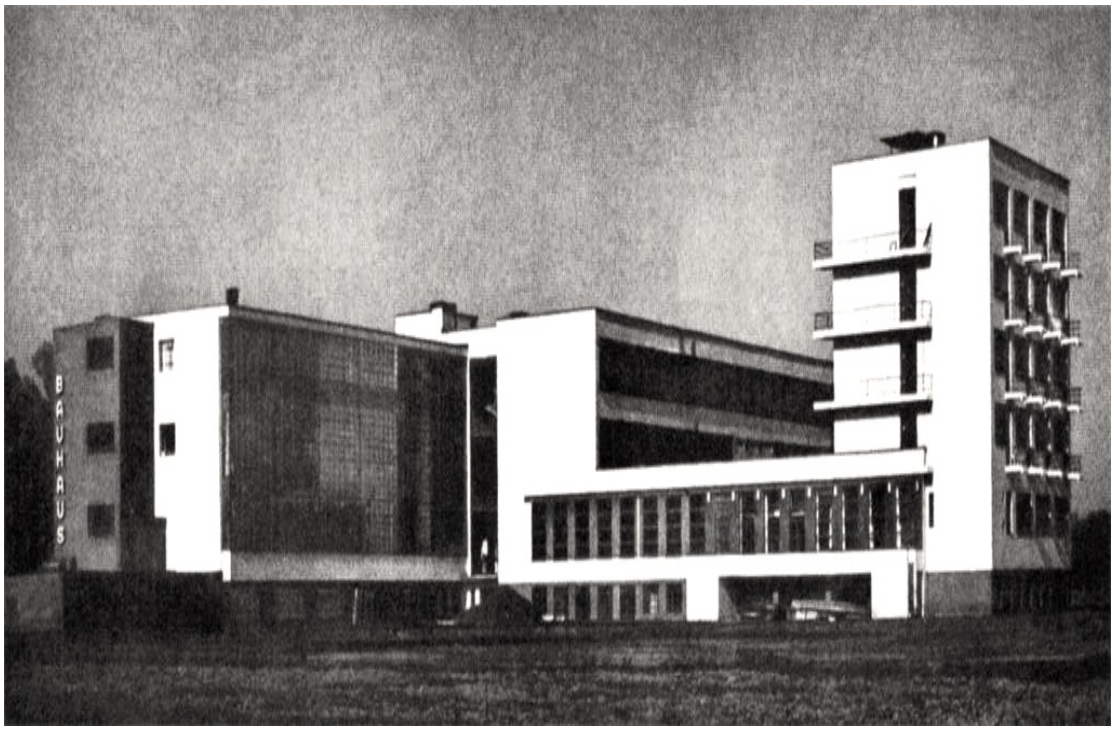

Figure 3.2, International Style
Walter Gropius, *Bauhaus Staatliches*, 1925-26, Dessau, Saxony-Anhalt, Germany. Avery/GSAAP Architectural Plans and Sections (Columbia University) Collection, Avery Architectural & Fine Arts Library and Graduate School of Architecture, accessed 3.20.17. http://www.artstor.org.

[70] John Irwin Bright, "An "International" Architecture" in *The American Magazine of Art* 25/2, (August 1932), 105-112.
[71] Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, MA: Massachusetts Institute of Technology Press, 1992), p. 247.

The Wrightian style, named after Frank Lloyd Wright, revolutionized the American middle class home. Wright emphasized horizontal lines that grew out of the natural landscape of a building site, coined the term "organic" in architecture, and facilitated the rise of suburbia[72] (see Figure 3.3).

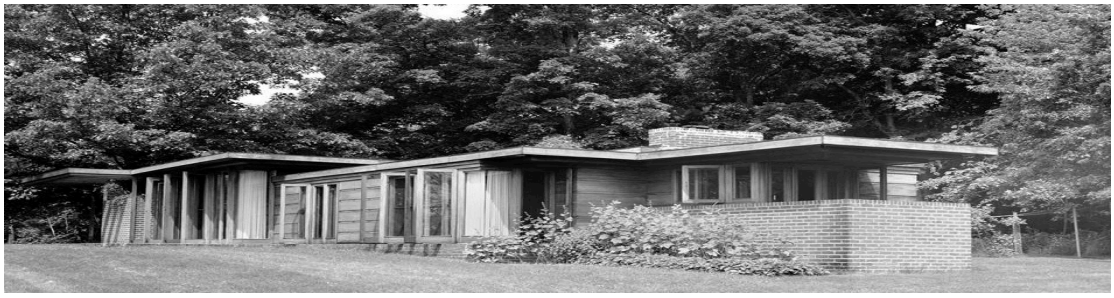

Figure 3.3, Wrightian Style
Frank Lloyd Wright, *Theodore Baird House*, 1940, Amherst, MA.
Wayne Andrews Architecture (Esto) Collection.
Image provided by Wayne Andrews Archive (Esto), accessed 3.20.17.
http://www.artstor.org

The Miesian style was so-named for German architect Ludwig Mies van der Rohe. A favorite of corporate America, Mies fused open spaces to welcome natural light and incorporated an abundance of steel and glass to compellingly articulate frames (see Figure 3.4).

Figure 3.4, Miesian Style
Ludwig Mies van der Rohe,1956, Illinois Institute of Technology; Chicago, IL.
Image and data from the Trustees of Columbia University, Visual Media Center, Dept. of Art History and Archeology, accessed 3.18.2017. http://www.artstor.org.

[72] Hess, Alan and Alan Weintrub. *Frank Lloyd Wright: The Buildings*. (New York: Rizzoli International Publications, 2008), p. 9.

Googie, with its unique rooflines and angled supports conjures cartoon-like images such as those seen in the futurist architecture of *The Jetsons* universe. Consequently, the style has been nicknamed "Jetsonian", after the 1950s-60s Hanna-Barbera favorite that drew inspiration from the coffee shops and drive-in theaters of midcentury Los Angeles (see Figures 3.5 and 3.6).[73]

Figure 3.5, Googie Style
Pereira & Luckman; Welton Becket; Paul R. Williams,
Theme Building, *L.A. International Airport*, 1961, Los Angeles, CA.
Contemporary Architecture, Urban Design and Public Art, Art on File Collection, accessed 3.17.17.
http://www.artstor.org.

Figure 3.6, "Jetsonian"/Googie
Hana-Barbera, *The Jetsons Skypad Apartments,* 1962-63
Image provided by the Getty Trust.

[73] Matt Novak, Smithsonian.com [Web site], "Mid-21st Century Modern: That Jetsons Architecture" (14 March 2013), Site address: http://www.smithsonianmag.com/history/mid-21st-century-modern-that-jetsons-architecture-2494820/

Neo-expressionism "rejects angular geometry and symmetry" and instead uses dramatic, sculpted shapes.[74] An example can be found in Frank Lloyd Wrights' New York Guggenheim Museum, commissioned in 1943 by Solomon Guggenheim to house his collection of non-objective art by visual artists like Kandinsky, Klee and Mondrian (see Figure 3.7).

Figure 3.7, Neo-expressionist Style
Frank Lloyd Wright, *Guggenheim Museum,* 1956, New York City, NY.
Accessed 3.19.17.
http://www.oddcities.com/solomon-r-guggenheim-museum-manhattan-new-york-city/

New Formalism renders a modern interpretation of classical forms, such as the column, strict symmetry, and opulent building materials, like marble and granite (see Figure 3.8).

Figure 3.8, New Formalist Style
Wallace K. Harrison,
The Metropolitan Opera House at Lincoln Center for the Performing Arts, 1966, New York City, NY.
Matthew G. Bisanz Archive.

[74] Adrian Sheppard, "The Return of Expressionism and the Architecture of Luigi Moretti" *McGill University Online* (May 2016), accessed 3.16.2917.
https://www.mcgill.ca/architecture/files/architecture/ExpressionismMoretti.pdf

Central elements in the midcentury Modern design experience include clean lines and open spaces. Vertical and horizontal lines, as well as geometric shapes, made bold statements that were simultaneously simple, functional, and derived from nature.[75] Open, airy spaces ushered in natural light through the utilization of windows and other transparent materials. This also served to merge the indoors and outdoors, creating unity with nature and propagating a sense of the organic. Whether using structural support beams as a way to emphasize rhythmic unity (see van der Rohe's *Tugenhadt House*, Figure 3.9) or weaving together bold colors, lines and shapes in order to create a visual counterpoint (Kerkovina's *Knotted Rug,* Figure 3.10), architects and designers searched for unifying features that appeared to be natural to the form.

Figure 3.9, Clean Lines, Open spaces
Mies van der Rohe, *Tugendhat House*, 1928-30, Brno, Czech Republic. Photographer, Erich Lessing/ART RESOURCE, N.Y.

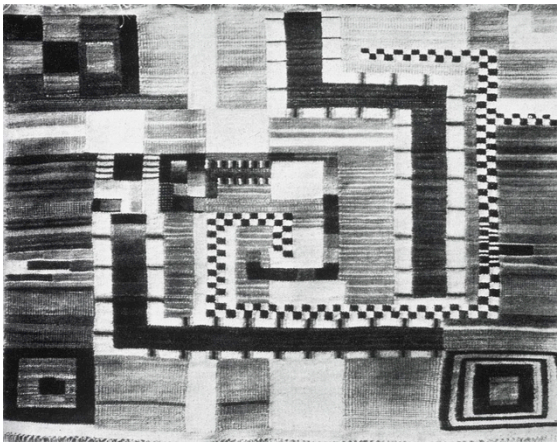

Figure 3.10, Clean Lines.
Ida Kerkovina, *Knotted Rug*, 1920, Bauhaus. ARTstor Slide Gallery, accessed 3.23.17. http://www.artstor.org

[75] Arthur Drexler and Greta Daniel, *Introduction to Twentieth Century Design from the Collection of the Museum of Modern Art* (Garden City, NY: Doubleday & Co., Inc., 1959), p. 34.

Designers' search for the organic also yielded bimorphism, or the incorporation of strangely rounded and pierced shapes (Figures 3.11-3.14). This appealed to designers and architects, challenging them to use the materials at hand to sculpt works that were both aesthetically interesting and functional for their users.

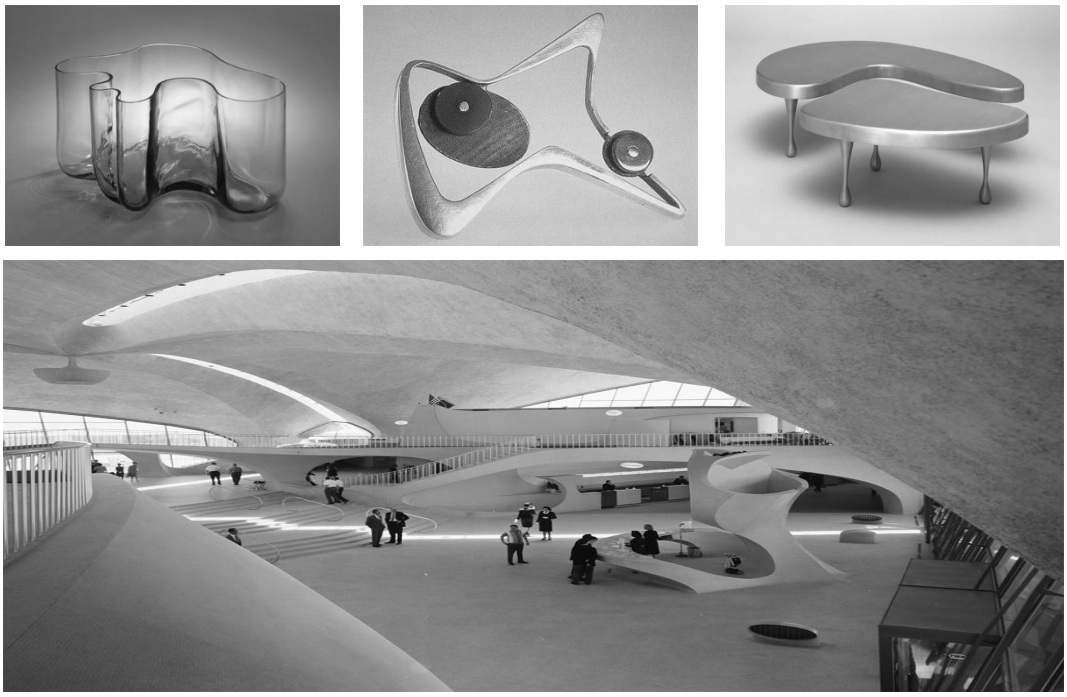

Figure 3.11 (top left), Bimorphism
Alvar Aalto, *Vase*, 1936-37. St. Louis Art Museum, St. Louis, MO.
Image provided by St. Louis Art Museum. ©Alvar Aalto Foundation, Helsinki, Finland.

Figure 3.12 (top center), Bimorphism
Margaret de Patta, *Brooch*, ca. 1946-1958.
ARTstor Slide Gallery, accessed 3.23.17. http://www.artstor.org

Figure 3.13 (top right), Bimorphism
Frederick Kiesler, *Nesting coffee tables*, manufactured 1935-38, Museum of Modern Art, New York, NY.
The Museum of Modern Art, Architecture and Design Collection.
Image available from MoMA Online, accessed 3.23.17. http://www.moma.org/collection

Figure 3.14 (bottom), Bimorphism
Eero Saarinen, *TWA Terminal, Kennedy International Airport*, 1956-1962 New York, NY.
Photographer: Ezra Stoller (Esto), accessed 3.23.17. http://www.artstor.org

As a midcentury design trend, bimorphism was relatively short-lived, though it gave way to the prevalence of curvilinear features, which upheld the Modernist value of clean lines while softening their appearance (Figures 3.15-3.16).[76] As was the case with the Saarinen's *TWA Terminal* and Aalto's *Vase* (below), architects and designers were using familiar materials to forge bold new spaces and objects that still proved functional to their users. Similarly, many composers of the era were compelled to take advantage of the changing face of technology and science in order to present audiences with experiences that were simultaneously relevant to time and place, yet transcendent of their experience. Varese's *Poém Électronique*, discussed earlier, and Hindemith's *Triadisches Ballet* are examples. The latter was composed in conjunction with Oscar Schlemmer of the Bauhaus School, and was meant to be choreographed geometry that symbolized the mechanized world, treating man as machine.

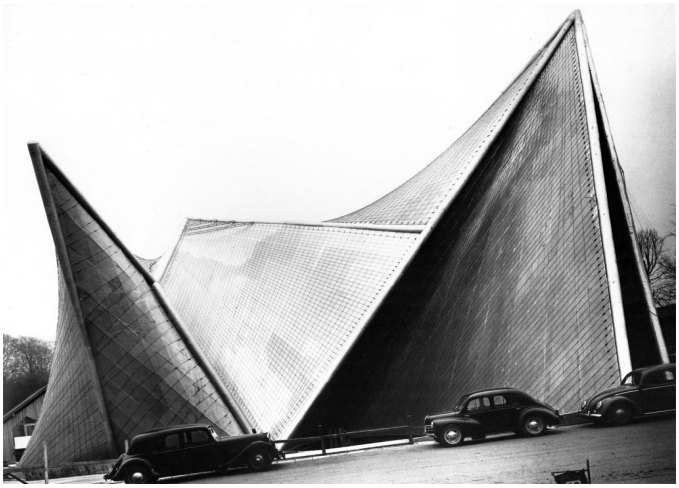

Figure 3.15 (left), Curvilinear
Le Corbusier, *Philips Pavilion at World Expo 1958*, 1956-58, Brussels, Belgium.
Avery/GSAPP Architectural Plans and Sections, (Columbia University), Avery Architectural & Fine Arts Library; Graduate School of Architecture, Planning and Preservation (VRC), accessed 3.23.17. http://www.artstor.org.

