A COMPARATIVE ANALYSIS OF HARMONIC LANGUAGE IN THE FIRST
MOVEMENTS OF FAURÉ’S REQUIEM, POULENC’S GLORIA AND
STRAVINSKY’S SYMPHONY OF PSALMS

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A COMPARATIVE ANALYSIS OF HARMONIC LANGUAGE IN THE FIRST
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Thesis

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DEDICATION

I would like to dedicate this work to my parents, who have always, relentlessly spurred me on to further my education. Today I would be a street musician or, at best, a night club part-time performer if they had not been in my life. I thank the Lord for such a priceless gift.
ACKNOWLEDGEMENTS

I am greatly indebted to Dr. Ralph Turek, Dr. Daniel McCarthy, and Dr. Michele Tannenbaum whose profound knowledge of the subject matter, unsparingly offered, enabled me to refine my analytical and writing skills dramatically. It was through their generous support and guidance that a collection of enthusiastic but superficial reflections evolved into an acceptable piece of music scholarship.
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CHAPTER I
INTRODUCTION

It is a persistent conviction among the majority of music scholars that Fauré's *Requiem*, Poulenc's *Gloria* and Stravinsky's *Symphony of Psalms* are important choral works representative of two successive periods in the history of Western music, Romanticism and the Twentieth Century. Accordingly, they are discussed separately in most surveys of church music. One important reason why they have been included together in this comparative stylistic analysis is that, besides sharing the medium of choir and orchestra, the language of Latin, and the subject of the Christian faith, they reflect similar artistic tendencies and sensibilities.

Composed in the late nineteenth century and the first half of the twentieth century, an age that witnessed the transformation of the late Romantic style into a new musical language, including Post-Romanticism, nationalism, impressionism and serialism, they constitute as it were, a musical counterreformation in the midst of the intense artistic unrest and aesthetic debate that was literally to revolutionize Western music. While such movements as Impressionism and Serialism presupposed radically new approaches to musical composition, as illustrated by Debussy's and Schoenberg's rejection of such "outmoded and exhausted" systems as functional harmony and tonality, the aesthetic orientation cultivated by the
composers of the three works in question consisted of a rediscovery and reinterpretation of the musical traditions of the past. Fauré's music, for example, has been often described as "Hellenic" in recognition of the qualities of clarity, balance and serenity that recall the spirit of the ancient Greek art. Such qualities are evident not only in the more intimate works, but also […] in the *Requiem*. Fauré is worthy of remembrance for more than the beauty of his music; he set an example of personal and artistic integrity by holding to tradition, logic (*sic*) moderation, and the poetry of pure musical form in an age when these ideals were not generally valued.¹

Stravinsky's *Symphony of Psalms* and Poulenc's *Gloria*, although written several decades later than *Requiem*, essentially belong in the same aesthetic category because they were likewise inspired by musical forms and traditions of the past. Unsurprisingly, both Poulenc and Stravinsky, as far as *Symphony of Psalms* and other similarly oriented compositions are concerned, are often labeled as Neoclassic, a style that may be defined as adherence to the Classic principles of balance, coolness, objectivity, and absolute (as against Romantic program) music, with the corollary characteristics of economy, predominantly contrapuntal texture, and diatonic as well as chromatic harmonies.²

In the process of resurrecting old forms and infusing them with new life and vigor, an alternative harmonic language was developed that was to prove essential in creating a successful blend of old and new elements. This is particularly evident in the three pieces to be discussed. The movements analyzed—each is the first in a larger structure—display undeniable clarity and an almost Classic symmetry of key plan and proportion, whether sectional, subsectional or phraseological. Yet the sophisticated harmonic features found within such simple structures—complex chordal formations including extended, superimposed and jazz-derived chords; linear, modal progressions,
often mixed with functional progressions and polytonality—reflect Romantic and modern rather than Classical sensibilities. Such innovative harmonic language within older forms is the ground on which the three compositions will be contrasted and the focus of the present work.
 CHAPTER II

FAURÉ’S *REQUIEM*

Gabriel Fauré was born in Palmiers, Ariège, France on May 12, 1845. Endowed with unusual musical talent from early childhood, he spent hours playing the harmonium. In 1854, informed by casual listeners about his son's gift, Fauré’s father took him to Paris and enrolled him at the Ecole de Musique Classique et Religieuse, where he studied primarily church music: plainsong, the organ, and Renaissance polyphonic works.