Figure 3.16 (right), Curvilinear
Henning Koppel for Georg Jensen Silversmithy (Copenhagen),
Wine Pitcher: model no. 978, 1948.
ARTstor Slide Gallery, accessed 3.23.17. http://www.artstor.org

[76] Johnson, *What Modern Was,* p. 153.

Because of their structural capabilities and aesthetic value, parabolic arcs and hyperbolic paraboloids were popular among the architects and structural engineers of postwar America.[77] The simple rotation of straight lines created smooth surfaces, allowing for the structures to be formed from a variety of linear materials (Figures 3.17-3.19).[78]

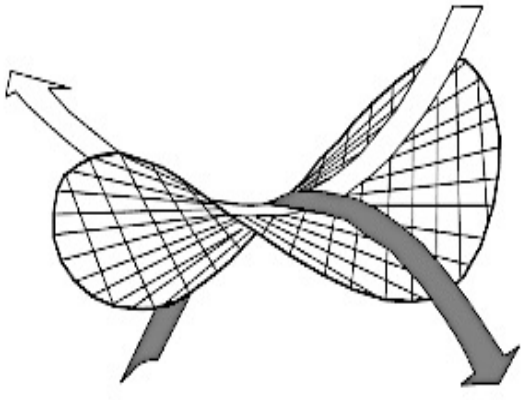

Figure 3.17, Hyperbolic Paraboloid, curved edges
Princeton University Art Museum, accessed 4.20.17.
http://artmuseum.princeton.edu/

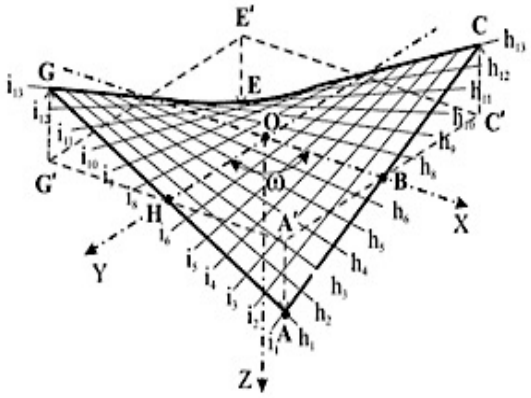

Figure 3.18, Hyperbolic Paraboloid, straight edges
Princeton University Art Museum, accessed 4.20.17
http://artmuseum.princeton.edu/

Figure 3.19, Hyperbolic Paraboloid roofline
Eduardo Catalano, *Catalano House,* 1954, Raleigh, NC.
The Carnegie Arts of the United States Collection, accessed 4.20.17.
http://www.artstor.org

[77] Tyler S. Sprague, "Beauty, Versatility and Practicality," p. 165.
[78] *Ibid.,* p. 166.

Still another example of postwar design comes in the form of the oblique angle (Figure 3.20). Found in both large and small scale, straight-edged or curved, the oblique angle enabled designers "to create powerful forms."[79]

The incorporation of lightweight materials such as aluminum, wire, and plastic is another landmark of midcentury Modern design. Such elements facilitated the building of structures that "encompassed space, creating volume without mass."[80] Similarly, designers were eager to utilize new materials. Thus, plywood, fiberglass and wood laminates offered limitless opportunities for the innovation in design concepts.

An understanding of all of the above features facilitates a fresh analysis of Persichetti's Symphony No. 6 and opens the imagination to new ways of processing and interpreting the music. The following chapter will isolate specific excerpts within the music in light of the design trends discussed in Chapter Three.

Figure 3.20, Oblique angles
Pier Luigi and Annibale Vitellozzi, *Palazzetto dello Sport,* 1957, Rome, Italy.
University of Michigan, SAHARA Collection, accessed 4.20.17.
http://www.artstor.org

[79] Johnson, *What Modern Was,* p. 153.
[80] *Ibid,* p. 152.

Chapter Four: Symphony No. 6 and Midcentury Modern Design Features

Clean Lines

Clean lines are a defining characteristic of midcentury Modern architecture.[81] They are effective in demonstrating the power of simplicity. The shape and structure of a building can suggest clean lines, as can the choice of material. Ludwig Mies van der Rohe's *German Pavilion* (Figures 4.1 and 4.2) demonstrates the use of materials and construction to produce clean lines. Note the layering of materials in the pavilion's roofline (Figure 4.1), creating a stark contrast between the dark and light composition. Additionally, in Figure 4.2, Mies contrasts a vertical column with the natural horizontal lines found in the granite.

Regarding the importance of line in architecture, the Center for the Study of Art and Architecture explains:

> In architecture, lines are often suggested by the structural materials designers choose for their buildings such as the random lines of natural stone or the sleek lines created by beams of steel or walls of glass. Modern buildings often use bold lines created by structural steel cross bracing. Lines can also be suggested by the shape and massing of a building. For instance, a building can look horizontal or vertical.[82]

Linear motion is also key in design (Figure 4.3). The Museum of Modern Art describes the furniture of midcentury Finnish designer Alvar Aalto:

> Straight lines, smooth and sanitary surfaces, simple proportions and pure color were as applicable to the chairs and tables within a house as to the structure by which the house itself was formed.[83]

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[81] Ethel Goodstein-Murphree, *Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture K-12 Educator's Guide* (Fayetteville, AR: Arkansas Educational Television Network, 2011). p. 9.
[82] The Center for the Study of Art and Architecture, [Website] *Architeacher: A program for developing better communities* (Champaign, Il: National Park Service, 2002), Site Address: http://www.architeacher.org
[83] Museum of Modern Art, *Alvar Aalto: Architecture and Furniture* (New York: Museum of Modern Art, 1938), p. 13.

Figure 4.1/4.2 (top, bottom left), Example of clean lines in architecture
Mies van der Rohe, *International Art Exhibition, German Pavilion*, 1929, Barcelona, Spain.
Art, Archeology, and Architecture (Erich Lessing Culture and Fine Arts Archives)
Photographer: Erich Lessing/ART RESOURCE, N.Y.
©2008 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

Figure 4.3 (bottom right), Example of linear motion in design
Alvar Aalto, *Child's Chair Model No. 103*, 1931-32, Finland.
Museum of Modern Art, Architecture and Design Collection.
Image from the Museum of Modern Art, accessed 3.23.17.
http://www.artstor.org

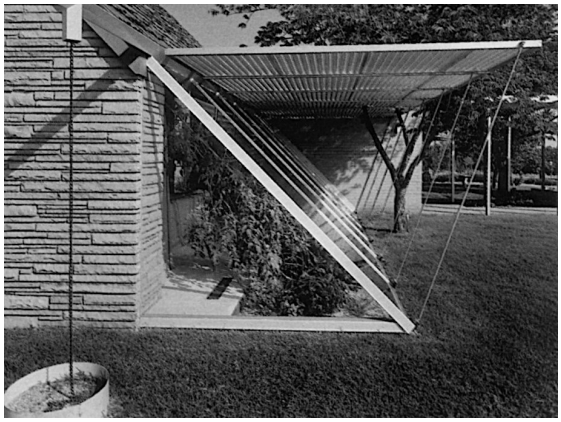
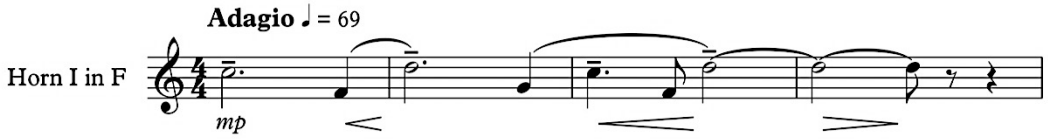


Figure 4.4/4.5 (left, right) Example of clean lines in architecture
Coston and Frankfort, *Coston Residence,* 1954, Oklahoma City, OK.
Photo by Julius Shulman
Serraino and Shulman, *Architectural Record of Houses of 1956* (Madrid: Taschen, 2000), p. 152

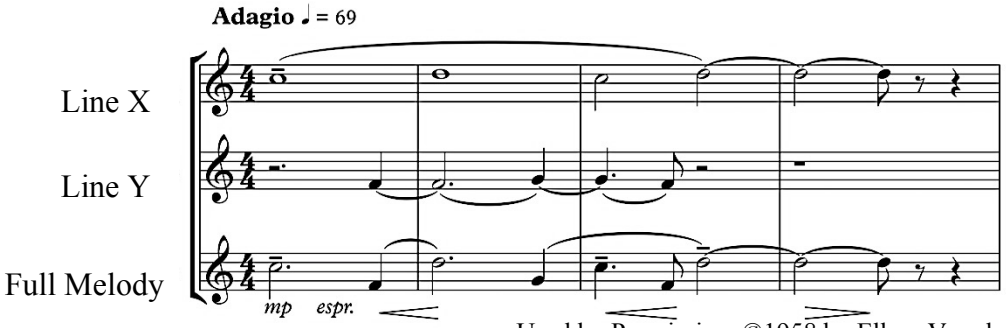
The opening phrase of Persichetti's Symphony No. 6 (Musical Figure 4.1) demonstrates clean lines, such as those found in midcentury Modern design.

Musical Figure 4.1, Example of clean lines
Persichetti, Symphony No. 6, Movement I, m. 1-4



A fragmentation of the same melody yields the following results:

Musical Figure 4.2, Example of clean lines, Fragmented melody
Persichetti, Symphony No. 6, Movement I, m. 1-4

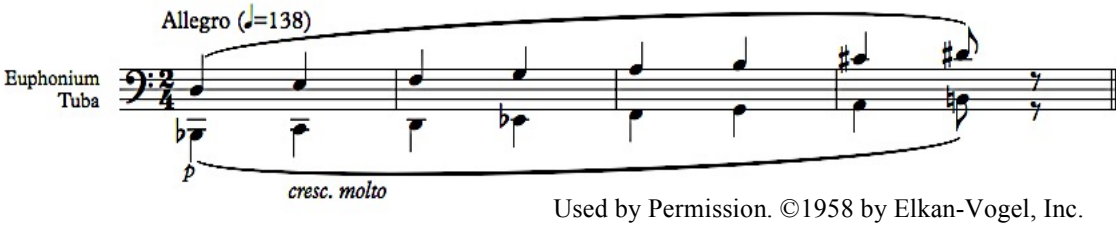


At its core, the melody is two pitches—C and D (see Line X in Musical Figure 4.2), though the sweeping intervallic interjections of the bottom-of-the-staff F and G (Line Y) present the listener with a divergent line. When broken down, the two lines are examples of parallel linear phasing, as they occur out sync and an interval of a perfect fifth apart.

Viewing the melody in this way enables one to perceive the line in its purest form. Similar to design concepts of the midcentury, where elements of construction were purposely exposed in order showcase craftsmanship and quality, the reiteration of this pitch sequence lays bare its structural components. Straight lines and simple proportions comprise the melody.

The example below (Musical Figure 4.3) is another model of clean lines in Persichetti's Symphony No. 6.

Musical Figure 4.3, Example of clean lines
Persichetti, Symphony No. 6, Movement I, m. 21-24



As the euphonium and tuba voices move in tandem, their smooth and stepwise motion is accentuated by the juxtaposition of modalities against each other. The use of planing and register placement (the euphonium in d minor and the tuba in B-flat major, placed an octave and a third apart) also creates open space between the voices, lending a sense of buoyancy to the upward climb of the pitch classes.

It is interesting to note that the deconstruction of the opening horn motive discussed in Musical Figure 4.2 also reveals the presence of planing, though in fifths as opposed to the elevenths used in Musical Figure 4.3. This relationship is significant insofar as it affects the way in which the conductor approaches phrasing choices, note grouping and balance of these separate, yet interconnected passages.

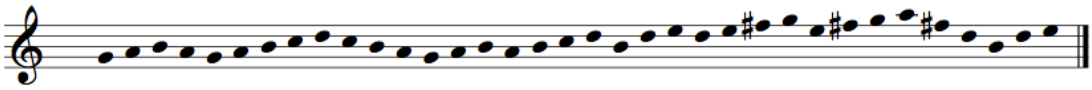
The aforementioned "buoyancy" is reinforced with the characteristic conical-bore tone colors of the euphonium and tuba, each dark and warm, yet distinctively separate. Here, Persichetti's choice of "materials," or the pairing of the valved low-brass voices, enhances the clean lines of the melodic material. The result is a low yet resonant melody, rich with overtones. The augmentation of the final pitch in each voice—rising one semi-tone beyond the octave—further serves to extend the mounting line, alluding

to its continuation in the melody put forth by the clarinet choir in the following measure. The diatonic clean line is further defined by the presence of a slur, and Persichetti's addition of a crescendo adds to the buoyancy of the ascending figure.

In the above musical figure (4.3), one can imagine the rise of Coston's and Frankfort's Oklahoma City residential roofline (Figures 4.4 and 4.5), or the linear motion created by the smooth curve of Aalto's chair (Figure 4.3). In the case of Coston and Frankfort's Oklahoma City residence, the steep angle of the roofline is countered by a rhythmic repetition of the structural beams, much like the steady quarter notes ascending in the euphonium and tuba line of the first movement.

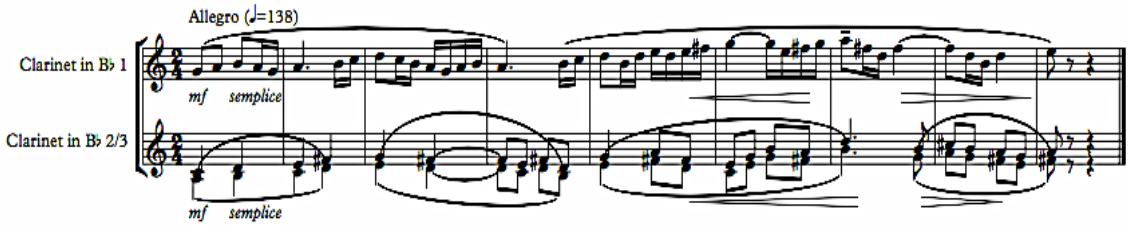
The notion that aspects of Persichetti's Symphony "sound" like the architecture and design of midcentury Modernism is also exemplified by the outline of the shape of the clarinet melody found in the opening section of the *Allegro* in movement one (Musical Figure 4.4):

Musical Figure 4.4, Example of clean lines, Outline of melody
Persichetti, Symphony No. 6, Movement I, m. 25-33



The above outline (Musical Figure 4.4) appears in its original form below:

Musical Figure 4.5, Example of clean lines Persichetti, Symphony No. 6, Movement I, m. 25-33



To be sure, music of other composers and eras contains many of the same characteristics: conjunct movement, repeated patterns and antecedent and consequent melodic structures. Yet, as a reflection of midcentury Modern architecture and design, where "form ever follows function," the construction of this particular melody displays contextual importance.