In 1861 Fauré met with Saint-Saëns, who became his piano and composition teacher. Saint-Saëns introduced the young Fauré to contemporary music, which was not part of the school curriculum, and exposed him to the works of Schumann, Liszt and Wagner.

Fauré's first appointment (1866-1870) was as organist, in Rennes. This was a period of intense composition during which he wrote piano pieces and made his first attempts in symphonic form, church music and songs. The songs reflect his search for a personal style. In 1871, having found employment in Paris, Fauré became a regular visitor at Saint-Saëns' salon, where he met members of the Parisian society and with whom he founded the Societe National de Musique. The society became the audience for many of his works' first performances.
Fascinated with Wagner, Fauré traveled to Germany to see that composer’s gigantic productions in 1879. Alone among his contemporaries, he resisted the influence of the German composer. Fauré married in 1883 and, to support his family, spent much of his time teaching piano and harmony, composing only during the summer holidays. In those years he wrote mostly piano pieces and songs. From 1877 to 1890 he worked on the Requiem.

In 1896 Fauré became professor of composition at the Paris Conservatory. Among his pupils were Maurice Ravel and Nadia Boulanger. A few years later, prompted by financial need, he accepted work for Le Figaro as music critic, but because of his kind nature and aversion to polemics, his criticism had a colorless quality. In 1905 he became director of the Conservatory, and his new works were performed at important musical events. The years during World War I were highly productive for Fauré. Besides composing some of his most powerful music, he revised the complete piano works of Schumann, one of his favorite composers, and the organ works of J. S. Bach.

In 1920, at the age of seventy-five, Fauré retired from the Conservatory and devoted himself entirely to composing. His creative faculties remained intact until his death, and the music he wrote in this last phase of his life exhibits an unprecedented serenity. He died in Paris on November 4, 1924.

Composed by Fauré to commemorate his departed parents, Requiem received its first performance in 1888, at the Madeleine Church, in Paris, where Fauré was assistant organist. He wrote the work initially for a small orchestra, including violas, cellos and basses plus harp, timpani, organ and a solo violin part that is heard only in the Sanctus.
The second edition adds two horns, while the third, written ten years later, also adds violins.

Music critics have expressed doubts about Fauré’s authorship of the orchestration and his pupil Roger-Ducasse is sometimes named as a possible collaborator. The unusual instrumentation and the dark orchestral color of the *Requiem*, shaped by the vicissitudes of its genesis, has generated much constructive and interesting criticism. Music critic Steve Huebner has pointed out that the extensive employment of the organ “is one of several archaic features in the *Requiem* that underline Fauré’s skill at lending a thoroughly fresh sound to old-fashioned procedures”\(^3\) while Alec Robertson, commenting on the restrained use of the violins, has observed that achieving acclaim and immortality with such simple orchestral means attests to Fauré’s caliber and stature.\(^4\)

**Analysis**

The Introit and Kyrie consist of four sections preceded by an introductory passage. Section A returns at the end in modified form, then designated A’. As the following outline shows, section B, at the center of the piece, is the only one to begin in a key other than the tonic; this, along with the eventual return of A, confers on the piece its formal symmetry (see fig. 2.1).
Introduction (mm. 1-17)

The introduction contains three tonal centers, D minor, F major and B-flat major, that are associated with six short phrases. Phrase 1, measures 2-3 is firmly rooted in the home key of D minor, with the tonic chord clearly outlined by the choir. Phrase 2, measures 4-6, begins on the minor dominant chord in first inversion, followed by a tonal shift to F major. Because of the static bass, the tonic chord first appears in second inversion, measure 5, beat 3, and then in first inversion, measure 8, beat 3-4 and rarely in root position. Thus we are exposed from the very beginning to one of Fauré’s most distinctive stylistic traits: his extensive use of inversions, resulting from a linearly oriented harmonic approach (see fig. 2.2).
Fig. 2.2 Chord inversions resulting from static bassline