Architect Charles Jencks explains that:

> Contextualism, a term so frequently used in post-modern architecture, is first a legal and literary concept which holds that the meaning of a law or a word comes partly from the larger context in which it is embedded. This matrix includes not only the local text, but also the rest of culture and history, a maddeningly wide web of meaning in which it can be put, a near infinite context.[84]

Jencks' framing of contextualism in regards to architecture infers that a reading of a building is an ever-evolving process, one that is "guided by the internal text of a structure, the urban location…" and other individual and collective processes.[85] The same understanding of contextualism and evolving interpretations can be applied to musical works. In his seminal 1961 theory text, *Twentieth Century Harmony: Creative Aspects and Practice,* Persichetti wrote:

> An interval, like any other musical sound, may have different meanings for different composers. While its physical properties are constant, its usage changes with the working context to which it belongs.[86]

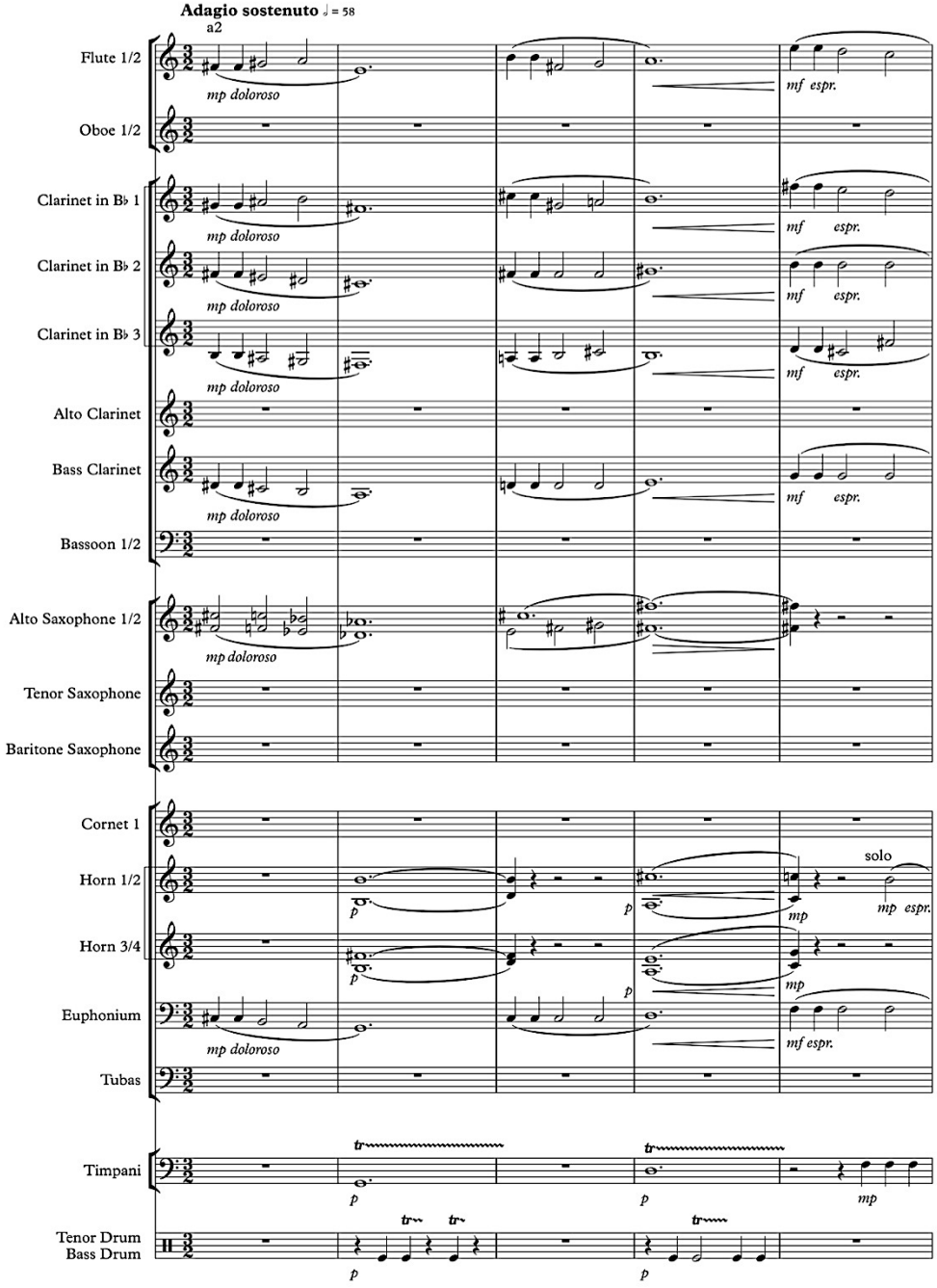
Given what is known regarding the tenets of midcentury Modernist design, it is possible to arrive at a new understanding of the outline of the melody presented in Musical Figure 4.4. It is uniquely akin to the aesthetic values of the time. The phrase is absent of wide intervallic leaps, but instead offers a subtle rise and fall as the melody unfolds, and is mostly conjunct. As if following the laws of gravity, a rise in pitch

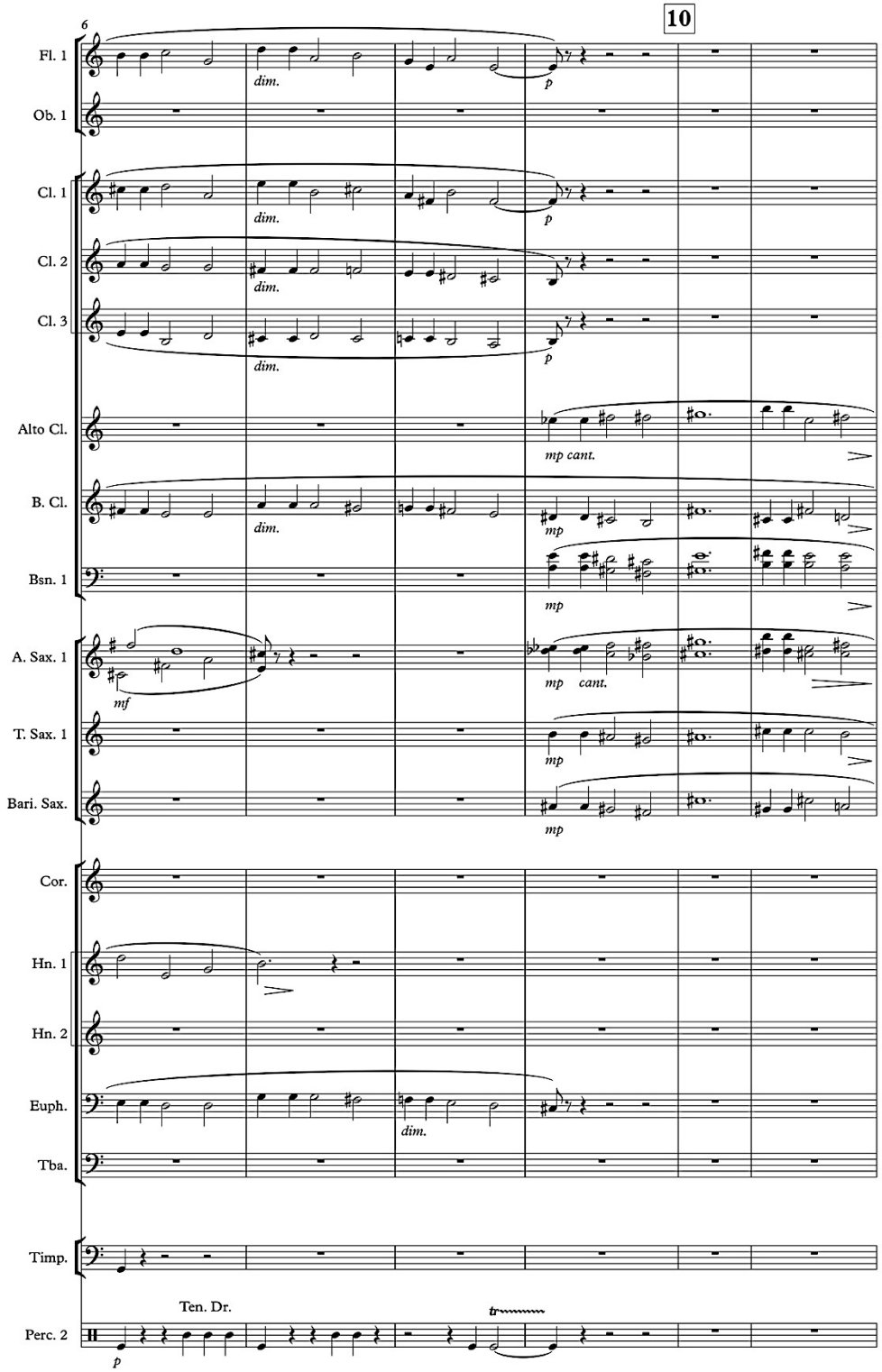
[84] Charles Jencks, "Contextual Counterpoint in Architecture" in *Log, No. 24, Architecture Criticism* (Winter/Spring 2012), pp. 71-80.
[85] *Ibid.,* p. 71.
[86] Vincent Persichetti, *Twentieth Century Harmony: Creative Aspects and Practice* (New York: Norton & Co., 1961), p. 212.

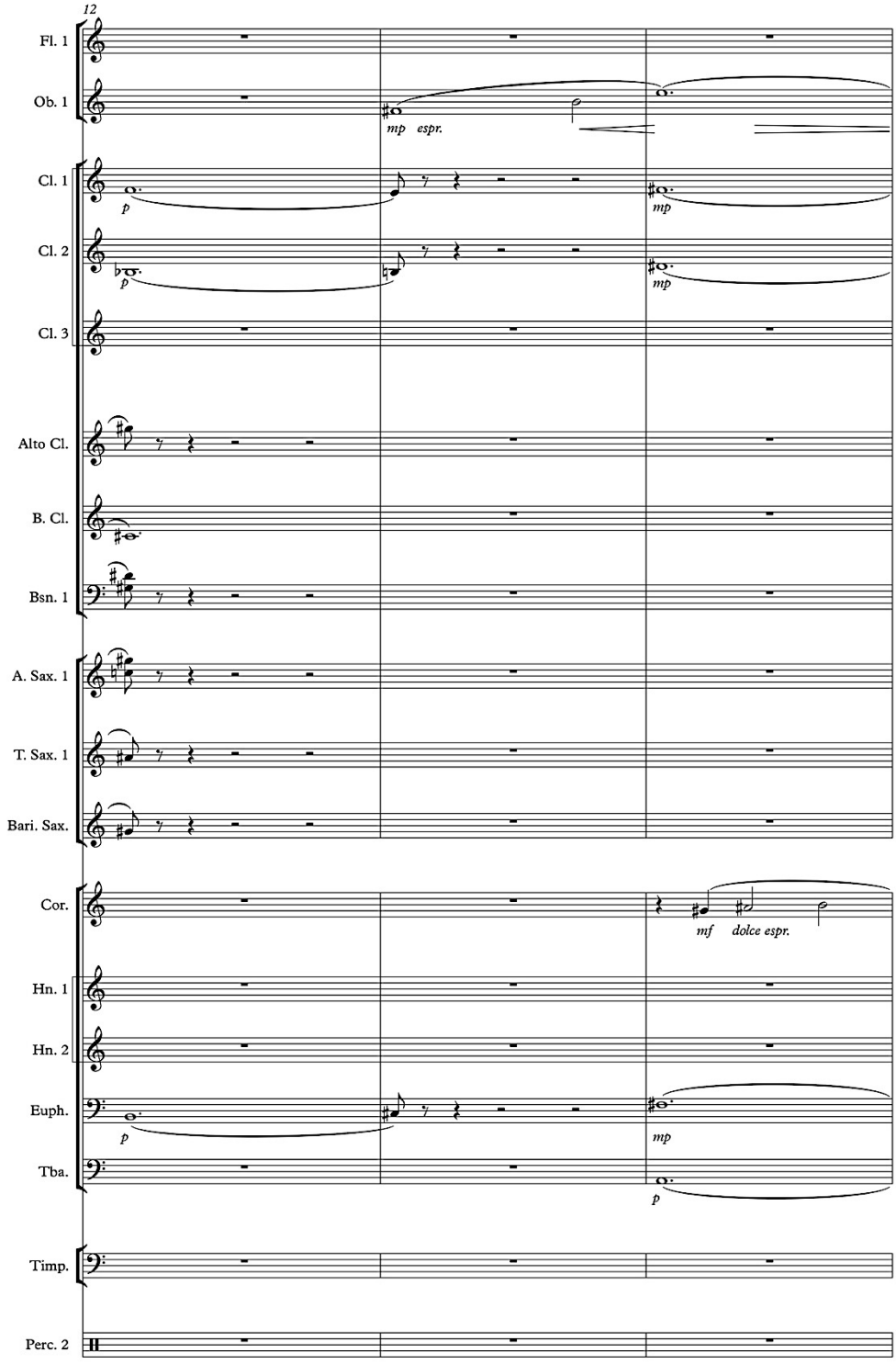
sequence is inevitably followed by a fall. The arpeggiated ending (using the pitches A-F#-D-B-D, resolving to an E) creates a well-defined point to the end of the line. The 2nd and 3rd clarinet voices (shown in Figure 4.5) reinforce the clean line, acting as a support beam for the flowing melody and creating clean, neat counterpoint.