Phrase 3, measures 7-8, reinforces the new tonal center of F major through a plagal cadence. As it will become increasingly clear, the pull of the music toward either D minor or F major and the resulting harmonic ambiguity constitute a distinctive characteristic of this piece. Phrase 4, measures 9-12, differs somewhat from the preceding phrases in length, contour, rhythm and timbre. The melody, now in the low strings and low winds, begins a move to B-flat major, sequentially outlining a chord
progression ending on IV in measure 12. The music temporarily dwells on this chord, creating a suspension effect that is then resolved as IV turns into V\(^7\) when the melody returns to the chorus at the beginning of the next phrase. The chord inversions are now determined by the interplay of the melodic bass line and the chorus, producing inversions, suspensions and occasional harmonic clashes (see fig. 2.3).

Fig 2.3 Inversions and dissonance resulting from melody in the bass
Phrase 5, measures 13-14, and Phrase 6, measures 15-17, feature an intensification of the chromaticism, generated simultaneously by the sopranos and the strings. In Phrase 5 the two ensembles still jointly sound dominant harmony in B-flat major, measures 13, beat 3 and 4, the key of the previous phrase. Then in the following measure, initiating a shift back to D minor, the chromatic descent of the low strings produces a I\(^6\)-V\(^7\) progression in G-flat major the Neapolitan of III. An F major triad in second inversion on beat 1 of m. 15 causes the two previous chords to be heard as N\(^6\) and Gr\(^6+\) in F. In m. 16, an A major dominant chord in first inversion signals the proximity of a cadence in D minor; however, this key is only implied, since the introduction ends on V. Once again, the overwhelming predominance of inversions produced linearly causes even tonic chords never to be heard in root position. Also interesting is how the harmony-generating line freely moves through the parts of the ensemble, whether vocal or instrumental, to produce not only inverted but also chromatic chords. The B\(^7\) in m. 16, beats 3-4, is the result of a line, this time in the alto voices, sounding the D melodic minor scale. This shows how modal and linear harmony effectively blend in the Requiem to create an interesting and personal style (see fig. 2.4).
Section A (mm. 18-38)

Section A consists of a modulating period where both the antecedent and the consequent include two phrases. The outline is $a \ b$, antecedent, and $a \ b'$, consequent. The latter differs from the former in its omission of the repeated $a$ phrase and its extension and elaboration of $b$. The $a$ phrase, measures 20-21, repeated in measures 22-23, features the harmonic ambiguity between D minor and F major, clarified only on the last beat of measure 21. Noteworthy is the melodic, sequential character of the bass line, producing a series of inversions (see fig. 2.5).
In the $b$ phrase, measures 24-27, twice as long as the previous, III (F major) is tonicized with a solidly functional progression only to vanish again for the return of D minor (measure 27), reestablished in a similar fashion. The tonicization of III, within a language of diatonic third relationships illustrates the dichotomy of loose and strict harmonic functionality so typical of this work (Fig. 2.6).

The modulation to A minor is executed in the $b'$ phrase. Starting in measure 33, the new key of A minor is first suggested through its dominant chord, and new harmonic and melodic material. This phrase ends with a perfect cadence in measures 37-38. The first
and last dominant chords, measures 33, beats 1-2, and measure 3, beats 3-4, are separated by a highly chromatic progression, generated by a melodically oriented bass line, that results in tonicizations of III and v (see fig. 2.7).

The latter portion of the progression, measures 36-37, demonstrates the coexistence of the linear and functional harmonic approaches. As previously observed, clearly functional progressions frequently appear at structural points.

The modulation to B-flat major, key of the next section, features a cadential extension in A minor, measure 38, followed by the tonicizations of F major, measure 39, D minor, measure 40 and 41, beat 1-2, and B-flat major, measure 41 beat 4. It is worthwhile to point out again Fauré’s penchant for the third relationship, particularly the diatonic variety (see fig. 2.8).
The three brief tonal centers just identified constitute a series of mediants, all diatonic in the home key, while the new key reached, B-flat major, is its submediant.

Section B (mm. 42-49)

This section consists of another modulating period. As in the preceding section, the antecedent, measures 42-45, confirms the tonic–B-flat major–while the consequent, measures 46-49, modulates away from it. In measure 42 the new key of B-flat major is firmly established, and its mode, after forty-one measures in minor keys, provides a welcome change. Also noticeable is a change in texture, a highly lyrical three-part counterpoint with the double bass omitted to lighten the orchestration, and produce an ethereal, “celestial” atmosphere. This adequately reflects the text that affirms the worthiness of the Almighty to receive our hymns. While creating a Bach-like passage of beautiful polyphony, Fauré manages to avoid the circle of fifths and the melodic and harmonic sequences typical of Baroque forms, keeping his music fresh and original.

In the a phrase, measures 42-45, a linear harmonic progression, inversion-laden, is generated again by the melodic bass line. Just as in the antecedent of the previous period, there is a tonicization; this time it is the submediant, measures 43-44. However, unlike
the previous tonicization of III (fig. 2.6), where the bass line contains only roots, and becomes solidly functional, the present progression maintains its linear character throughout the phrase, as the inversions of IV and V clearly show. What we have here is the confluence of the functional and linear languages, now operating simultaneously and not in succession, as in section A (see fig. 2.9).

Because of a modulation back to D minor, the b phrase, measures 46-49, contains new music in its latter portion. The modulation starts in measure 48, beat 1. The pivot chord G minor, vi in B-flat major and iv in d minor, is followed by a solid, cadential formula that confirms the composer's reliance on function to establish tonal centers (see fig. 2.10).
Section C (mm. 50-60)

Section C is an asymmetric two-phrase period that presents four tonal centers in third relationship --the mediant (F), the raised chromatic mediant (F#), the submediant (Bb) and the tonic (d)-- established through exploitation of the augmented triad's enharmonic potential. The first phrase features again the ambiguous alternation of tonal centers F major and D minor. The alternating F major and D minor chords, as the organ part illustrates, are respectively in first and second inversion, and when V+\text{vi} is finally heard in root position, it does not resolve to vi (D minor) but, enharmonically, to F-sharp minor (see fig. 2.11).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{organ.png}
\caption{Enharmonic modulations to F-sharp minor through V+}
\end{figure}

The above operation is possible because the A and C-sharp augmented triads constitute in effect the same sonority. This chord, as the section demonstrates, is capable of three distinct resolutions. In measure 56 the same augmented triad resolves to B-flat minor, again in the unusual second inversion, and in measure 61, after the return of F has further obscured the tonal center in measure 59, to D minor this time through its V+ (Fig. 2.12).
Fig. 2.12 Enharmonic modulation to B-flat minor and D minor through $V^+$

All these chords (D minor, F-sharp minor and B-flat minor) can be tonicized by the same triad because it contains their respective leading tones. Here it allows the composer to achieve tonal flexibility and a fluid association of distantly related keys. It is noteworthy that not only are the three tonal centers in question in third relationship with one another; the $V^+\text{-}i$ progressions themselves, just because of their inversive equivalence, can also be interpreted as harmonic movement to the enharmonic mediant. For example, B-flat minor is tonicized by its $V^+$; however if we respelled the former chord as A-sharp minor, and its $V^+$ as F-sharp augmented, this would be a $VI^+\text{-}i$ and not a $V^+\text{-}i$ progression.

Section $A'$ (mm. 63-78)

Section $A'$, is a four-phrase period. It differs from $A$ in that it adds eight measures of new material and also because it does not modulate away from D minor but, being close to the end of the movement, remains in that key. The antecedent, measures 63-70, is
identical to its counterparts in section A. The consequent element of the period, measures 71-78, consists of two phrases. The first, measures 71-74, features a nonfunctional $V^9/iv$, that acts as a predominant to $V^+$. As in section C and elsewhere, a static bass line below changing chords results in inverted chords (see fig. 2.13).