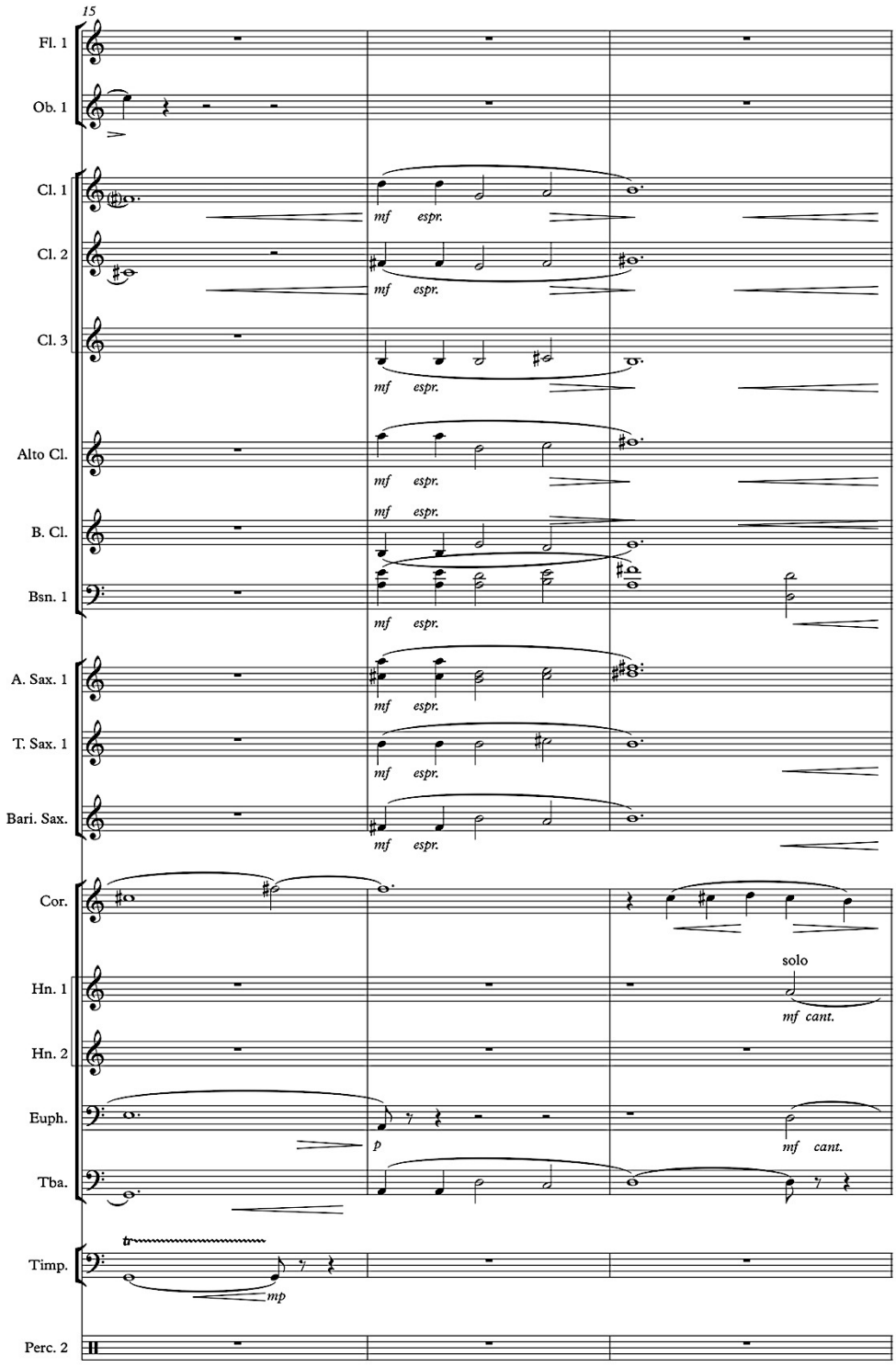
While much of Persichetti's music is texturally rather than melodically driven, the lyrical second movement thrives on a simple, chorale-based melody that typifies midcentury Modernisms' propensity for clean lines. The excerpt is shown in Musical Figure 4.6 on the following pages. Thematic and textural elements merge to create an overarching line. The austerity of the theme augments its clean lines.

Musical Figure 4.6, Example of clean lines
Persichetti, Symphony No. 6, Movement II, m. 1-17



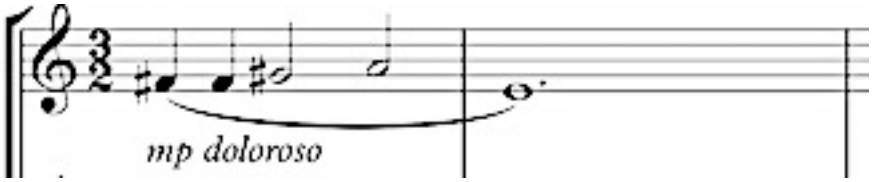

6
10
Fl. 1
Ob. 1
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Bsn. 1
A. Sax. 1
T. Sax. 1
Bari. Sax.
Cor.
Hn. 1
Hn. 2
Euph.
Tba.
Timp.
Perc. 2
dim.
p
mp cant.
mp
mf
cant.
Ten. Dr.
tr


12
Fl. 1
Ob. 1
mp espr.
Cl. 1
p
mp
Cl. 2
p
mp
Cl. 3
Alto Cl.
B. Cl.
Bsn. 1
A. Sax. 1
T. Sax. 1
Bari. Sax.
Cor.
mf dolce espr.
Hn. 1
Hn. 2
Euph.
p
mp
Tba.
p
Timp.
Perc. 2



The rhythm (short, short, long, long, long) unifies the movement's fifty-seven measures (see Musical Figure 4.7).

Musical Figure 4.7, Example of clean lines, 2nd movement melodic rhythm
Persichetti, Symphony No. 6, Movement II, m. 1-2



Repeated quarter notes act as heart beats, simultaneously sustaining the life of the melodic and harmonic motion while maintaining rhythmic interest. The accompanimental voices reinforce the harmonic progression of the line by adding variation in color beneath the melody. Persichetti writes:

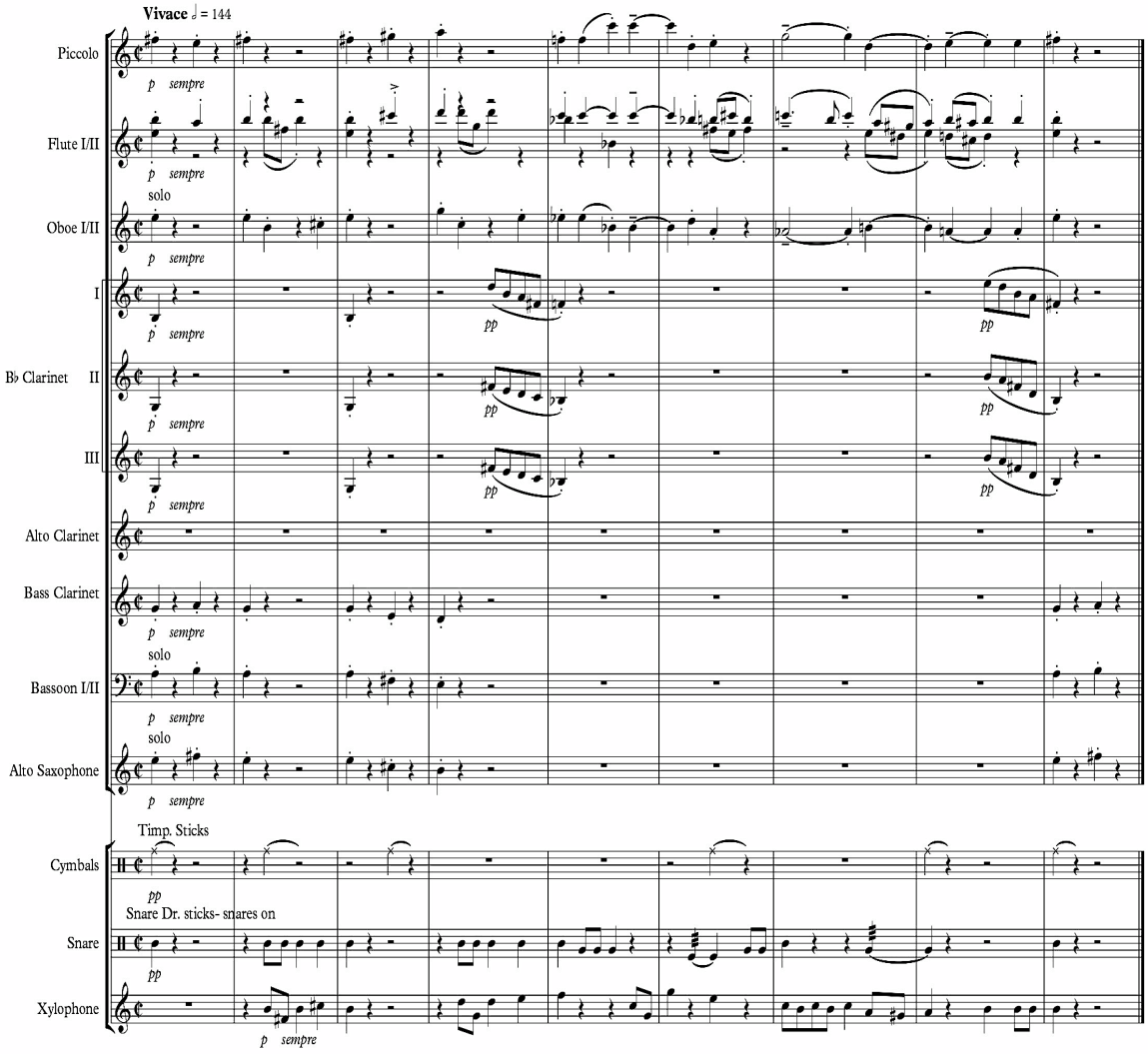
> Harmony is always felt in its relation to rhythmic structure, and not until chords evolve in a rhythmic form does harmony become wholly articulate. Harmonic rhythm is the underlying rhythm that plays a large part in controlling and stabilizing musical flow.[87]

In Musical Figure 4.6 (measures 2, 4, etc.), notice that as rhythmic motion decelerates, Persichetti adds accompaniment voices to accelerate the harmonic motion. This is amplified through the use of percussion underneath sustained pitches to create energy through the sustained harmonies in the wind voices. Persichetti's keen ear for texture is also shown by his choice of instrumental coloring, which provides a lush, sonorous background for the melodic voices. Further, he calls for crescendi and decrescendi at pivotal moments in the harmonic development of each phrase, supplementing the line.

[87] Persichetti, *Twentieth Century Harmony,* p. 212.

The opening phrase of the fourth movement, *Vivace*, (Musical Figure 4.8) exhibits clean lines through economic use of instrumentation, brief, exclamatory motives and cohesive material that binds the phrases together.

Musical Figure 4.8, Example of clean lines, Persichetti, Symphony No. 6, Movement IV, m. 1-8

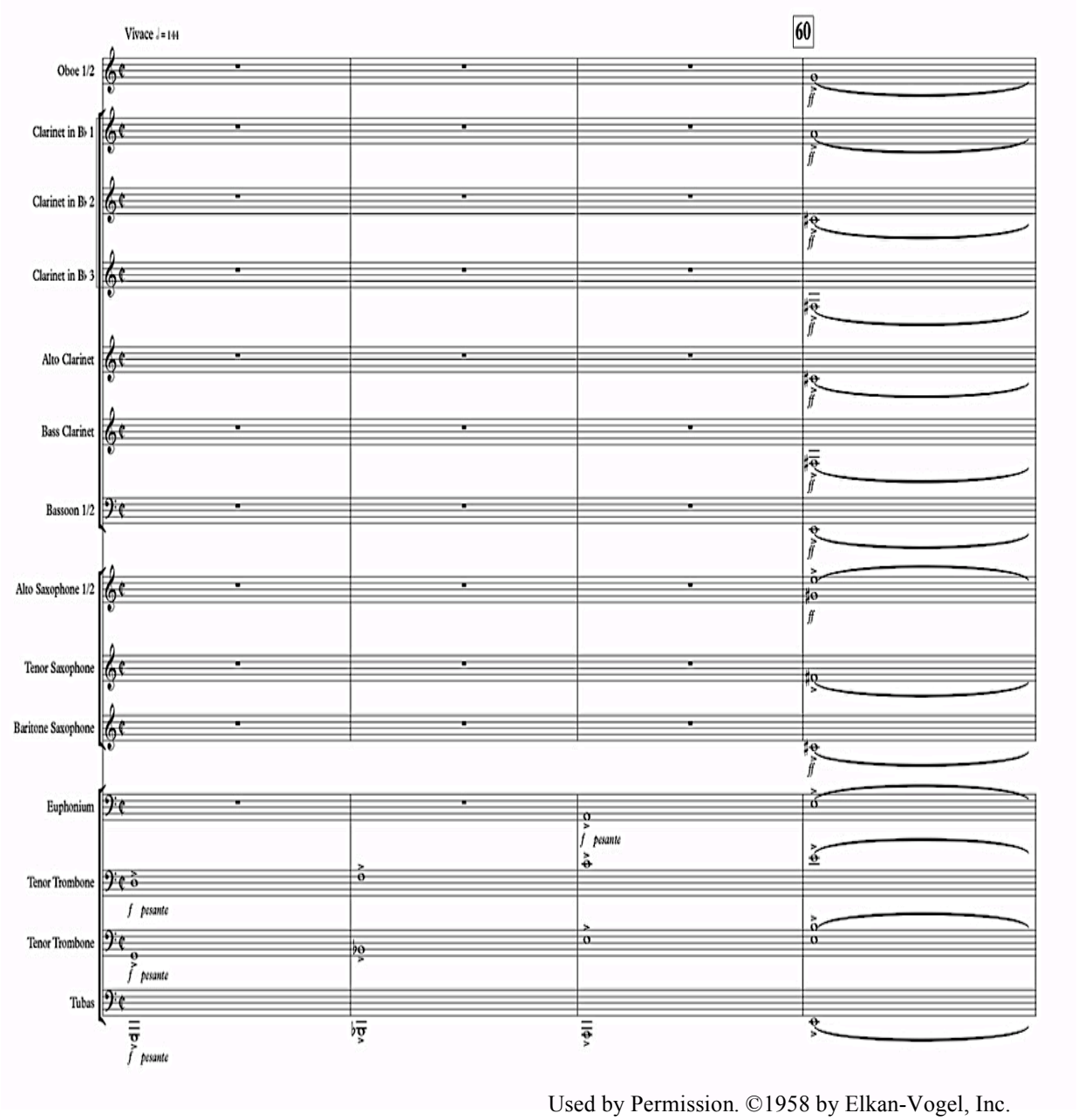


The vertical alignment of the phrase reveals minimal use counterpoint. Combined with sparse orchestration, this conjures images of the clean lines and open spaces of midcentury Modern design. The conjunct movement of the melodic line (see the flute part) simulates the flat rooflines and horizontal planes so prevalent in structures of the era. Persichetti widens the intervallic motion of the consequent phrase (m. 5-8), bolstering its forward momentum with a syncopated rhythm in the flute and piccolo. The rhythmic accentuation presented by the accompaniment voices (E-flat clarinet, clarinets) creates a percussive effect that is reiterated by nimble percussion voicing (suspended cymbal played with timpani sticks, 3 snare drums sounded at *pianissimo* volume, and the xylophone).

Musical Figure 4.9 is extracted from the fourth movement. This textural crescendo generates stair-step-like movement of the phrase, neatly outlining each entrance. The clean line is reinforced by whole-note rhythms, *marcato* accents and instructions to play *pesante*. These elements produce an effective transitional phrase between two motivic ideas.

Similar to Mies' steel frame articulation and exposed cross bracing in buildings like Chicago's Crown Hall (refer to Figure 3.4) this musical passage shows value for the structure of the phrase and reveals the foundational components of which it is comprised. The simplicity of the phrase succeeds in crafting the clean lines found in midcentury Modernist design.

Musical Figure 4.9, Example of clean lines, Persichetti, Symphony No. 6*,* Movement IV, m. 57-60



Shapes

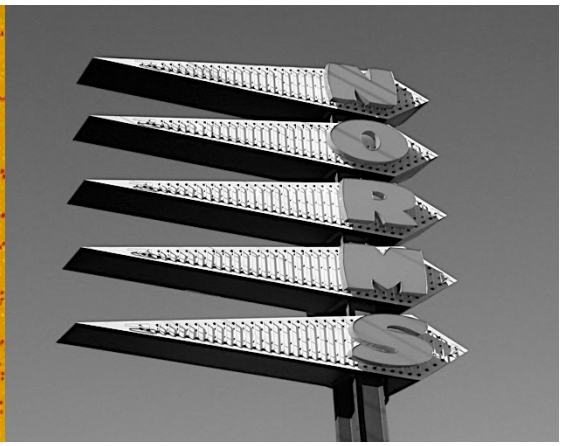
Southern California in the postwar years boasted miles of new tract houses, pristine shopping centers and sunny skies. Young families and travelers were enticed by the sunny coast and promises of prosperity and bright futures. Architectural historian Alan Hess describes the scene:

> The jutting silhouettes of the coffee shops dominated the strip, counterpointing the rhythmic cadence of power lines and speeding cars. At night, by careful intent, these solid volumes transmuted into the nighttime media of light, color, and shadow.[88]

This was Googie. The subgenre of midcentury Modern design was regarded by some as "lowbrow folly."[89] Yet, its effectiveness as a marketing strategy and its lasting expression of postwar American culture's interpretation of Futurism is undeniable. Using bright colors and bold shapes, Googie viewed Modernism through an imaginative lens to capture its organic design and abstract nature. With a proliferation of starbursts, zigzags, dingbats, amoebic blobs and molecular forms, architecture and design of the Googie style inspired a youthful exuberance. It captured attention.

Ship's Coffee Shop had three locations in Los Angeles, each one marked by a beaconing sign that rocketed skyward (see Figure 4.4). Their menu bore the signature Ship's logo (Figure 4.5), bedecked with floating specks of ruby against an amber backdrop. A puffed up, "Piccassoesque" rooster signified the hot breakfasts that Ship's proudly served 24 hours a day.

[88]Alan Hess, *Googie Redux: Ultramodern Roadside Architecture* (San Francisco: Chronicle Books, 2004), p. 52.
[89] *Ibid.* p. 1



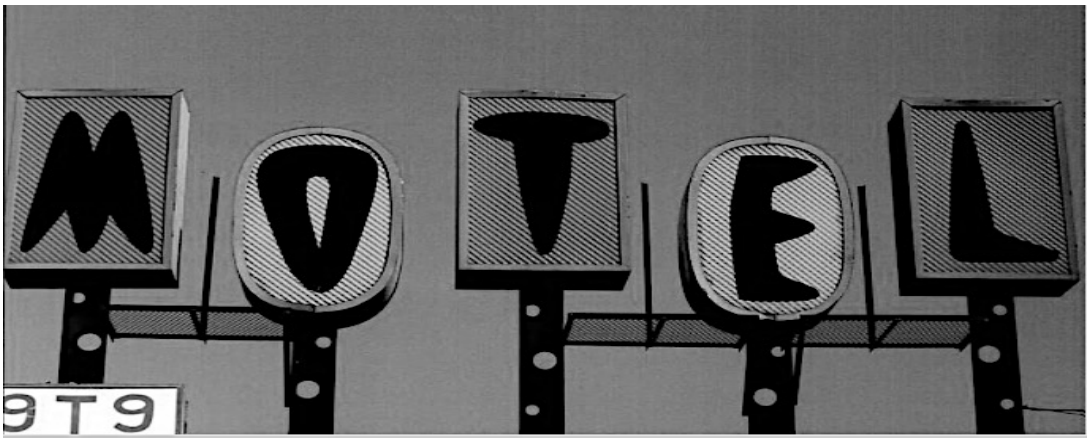


Figure 4.6 (top), Example of shapes in architecture,
Martin Stern, Jr., *Ship's Westwood*, 1958, Hollywood, CA.

Figure 4.7 (middle left), Example of shapes in architecture
Martin Stern, Jr., *Ship's Westwood Menu,* c. 1958

Figure 4.8 (middle right), Example of shapes in architecture
Armét and Davis, *Norm's Diner Sign*, c. 1959, Long Beach, CA,
http://www.ultraswank.net/design/the-world-of-googie/, accessed 4/20/17

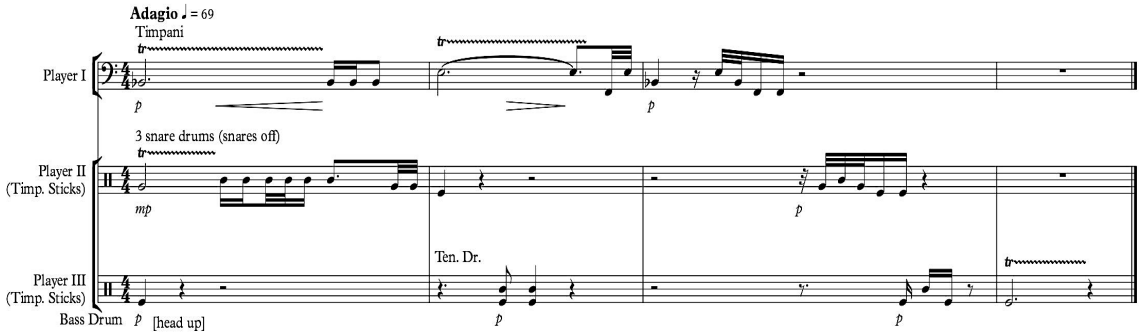
Figure 4.9 (bottom), Example of shapes in architecture
Armét and Davis, *Denny's Coffee Shop and Motel Sign,* c. 1960, Reno, NV

Shapes such as these, along with other iconic imagery of the Googie style (see Figures 4.6 and 4.7) are now embedded in the midcentury design identity. When interpreted verbally, they may result in words like “whoosh”, “swish”, “zoom”, “pow”, or “zing”, to name just a few. Symphony No. 6 offers a musical elucidation of these shapes.

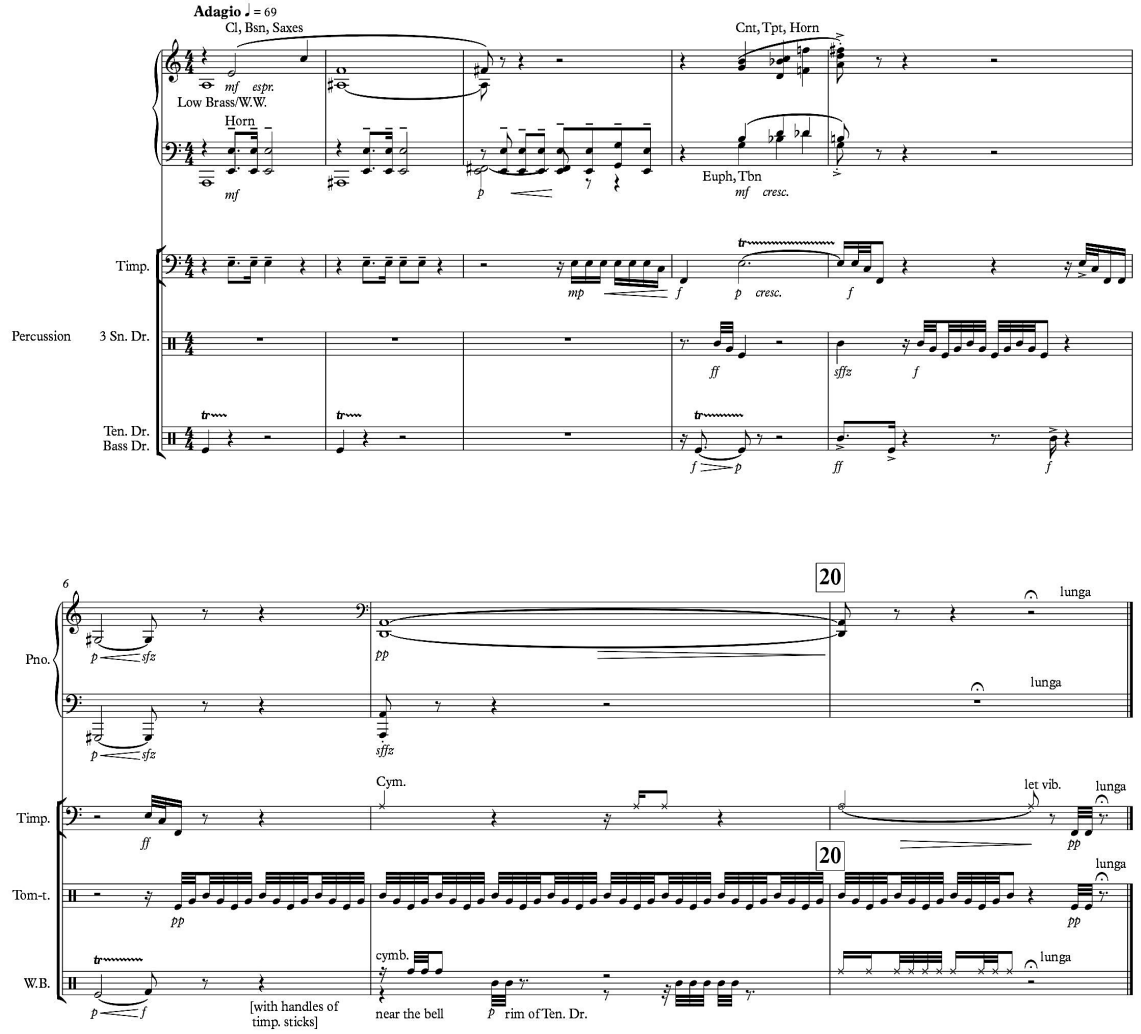
Persichetti’s innovative percussion writing throughout the Symphony demonstrates his finely tuned ear for color and texture. With specific markings indicating which sticks to use and his call for three snare drums of varying pitches, the percussion parts throughout Symphony No. 6 add character and shape that is unprecedented for the era.

One such excerpt is found in the opening movement (Musical Figure 4.10), where Persichetti combines various percussive voices to create a reverent and expressive introduction. The mixture of non-pitched percussion instruments (timpani, 3 snare drums sans snare, tenor and bass drum) produces a rich color palette that allows for depth of sound and a variety of articulation effects. These contribute to the shape of the phrase, which grows to a dynamic peak (*mezzo piano)* within the first two measures before waning to a *piano.* The sustained pitch created by the timpani roll establishes a foundation upon which the dexterous rhythmic gestures of the snare, tenor and bass may rest. Additionally, the horn solo floats effortlessly above the active percussion lines, illuminating their dark timbres with an effervescent quality. The blend of these features is reminiscent of the bold shapes and colors found throughout design elements of midcentury.

Musical Figure 4.10, Example of shapes, Persichetti, Symphony No. 6, Movement I, m. 1-4



Musical Figure 4.11, Example of shapes, Persichetti, Symphony No. 6, Movement I, m. 13- 20, condensed score



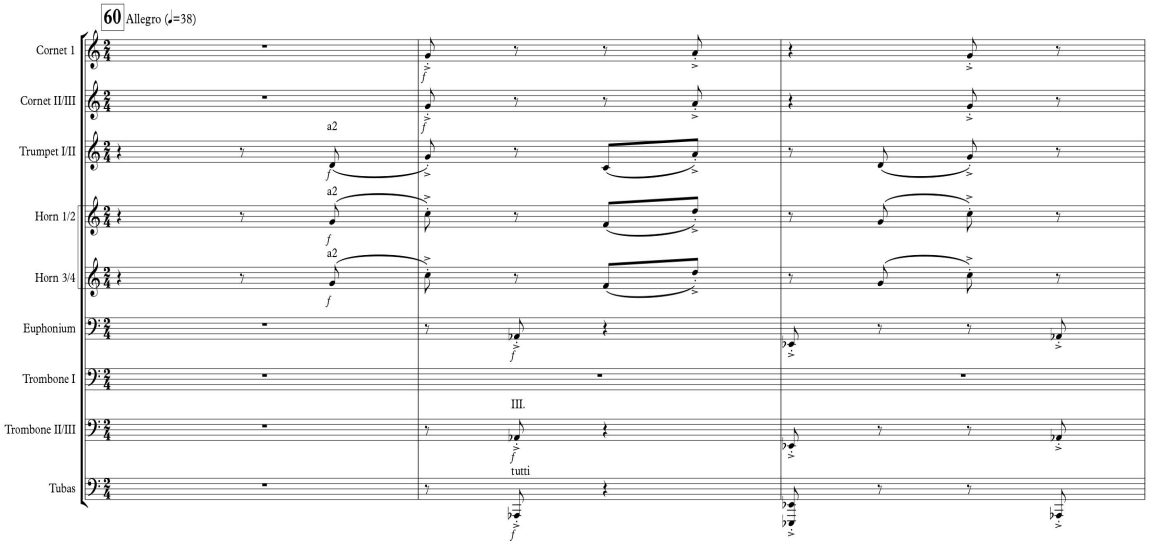
Musical Figure 4.11 offers another example of shapes in Persichetti's Symphony No. 6. Mounting tension supplied by increasing dynamic levels and dramatically sculpted rhythmic interjections (dotted eighth, sixteenth) in the horns and percussion help emphatically punctuate this passage. A sharply articulated half note (measure 15) enters surreptitiously before intensifying to and ending at a *forte*. An undercurrent of *tenuto* eighth notes in the horns grow to a fevered *fortissimo*, then end abruptly in a quarter-note silence that is interrupted by the entrance of thunderous percussion (timpani, toms and bass drum). This is followed by the entry of brass voices (measure 16), which join forces to sound a linking phrase of rising quarter notes that reaches its apex on a staccato eighth note before being overtaken by a wild, primal percussion melody. The low winds intone one more *sforzando* half note, igniting the percussion in a 32nd note pattern that gradually fades to *pianissimo*. One last pair of 32nd notes bookends the excerpt.

The rhythmic, dynamic and expressive intricacy of the phrase shown in Musical Figure 4.11 succeeds in creating drama while captivating the listeners' attention. Its example of the bold, audacious shapes found in midcentury Modern architecture helps steer gestural and interpretative decisions made while conducting and performing it.

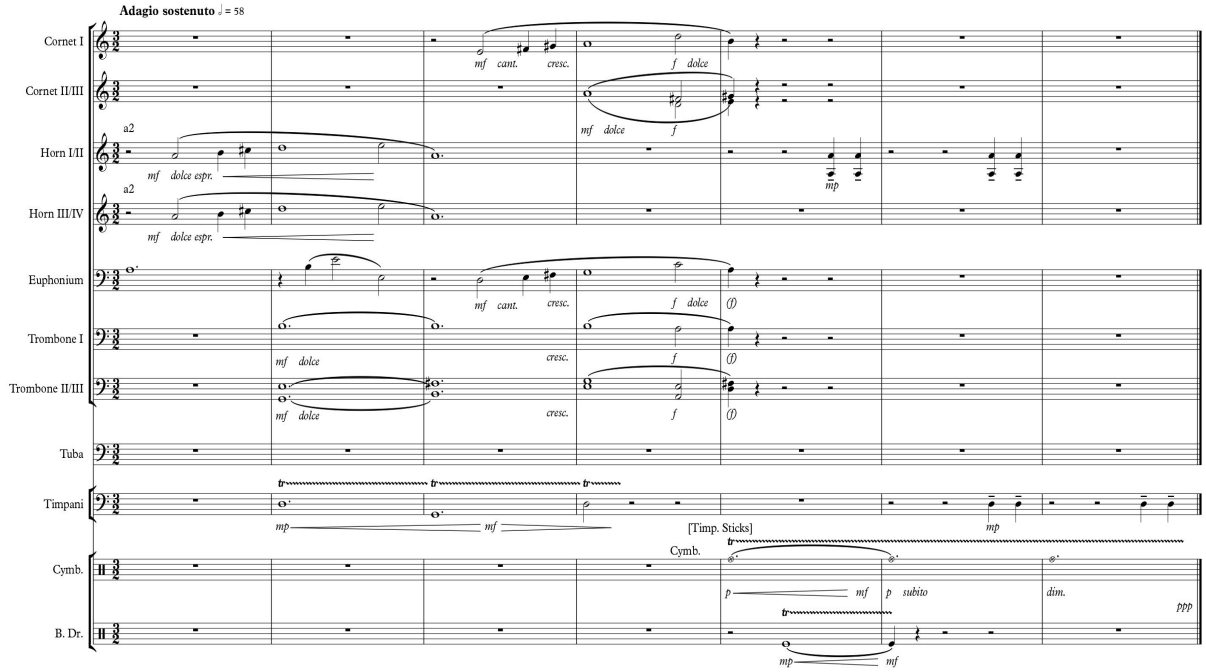
The passage in Musical Figure 4.12 demonstrates a fast-paced volleying of eighth notes between upper and lower brass and woodwind voices. The brief motive appears first in intervals of ascending fourths, then sixths. Persichetti positioned the trumpet and horn voices in quartal harmony, which achieves spatial openness. The quick rhythm (eighth-note pick-up to a down-beat eighth note in cut time) and the rising interval create a natural crescendo.