![Fig. 2.13 Alternative predominants: $v^{β9}/iv$](image)

In the third phrase, measures 75-78, a brief tonicization of III is heard again, this time through its own $V^+$, just before the customary perfect authentic cadence in the tonic key. This illustrates two typical harmonic practices in this piece: the conspicuous employment of III (F) as the most frequent tonal alternative to i (Dm), and the multiple function of $V^+$, utilized as a primary and a secondary dominant leading both to chromatic and diatonic target chords (see fig. 2.14).

![Fig. 2.14](image)
Fig. 2.14 Secondary dominants: $V^\#$/III

Coda (mm. 79-81)

The coda reestablishes D minor through a tonic pedal in the double bass and cello II parts, over which chromatic ascending lines in the violas and cello I are heard. The tension produced by such dissonant polyphony temporarily dissolves into functional progressions, measures 80-82, and measures 84-86, taking place as the bass line discontinues the tonic pedal to assume a melodic contour based on progressions by thirds and thus reminiscent of earlier passages (measures 33-38 and 42-44). The first progression consists of a cadential formula in D minor that includes III and a tonicization of VI (see fig. 2.15).

This shows again, the composer’s penchant for inserting microscopic views of his general tonal plan, d-B\#$-F-d. The second progression adds a tonicization of iv, which represents a transposition and a miniature of the D minor-versus-F major dichotomy that pervades this work (see fig. 2.16).
In measure 87 the harmonic tension resumes with the D pedal in the horn heard against the chromatic lines of the double bass and cello I. In measure 89 they briefly dwell on flat VI, one last hint at the importance of this pitch center in the general architecture of the piece, and conclude two beats later on the tonic chord, joined by the choir and the rest of the string choir.

As we have seen, the musical language of this movement is typified by a linear approach to harmonic movement that results in the frequent appearance of chords in various inversions. This is evident in both diatonic and chromatic contexts, for example the alternations of i and III and the following modulation to A minor in section A, and is often the result of a melodically oriented bass line. It has also been observed that the harmony becomes solidly functional in the frequent tonicizations of mediants and in the cadential portions of modulations. Another distinctive aspect of this movement is the significant use of third relationships, diatonic in section A, with the progression i-III-V, and chromatic in section C, where every V\(^+\)-i progression can also be interpreted as a third relationship on account of the three enharmonic, alternative spellings of the
augmented triads employed.

CHAPTER III

POULENC’S GLORIA

Francis Poulenc was born in Paris on January 7, 1899. Born into a wealthy family, he began studying the piano with his mother, herself an excellent pianist, at the
age of five, and by the time he was fourteen his musical taste was mature enough that he was able share in the general amazement at Stravinsky’s *The Rite of Spring*. Two years later he began studying piano with Ricardo Vines, friend and interpreter of Debussy and Ravel. In 1917 and 1918 he met Auric, Honneger, Milhaud and Satie. It was Satie to whom he dedicated his first published composition, the *Rapsodie negre*. His reputation spread beyond Paris with Dyagilev’s successful production of the opera *Les biches* in 1924.

The tragic death of a dear friend and a visit to the church of Notre Dame de Rocamadour restored Poulenc to his paternal Catholic faith; his conversion resulted in the composition of a number of sacred works. During the World War I he artistically expressed his antifascist feelings in his pieces, and after the war he joined the current musical debate, defending the classically oriented Stravinsky against Messiaen’s followers.

After the success of *Les Mamelles de Tiresias*, his first opera, he made the first of several visits to the United States where he was always received enthusiastically.
Between 1945 and his death he spent most of his time composing and making records of the music of Satie and Chabrier as well as his own. He died suddenly of a heart attack while working on his fourth opera, a few weeks after his sixty-fourth birthday.

*Gloria*, for chorus, soprano and soloist and orchestra was commissioned by the Koussevitzky Foundation, completed in 1959 and premiered in Boston on January 20, 1961, with Poulenc present as a member of the audience. While the chorus is prevalent in this work, the soprano soloist appears only in three of the six sections, and the orchestra is far more colorful and important than in previous sacred compositions such as the *Stabat Mater*.