The admixture of conical and cylindrical bore instruments and the register placement of the trumpet and horn lines impart the passage with a "brassy" quality. The addition of *staccato* and *marcato* articulations on the upper note of the slurred interval generates a *sforzando* effect, adding weight to the arrival of each figure and caricaturizing the phrase. The low brass and woodwinds punctuate the upper brass line with a third eighth note interjection. This creates a sense of unevenness, as if the musical line is hobbling along in a three-legged race. The phrase zips by, acting as a link between two larger motives. It is similar to the starbursts and zigzag shapes of the Googie style, and succeeds in capturing the listeners' attention by adding momentary relief from the thematic material around it. This example shows Persichetti's penchant for using orchestration and instrumental coloration as a technique to drastically enhance thematic material.

Musical Figure 4.12, Example of shapes, Persichetti, Symphony No. 6*,* Movement I, m. 60-62

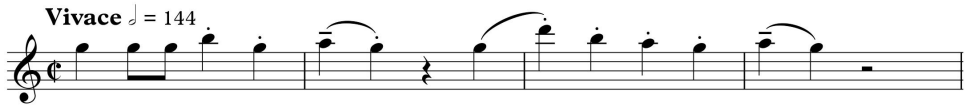


Musical Figure 4.13, Example of shapes, Persichetti, Symphony No. 6*,* Movement II, m. 35-40

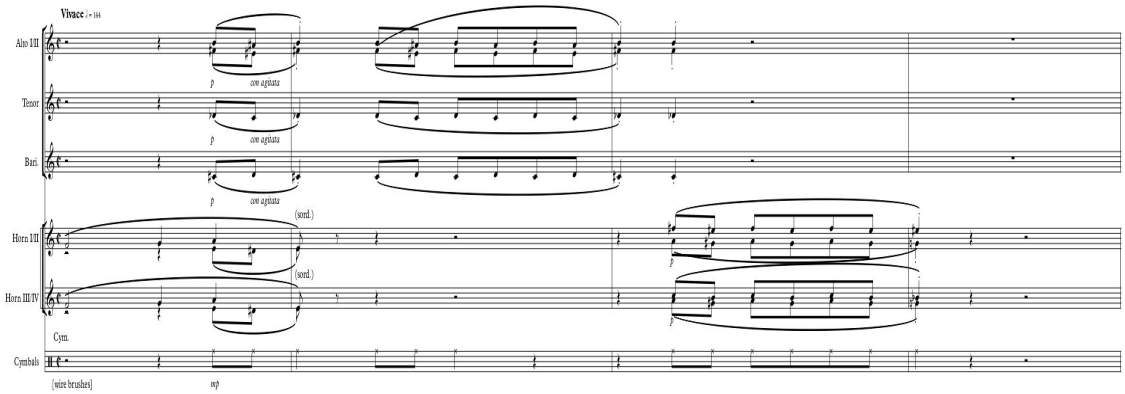


Musical Figure 4.13, taken from the second movement, simulates midcentury design shapes through utilization of a variety of timbres that enrich the musical line and through incorporating sudden dynamic changes. Repetition of the countermelody by the low and high brass instruments (half note, quarter, quarter, whole note, etc.) adds drama with each iteration, creating an expansive, sweeping line that slopes downward to the entrance of the timpani. The rolling timpani, cymbals (played with timpani sticks) and bass drum heighten the building tension of the passage, suggesting a broad, open space. As the rhythmic and harmonic motion slow down (in measures 39-40) the reemergence of the "heartbeat" theme (two quarter notes) contributes motion to the end of the phrase, articulating the frame of the phrase with subtle jaggedness. This quiet yet intense moment in the music succeeds in holding the listeners' attention as the movement comes to a close.

Musical Figure 4.14, 4th movement theme, Persichetti, Symphony No. 6, Movement IV, m. 21-24



Musical Figure 4.15, Example of shapes, Persichetti, Symphony No. 6, Movement IV, m. 24-27

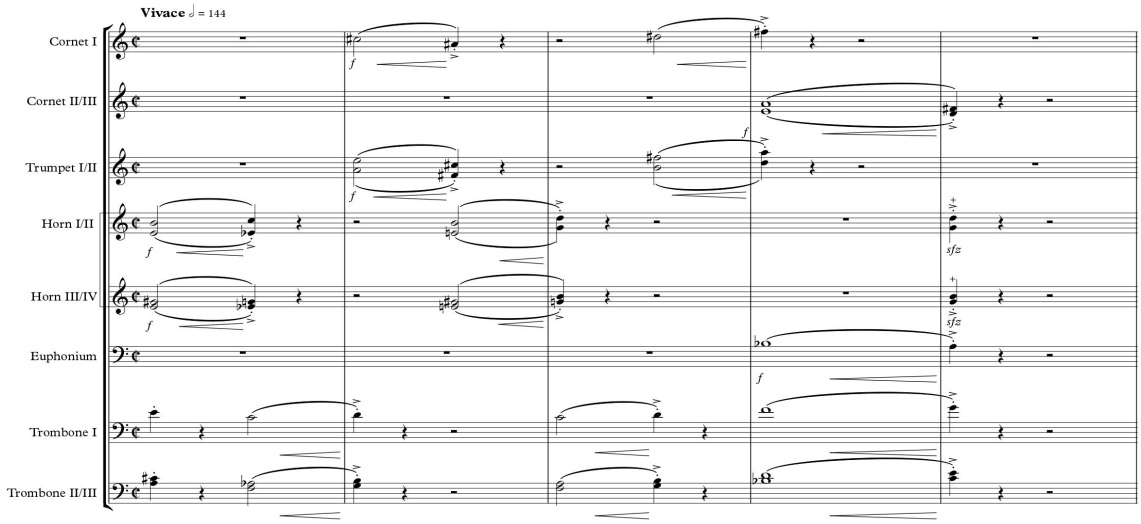


The intertwining eighth notes in Musical Figure 4.15 offer a brief reprieve from the lively thematic material that provides melodic substance throughout the fourth movement (see Musical Figure 4.14). Threading together two iterations of the theme, the passage in Musical Figure 4.15 portrays a devious and somewhat conniving character. Where the melody is scored for high winds (piccolo and E-flat clarinet) and is light and effervescent, the transitional material is written for low reeds, saxophones, muted horns and suspended cymbal played with a wire brush. The effect of this instrumentation paired with the churning eighth-note rhythm creates a sense of being propelled between two melodic anchors. The inevitable dynamic growth that accompanies the rise and fall of the eighth notes and the passing of the line from the saxophones to the horns aids in simulating the shapes of midcentury Modernism. This

can be attributed to the echo effect it creates, where the horns caricaturize the passage previously played by saxophones, as if in mimicry. The abrupt change in tone color also catches attention, magnifying the line. There is kinetic energy in the phrase, one of swirling and bubbling. Upon hearing this passage in the music, Alan Hess's description of Googie architecture may come to life:

> It was an aesthetic of articulation and contrasts, each element giving its own weight, its own style, its own shape. Disjointed, hanging in midair, combining cursive script with print, its collage design threw together bubbling circles and out-of-whack squares and unexpected angles to pile on all the spontaneity, energy, and tension possible, surrounded by a halo of dingbats…and sparkles.[90]

Musical Figure 4.16, Example of shapes, Persichetti, Symphony No. 6, Movement IV, m. 61-65



The passage shown in Musical Figure 4.16 is a prime example of shapes that replicate those seen in midcentury Modern architecture and design. With its quick handoffs from one brass voice to another and the dramatically sculpted half note gestures that balloon from *fortes* to *fortissimos*, this passage creates a madcap, zany transition between a phrase of block chords to a variation of the theme (shown above in Musical Figure 4.15). The effect is one of dodging and dashing between musical destinations. It can be

[90] Hess, Alan, *Googie Redux*, p. 62.

heard as a musical manifestation of the zipping, zooming, darting and dashing of the space cars and sentient robots seen in episodes of the early 1960s Hanna-Barbera cartoon series, *The Jetsons*.

However the passage is interpreted, the notion of "hearing shapes" helps to inform gestural language used by conductors and performers of this movement of Persichetti's Symphony No. 6.

Organic Unity

In 1946, designer Eva Zeisel wrote of the new "lyrical" style and introduced the concept of the "poetry of communicative line."[91] She entertained the thought that an entire object is capable of conveying rhythmic unity, though it is most commonly discovered in the details of design, such as

> "the beautifully sculpted junction of post and arm in Hans Wegner's *Round* chair, where the two parts flow together in one unbroken rhythm. It was also evident in Zeisel's *Tomorrow's Classic* pitcher (Figure 4.9), the two parts merging together as a continuous surface."[92]

Architects Armét and Davis designed Tiny Naylor's Diner in 1957 (Figure 4.8). Its diamond-themed structure is transferred from the roof to the light fixtures found inside, to the jutting of the glass curtain wall, which allowed passersby to view the ambience and food inside, in hopes of enticing them to enter. The cantilevered (or overhung) roof extended to the parking lot, providing a shady, oasis-like atmosphere for the journey from car to table. The awning beneath the storefront sign reached down from the rooftop, in an almost gymnastic manner, serving to meld the inside and outside. The permutation of diamond-shaped structural elements are seen most prominently in the storefront sign, and are mirrored inside in the shape of the lighting fixtures) throughout the building fortifies the sense of organic unity in the building.

The notion of organic unity suggests that all parts are connected by a single theme or vision.[93] The visual connectedness assists in creating meaning for a space. This is the case in aural connectedness within music, as well.

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[91] Zeisel, Eva, "Registering a New Trend," *Everyday Art Quarterly,* 2 (Fall 1946), 1-2.
[92] Johnson, Paul, *What Modern Was*, p. 153.
[93] Johnson, Paul-Alan, *The Theory of Architecture: Concepts, Themes and Practices.* (New York: John Wiley and Sons, Inc., 1994), p. 386.

Patterns, themes and repetition aid the listener in establishing significance among musical and motivic material. This connection to organic unity is not limited to music of midcentury Modernism, though Persichetti's Symphony demonstrates a kinship to such connectivity.

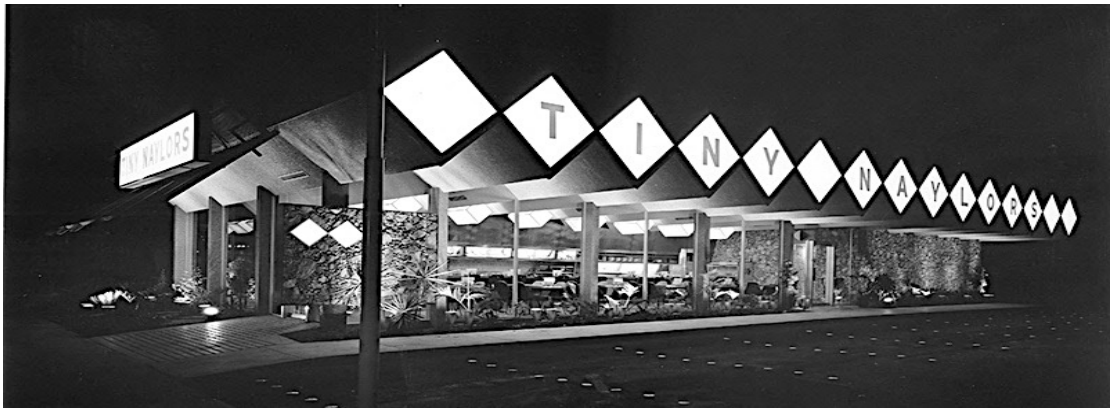


Figure 4.10, Example of Organic Unity in Design
Armét and Davis, *Tiny Naylor's Diner,* 1957, La Cinega Blvd, Los Angeles, CA.
Photo courtesy of Armét Davis Newlove Architects

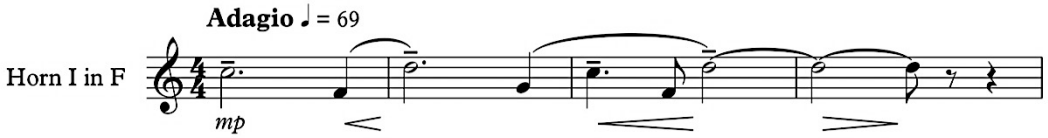
Figure 4.11, Example of Organic Unity in Design
Eva Zeisel, *Tomorrow's Classic Pitcher*, Fantasy Design, 1950-52
Image provided by the Indianapolis Museum of Art

A primary example of organic unity within Persichetti's Symphony No. 6 is first established in the opening bars of the first movement (see Musical Figure 4.17). The theme is replicated in a variety of places throughout the first and fourth movement and is always heard in the horn voice. Each repetition of the motive utilizes the same intervals (descending fifth, ascending sixth, descending fifth, ascending fourth, descending fifth, ascending sixth). The theme is increasingly more energetic and powerful with each iteration.

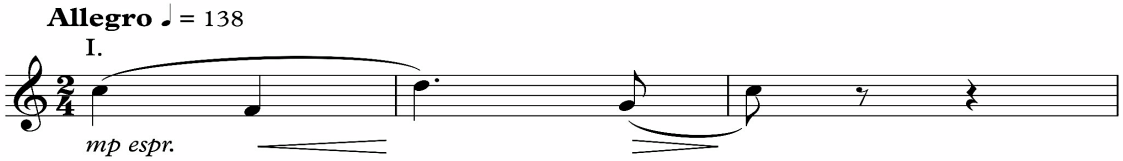
It is first stated by solo horn (Musical Figure 4.17), and expresses a melancholy sentiment, performed at a *mezzo piano* with emotive crescendos and decrescendos. The second time, (Musical Figure 4.18) it is again scored for solo horn, this time with more energy, and in a fast-paced 2/4 meter. The third statement (Musical Figure 4.19) is also written for solo horn, though this time the instructions indicate a decisive, fanfare-like interpretation, and are marked *forte.* The culminating repetition of the theme (Musical Figure 4.20) calls upon four horns, and is a powerful rendition, marked "brassy."

This example of organic unity is effective in that it simultaneously offers familiarity and variation throughout the large-scale work.