Poulenc described his *Gloria* as a large choral symphony; however, although there are few passages for solo chorus, the term symphony, as critics have pointed out, is somewhat misleading. In fact, Poulenc in this work never develops his ideas motivically in a Beethovenian manner but heavily relies on the repetition of short phrases. This simplicity is best described by Poulenc himself, "I tried to create a feeling of fervor and especially of humility, for me the most beautiful quality of prayer."\(^5\)

**Analysis**

*Gloria* is a binary form in which the large *A* and *B* sections respectively feature a binary and a ternary subdivision. There are four different versions of theme *A* and three of theme *B*. This results in the overall form: \(A (a b) A'(a' b') B (a'' b'' a''')\). The keys for
the four variants of theme A are, in order, G major, F# major, F# major and G major. The keys for the three variants of theme B are F# major, F major, and F major. This means that while the predominant interval between the chords featured within phrases, whether modulatory or nonmodulatory, is the third, the progressions between tonal centers—that is between sections and subsections—occur almost always by minor seconds (there is, as it will be shown, just one exception). The longest statements of themes A and B are found in section A, then each time they return, except in subsection b’, they feature the omission of previously heard elements. Sections and subsections therefore differ not only in terms of tonality but in terms of structure. Furthermore, themes A and B differ more significantly in one important respect: their melodic and harmonic material is derived respectively from two different systems, the tonal and the modal. This does not prevent the composer from blending the two in interesting ways so that a loosely functional progression of chromatic mediants is heard in a modulatory phrase in subsection a’, and a circle of fifths is featured in subsection b’. In either case a shift is executed to a new tonal center a minor second away through alternative and equally effective harmonic itineraries.

In sum, Gloria is a rather basic and symmetric form. In essence it features three alternations of the always recognizable A and B themes, framed by the introduction and subsection a’”, both in the tonic. Its structural simplicity is countered by a quite original harmonic plan in which each section is in most cases in a key only a half step away from the next (the only exception is the key relationship between the last two sections, a major second apart). This plan of keys related by second coexists with a modulating practice
that mostly consists of progressions of thirds culminating with a perfect cadence, or simply of a direct tonal shift to a new key through its dominant chord. Despite such variations, *Gloria* is a compendium of common harmonic practice. It defines important structural points with dominant-tonic progressions, employs mediant relationships within phrases, and features key relationships of ascending and descending seconds between phrases and larger sections (see fig. 3.1).

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<td>Meas.</td>
<td>1-14</td>
<td>15-24</td>
</tr>
<tr>
<td>Keys</td>
<td>G</td>
<td>G/Bm</td>
</tr>
<tr>
<td>Tonal Rel. Cadences</td>
<td>I V</td>
<td>I V/V</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>B</th>
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<tbody>
<tr>
<td>a”</td>
</tr>
<tr>
<td>43-46</td>
</tr>
<tr>
<td>F#</td>
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<tr>
<td>I iii</td>
</tr>
</tbody>
</table>

Fig. 3.1 Outline of the first movement of *Gloria*
Introduction (mm. 1-14)

This section, in the key of G major, consists of three phrases. The first two phrases, measures 1-4 and 5-8, cadencing on the diatonic mediant (B minor), are, except for the orchestration, identical. The third phrase, measures 9-12, cadences on the chromatic submediant (E major). What we have in the first twelve measures is a “composer's statement of purpose”: to write a piece featuring a harmonic lexicon characterized by an absolute predominance of third-relationships (as it will be shown, mediants appear in the modal and tonal contexts, in chromatic and diatonic capacity, in chord progressions and superimpositions).