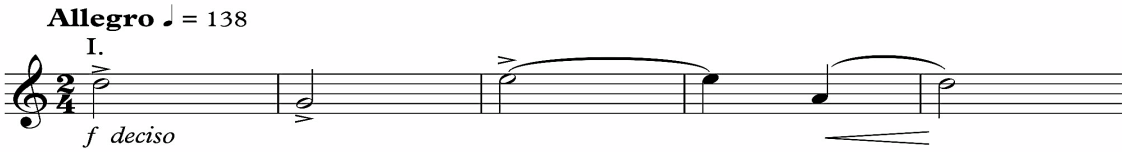
Musical Figure 4.17 Example of organic unity, Persichetti, Symphony No. 6, Movement I, m. 1-4



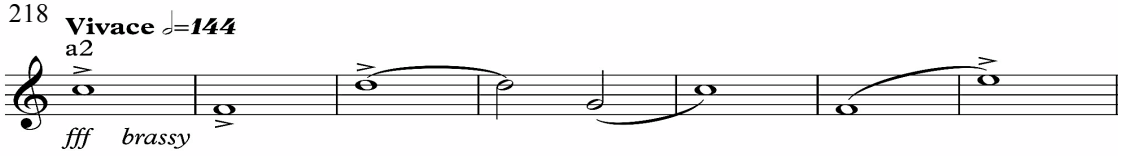
Musical Figure 4.18 Example of organic unity, Persichetti, Symphony No. 6, Movement I, m. 57-59



Musical Figure 4.19 Example of organic unity, Persichetti, Symphony No. 6, Movement I, m. 129-133



Musical Figure 4.20, Example of organic unity, Persichetti, Symphony No. 6, Movement IV, m. 212-218

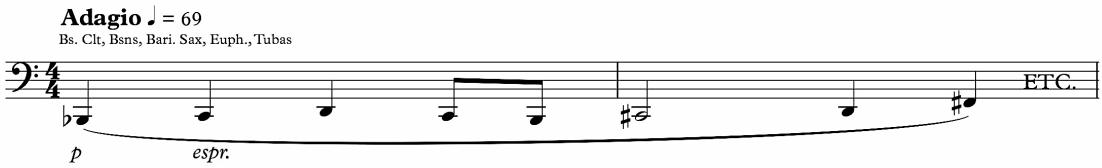


Musical Figures 4.21 and 4.22 highlight another example of organic unity within Persichetti's Symphony. The melodic line in Musical Figure 4.21 can be likened to "foreshadowing" found in literature, where one theme or event eludes to a theme or event that will appear in the future. This countermelody emerges during the opening horn motive. Rhythmically, it is an augmentation of the Allegro theme that Persichetti presents later in the movement (Musical Figure 4.22). Despite being augmented, the proportions remain the same (three quarters followed by eighths in one case, three eighths followed by sixteenths in the other). The intervals of the theme are identical until the second measure, where, in the first example, Persichetti augments the major second to a minor third as a means of obscuring the major tonality. This erases the sense of tonal security initially presented. Following the first instance of foreshadowing in measures 3 and 4 of the introduction, the theme will return eleven times in the movement's 292 measures. While it most often occurs in its original form, there are times when the theme is inverted (see Musical Figure 4.23) or translated to a non-pitched instrument. Each of the eleven instances is listed in Figure 4.12. .

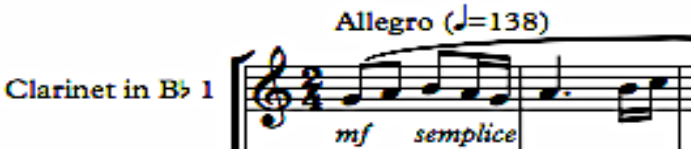
Measure #	**Voice**	**Original Theme or Variation**
m. 21-22	xylophone	original
m. 25-26	fl., ob., E-flat Cl.	original
m. 33-34	fl., ob., E-flat Cl.	original
m. 39-40	tpt.	original
m. 45-46	fl., E-flat Cl., bsn.	inverted (descending, minor)
m. 124-125	oboes	original
m. 125-126	cornets, tpt.	original
m. 133-136	cornet, tpt.	original
m. 139-140	cornet, tambourine	original + rhythmic replication
m. 226-227	picc., E-flat, alto	original
m. 285-286	snare drum	rhythmic replication

Figure 4.12, Example of Organic unity, Table of Melodic Unity, Movement I

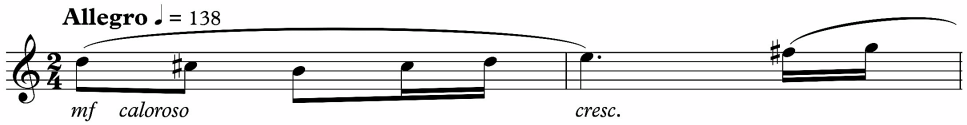
Musical Figure 4.21, Example of organic unity, Persichetti, Symphony No. 6, Movement I, m. 3-4



Musical Figure 4.22, Example of organic unity, Persichetti, Symphony No. 6, Movement I, m. 25-28



Musical Figure 4.23, Example of organic unity, Inverted Theme, Persichetti, Symphony No. 6, Movement I, m. 45-46



Persichetti's writing in the second movement is particularly sensitive to thematic and rhythmic unity. His use of "'Round Me Falls the Night" from his *Hymns and Responses for the Church Year,* Op. 68 falls in stride with his propensity to self-quote.[94] The chronology of this collection is of particular importance, given that it directly precedes Symphony No. 6, Op. 69. The original tune, while commonly included in Protestant hymnals, likely dates to the eighteenth-century or earlier. The text is attributed to nineteenth-century poet William Romanis. Persichetti based his own setting

[94]Simmons, *Music of Schuman, Persichetti, and Mennin*, p. 249.

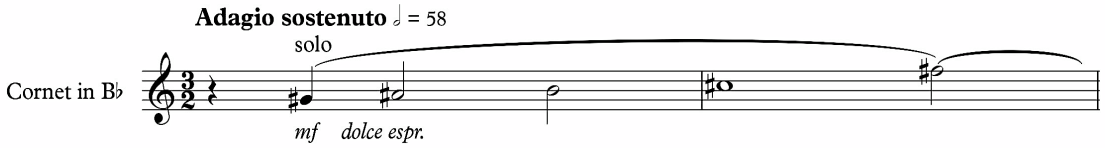
on the same text, but composed a new melody and harmony. The counter-line used in measure 13 (Musical Figure 4.24) becomes a unifying theme throughout the movement. It acts as a plaintive response to the slightly more intricate main theme of the second movement (shown previously in Musical Figure 4.7).

The intervals of this counter-line are built around quartal harmony, which Persichetti employs intermittently in the Symphony. The sequence of ascending fourths is first sounded by solo oboe. One measure later (Musical Figure 4.25), the motive is restated by the cornet, although the line is lightly embellished. The tonality of the cornet's iteration is centered around G-sharp (the second note in the sequence), which is one whole-step above the starting pitch of the original motive. The counter-line is heard for the last time, again played by solo oboe, near the end of the movement. It appears in its original state, though the final pitch sounds down an octave (Musical Figure 4.26).

The counter-line supplies the movement with organic unity that serves to enhance the main melody while providing continuity of line.

Musical Figure 4.24, Example of organic unity, Persichetti, Symphony No. 6, Movement II, m. 13

Musical Figure 4.25, Example of organic unity, Persichetti, Symphony No. 6, Movement II, m. 14



Musical Figure 4.26, Example of organic unity, Persichetti, Symphony No. 6, Movement II, m. 54

Simplicity

Design historian Jonathan M. Woodham remarks that, "Ornament has been, and is likely to remain, an essential and meaningful part of almost every aspect of everyday life."[95]

Ornamentation holds a significant place in society because of its multiplicity. It has the ability to "convey ideas and expectations…image….power, wealth, refinement, education, exoticism, contemporaneity, individuality or even social conformity."[96] Much of postwar design ornamentation was defined by restraint, "with emphasis on utility and simplicity of form."[97] Design of midcentury valued the "rectilinear grid and simplicity of volume and line."[98] Modernism held that an object's usefulness imbued it with inherent beauty. The aesthetic of simplicity permeated design concepts of the era.

The *Zonnestraal Sanitorium* in Hilversum, the Netherlands, was designed by Jan Duiker (see Figure 4.9). It was intended to be a hospital for tuberculosis patients. As such, Duiker was strategic in his architectural planning and choice of materials so as to create a space that was conducive to healing. The structure is absent of superfluous decoration and retains a sterile, white stucco façade. The use of glass throughout the building creates a clean, open and airy area, allowing the entry of natural light and sunshine while contributing simplicity of material. The usefulness of the space and its intentional exclusion of opulence supplements its aesthetic value within the context of midcentury Modernism.

[95] Jonathan M. Woodham, *Twentieth-Century Ornament* (New York: Rizzoli, 1990), p. 7.
[96] *Ibid.,* p. 7.
[97] *Ibid.,* p. 35
[98] Johnson, *What Modern Was*, p. 153.

Much of the music in Persichetti's Symphony is similarly absent of ornament. While the work contains many complexities, the simplicity and integrity of the musical lines contribute to the Symphony*'s* staying power.

Figure 4.12, Example of Simplicity
Jan Duiker, *Zonenestraal Sanitorium,* 1926, Hilversum, the Netherlands
Photo courtesy of Avery/GSAPP Architectureal Plans and Sections
(Columbia Graduate School of Architecture, Planning and Preservation (VRC)

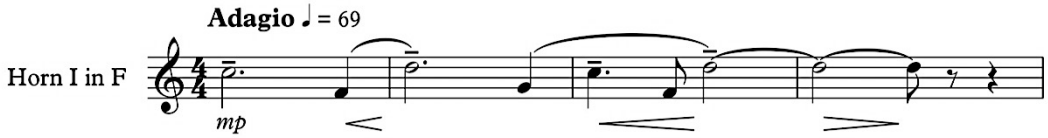
An effective example of simplicity within the Symphony is found in much of the melodic material. In the opening measures of the first movement (Musical Figure 4.27), the melancholy horn solo is comprised of simple rhythms and lage intervallic motion. The phrase has integrity and excludes embellishment. Here, the sustained rhythms ring out, unadorned, while a similar melody written in the Baroque era may have contained trills and appoggiaturas. Here, the large interval jumps contain no added pitches. A Classically treated melody may have used neighbor tones or arpeggiated rhythms to bridge the registers. The rhythmic scheme of this excerpt is modest (long—short, long—short, long—short, long), where a motive composed in the Impressionist vein might have incorporated an intricate, serpentine line, as in Debussy's flute solo from *Prélude à*

l'après-midi d'un faune. In the opening horn melody of Persichetti's Symphony and in much of the architecture from midcentury, there is no ornament.

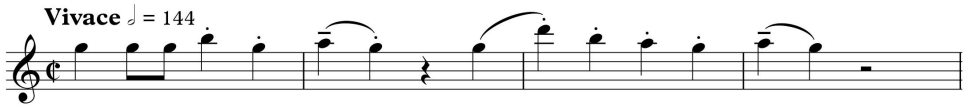
Within the introduction, Persichetti's writing for percussion also demonstrates a proclivity towards simplicity (refer to Musical Figure 4.11). Through Persichetti's economic use of material, this rhythmically and dynamically active percussion passage adds depth to the orchestration without overpowering the simple horn solo or the accompanying wind lines. The hollow openness of the timpani and snare rolls (sans snares) creates a bed of sound on which the horn melody rests. The repetition of the $32^{nd}/16^{th}$ note figure in the toms simulates a motor, helping propel the passage forward without distracting the listener from the horn line. At the conclusion of the introductory measures (m. 18-20), the steady rise and fall of pitches in the toms, which is comprised of a 32^{nd} note pattern (using only three pitches) endows the phrase ending with a sense of transparency while the section coasts to its end.

Another melody, the *Allegro* theme in the fourth movement (Musical Figure 4.28), replicates the bare-bones, steel and glass frames from buildings such as those designed by Ludwig Mies van der Rohe (Figure 3.4). Its simple rhythmic structure, pointed style and exaggerated emphasis on the downbeat of each measure (where the slurs appear) endow the phrase with a transparent, minimalist quality that is still musically communicative.

Musical Figure 4.27 Example of simplicity, Persichetti, Symphony No. 6*,* Movement I, m. 1-4

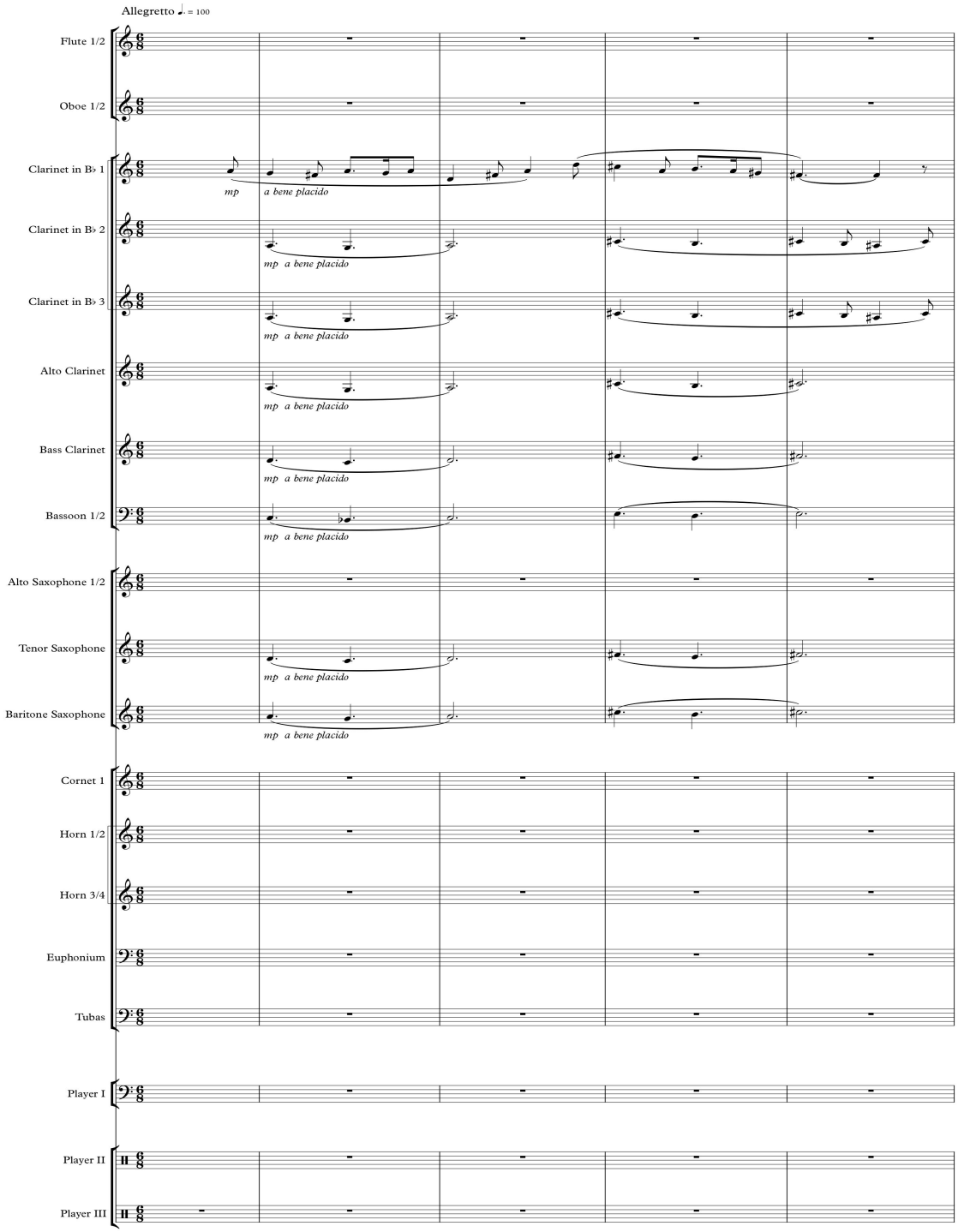


Musical Figure 4.28, Example of simplicity, Persichetti, Symphony No. 6*,* Movement IV, m. 21-24



An additional model of simplicity throughout the Symphony can be seen in Persichetti's orchestration. His scoring of instruments is minimal in most places, utilizing like-instrument families to create a homogenous, well-blended sound. Many sections of the Symphony employ only a few voices at once. Musical Figure 4.29 shows the melody in the first clarinet part, with an accompaniment line in the second and third clarinets, alto and bass clarinets, and tenor and baritone saxophone. This voicing utilizes the reeds, creating simplicity through blended tone characteristics. The passage was written in each instruments' chalumeau register. In this excerpt, it is possible to see the vast expanse of open measures in the remainder of the ensemble, reinforcing the simplicity of orchestration.

Musical Figure 4.29, Example of simplicity, Persichetti, Symphony No. 6*,* Movement III, m. 1-4

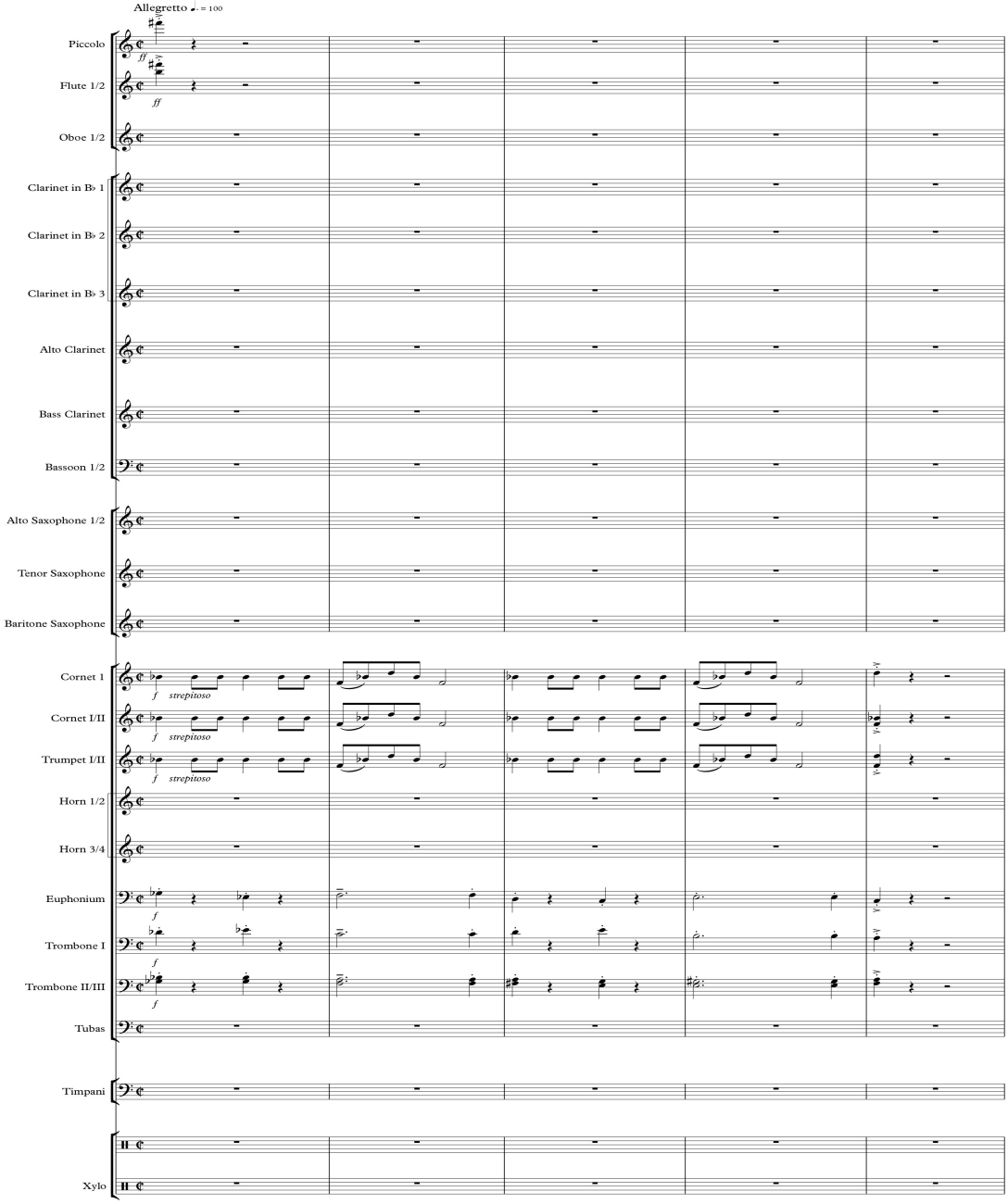


In Musical Figure 4.30, Persichetti again shows simplicity through thin orchestration. Yet the combination of style, articulation and dynamic markings succeeds in generating volume and excitement. The section calls for a powerful *strepitoso* (noisy, impetuous) fanfare in the cornets and trumpets. Underneath, a supporting line sounds in the euphonium and trombones. This unification of brass timbres with minimal scoring shows restraint, reduction of elements, and is effective in proving that Symphony No. 6 adheres to the midcentury Modern value for simplicity.

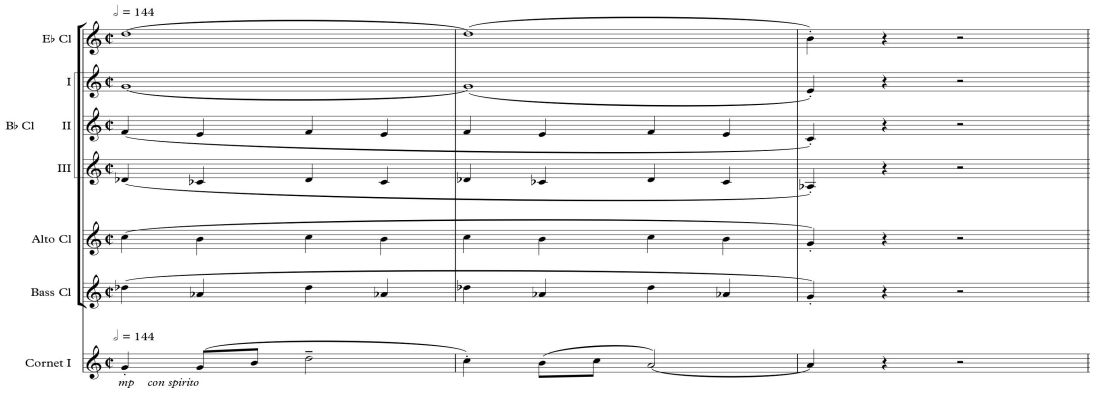
Often, choirs of woodwinds or brass are written in rhythmic unison against a single voice from another family. This technique allows for fullness of sound, avoids heaviness and creates interest in the juxtaposition of lines. Musical Figure 4.31 shows one such example. The clarinet family moves back and forth in unison, spinning out a repetitious accompaniment beneath the dance-like, whimsical cornet solo. The light scoring of the phrase demonstrates the simplicity. When Persichetti does call for thick orchestration, he most frequently uses only one or two musical thoughts as opposed to heavy counterpoint.

A final example of simplicity within the Symphony is Persichetti's treatment of bitonality. In areas where bitonality is utilized, his careful scoring of consorts of like-instruments (clarinets against trombones, or high woodwinds/brass against low woodwinds/brass) separates the tonalities. One such sample is found in Musical Figure 4.30, where the phrase played by the cornet and trumpet consort is written in B-flat, while the accompaniment in the euphonium and trombones is composed is in the tonality of G-flat. This separation of timbres simplifies the bitonality and avoids the typical aural confusion it elicits.

Musical Figure 4.30, Example of simplicity, Persichetti, Symphony No. 6*,* Movement IV, m. 120-123



Musical Figure 4.31, Example of simplicity, Persichetti, Symphony No. 6, Movement IV, m. 137-139



Viewing Persichetti's mode of orchestration as a sample of midcentury Modernism's simplicity calls to mind the minimalist sobriety valued by postwar society. Rationalized and reductive, it is far removed from the lavish, thick orchestration of the neo-Romantic and National Populist music of the same era.

In summary, clean lines, shapes, organic unity and simplicity are four defining characteristics of midcentury Modern architecture and design. Relationships between these and Persichetti's Symphony permeate the entire work. While specific instances have been highlighted within this chapter, further exploration of the Symphony by the wind band conductor can help delineate other examples and open the door for heightened creativity and expression when interpreting the music.

Chapter Five: Summary and Conclusions

> Architecture and design of midcentury is now fifty years old or older, yet their forward-thinking design makes them difficult to view as historically [significant and in need of preservation.][99]

The same can be said of music, especially for the wind band, of the same era. Persichetti's Symphony for Band is a primary example. Present musical ecologies reveal the need to understand music of the past in the context of the larger cultural and historical fabric into which it was woven. By studying how a piece such as the Symphony reflects the societal sentiments and artistic expression of midcentury, it is possible to attribute deeper meaning and further embed the work within the musical identity of the wind band community.

Six decades following its composition, Persichetti's Symphony No. 6 merits a fresh perspective in light of the architectural and design innovations of midcentury America.

This study explores a multidisciplinary view of Symphony No. 6 and architecture and design that is helpful for giving voice to midcentury Modernism. On a larger scale, a multidisciplinary examination such as this supplies one more lens through which to view music and its place in society. The document provides a framework for dissecting the cultural mores that defined the postwar era in the United States. It also introduces and relates specific midcentury Modern design features to Persichetti's Symphony No. 6 as a means to better know it. The study is an invitation to wind band conductors to approach the Symphony with fresh, imaginative ideas for gestural language and it presents new concepts for mixing and blending the ensemble's sound in ways that will attempt to draw connections to midcentury Modernism.

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[99] Wilcken, *Clean Lines, Open Spaces*.

Several implications for further research emerge from this study. First, where the influence upon Persichetti's musical output by visual art and the built world are concerned, invaluable insight can be gained by turning to Persichetti's personal archives, housed by the New York Public Library.[100] The archives contain numerous of Persichetti's musings, correspondences, his own portraits and paintings, and other documentation that can better inform a cross-disciplinary view of the Symphony for Band. It may be possible to develop a better understanding of Persichetti's appreciation and opinions of art, architecture and design as it pertained to his world. Such an understanding may also make necessary examination of Persichetti's other works involving winds.

Consideration of music by other wind band composers of midcentury is useful in cementing the correlation between the two disciplines. The world in which a composer creates music is not vacuous. Nor is the environment in which one consumes it. Therefore, it is vital that wind band conductors, performers and scholars aim to supply audiences with well-informed, multi-faceted views of the musical ecologies surrounding a work's composition, as well as multiple ways to know a piece of music. Possibilities for further study of the impact of architecture and design upon music include works such as William Schuman's *George Washington Bridge* and Aaron Copland's *Fanfare for the Common Man* or *Outdoor Overture.* While these pieces may not have intentionally portrayed architecture (with the exception of Schuman's *George Washington Bridge)*, they convey sounds and sentiments that reflect the urban landscapes in which their creators lived and worked. Another more recent example is Paul Dooley's 2015 *Masks and Machines.* According to Dooley, the piece is a musical

[100] For more information on Persichetti's Archives, reference Chapter 2.

rendering of "the early twentieth century works of Bauhaus artist Oscar Schlemmer."[101] The composer reflects, "I admire the simplicity of shapes and color in Schlemmer's works such as the "Bauhaus Stairway" and "Triadic Ballet…"[102] In the score, Dooley includes Schlemmer's painting, "Bauhaus Stairway", which depicts the interior architecture of the Bauhaus. One may recall the importance of the Bauhaus in making possible the midcentury Modern movement, both overseas and in the states.[103]

These pieces and many others offer fertile ground for being reframed in a broader historical context and for strengthening the multidisciplinary connections between midcentury music and design.

Lastly, there is cause to explore architecture and music of other eras, as well. Goethe's idea of architecture being "frozen music" is a powerful call for conductors and performers to use rehearsals and performances as a means to highlight the relationship between music and the built world.[104] Music occupies time while architecture occupies space. The fleeting nature of music and its existence as a singular event can be juxtaposed with the more physically enduring nature of architecture. The latter allows for visually consuming and contemplating a work, while the former must be aurally produced and consumed before the listener can digest it. Only the musical score offers a full picture of the work, and is most often in the sole possession of the conductor. By considering musical works and architecture from antiquity to present, one can gain a longitudinal understanding of their places within Western art culture.

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[101] Paul Dooley, *Masks and Machines Composer's Notes* (Paul Dooley Music, 2015).
[102] *Ibid.*
[103] The Staatliches Bauhaus united artists, designers and architects such as Ludwig Mies van der Rohe and Bauhas, who later emigrated to the U.S. and left in indelible impression on the artistic community and American history. See Chapter Four for more details.
[104] Johann Wolfgang von Goethe, *Goethe's Literary Essays* (New York: Harcout, Brace & Co., 1921), p. 267.

In summation, the architecture and design of midcentury Modernism was a clear departure from anything that came before it. Architectural historian Ethel Goodstein-Murphree states, "Buildings are not just the steel and glass of which they are built. Buildings are narratives in and of themselves."[105] This is true of Symphony No. 6. The work is far more than the notes and rhythms from which it was composed. It chronicles the tastes and styles of its time. It echoes the call for function over form. It asserts that clean lines, shapes, organic unity and simplicity are a means for expressing musical thought, and it communicates to its listeners the musical ecology that facilitated its creation: midcentury Modern America.

Vincent Persichetti's Symphony for Band is an effective representation of the concrete, glass and steel structures that rose out of the hopefulness and ingenuity of midcentury American culture.

[105] Goodstein-Murphree, *Clean Lines, Open Spaces.*

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February 13, 2017

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Human Research Determination Review Outcome

Date: March 02, 2017

Principal Investigator: Teresa Corinne Purcell

Study Title: Aspects of Midcentury American Modern Design in Vincent Persichetti's Symphony No. 6 for Band, Op. 69.

Review Date: 03/02/2017

I have reviewed your submission of the Human Research Determination worksheet for the above-referenced study. I have determined this research does not meet the criteria for human subject's research. The proposed activity does not involve intervention or interaction with living individuals or usage of secondary data that consist of individually identifiable, private information. Therefore, IRB approval is not necessary so you may proceed with your project.

If you have questions about this notification or using iRIS, contact the HRPP office at (405) 325-8110 or irb@ou.edu. Thank you.

Cordially,

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