In the last two measures of the introduction, measures 13-14, four quartal structures are presented in succession through a parallel stepwise descent of clarinet I and II. The progression ends on a D major chord with an added second which, although not arrived at functionally, can still be perceived as the dominant chord for the key that initiates the ensuing section. Despite the mixture of tertian and quartal harmony and the chromatic third relationship that ends the former progression, it is the traditional V-I gesture that confirms, as it does in most instances throughout the piece, the tonic (see fig. 3.2).
Section A - Subsection a (mm. 15-24)

This section essentially consists of a repeated phrase pair, the second pair rhythmically identical, but only similar in contour to the first, followed by a varied restatement of the first phrase. Although the melody of the first phrase, measures 15-16, and of its repetition, measures 17-18, clearly outlines G major harmony, the lack of the tonic in the bass and cello parts, and the scalar patterns of violin II and viola, suggesting iii, produce tonal ambiguity. In the second phrase pair, measures 19-20 and 21-22, the B
minor sonority seems to have gained weight through the addition of the choir parts; however, a certain degree of ambiguity persists because such crucial chord tones as G, tonic of G major, and F-sharp, dominant of B minor, are both absent in the bass line. In measures 15-18 the tonal ambiguity is matched by the metric ambiguity created by the opposition of the low strings, playing in implied duple meter, to the rest of the ensemble playing in triple meter (see fig. 3.3).

Fig. 3.3 Metric and tonal ambiguity
In measures 23-24 the first phrase returns slightly modified, with pitch G raised to G-sharp, to adjust to the harmonic shift to E major, the chromatic lower mediant. At the end of the phrase, another harmonic shift is heard. This time it involves C-sharp major, the chromatic submediant and V of F-sharp, key of the next section. This is the first of a pair of modulations, the other appearing in a', in which two third relationships are employed to arrive quickly and smoothly at the V of the key a minor second away (see fig. 3.4).
Fig. 3.4 Modulation through series of chromatic mediants
Section A - Subsection b (mm. 25-29)

The structure of this section consists of two phrases. The first, measures 25-26, is repeated in measures 27-28. The harmonic context in which this new melody is heard is F-sharp Phrygian. The progression I-vº-II-I, strongly evocative of Flamenco music, is heard over an F-sharp pedal evolving into a sweeping F-sharp Phrygian ascending scale in the lower strings. The third phrase, measure 29, features an almost identical duplication of the previous phrase’s harmonic context a minor second lower, the only difference being that the progression heard over the F pedal is vii-I β9-vii-I7, thus omitting vº (see fig. 3.5).
In measures 30-32 a modulation from B-flat major to F-sharp major takes place in which a fragment of the A theme is stated three times, first in B-flat, then in its chromatic submediant (G major) and then its chromatic enharmonic mediant (C-sharp major), V of F-sharp, the new target key. The pitch D in the melody is first heard as the third, then as the fifth, and finally as the flat ninth of the underlying chords. The chordal progression demonstrates another harmonic itinerary to modulate to the most distant and unrelated keys. Here the modulation is from F, key of subsection b, to F sharp, key of section A' (the lowered supertonic). In subsection a, the progression was G-E-C#-F#; here we have
F-C-G-C#. The latter replaces the second mediant relationship with a tritone relationship. Also noteworthy are the inversions of the first two chords, generated by the static bass line (see fig 3.6).

Section A' - Subsection a' (mm. 33-36)

Subsection a’ is a modulating phrase that shifts the tonal center a minor second down to F for the next subsection. The progression employed is the same as subsection a, two third-relationships followed by a perfect cadence, and is preceded by a similar modulatory phrase, Modulation 1, measures 30-32, that utilizes the same harmonic pattern and a segment of the same melody (Fig. 3.5). The question of why the composer should have used two contiguous modulations, one internal—that is within a structural unit, measures 33-36—and the other external—that is between structural units, measures
30-32, in the transition to b’ an intriguing one. The answer might be that since the two tonal centers placed at each end of the progression are exactly the same (F Phrygian), the protracted harmonic instability avoids the tediousness that might have resulted from a hasty return to a recently heard sonority. It must be observed that the bass line in A’, measures 33-36, is patterned as in A, measures 15-24, with the absence of the tonic and the alternation of third and fifth. Here, however, there is no tonal ambiguity since the strings, unlike their role in A, do not play counter harmonies against the chorus.

Subsection b’ (mm. 37-40)

Subsection b’ duplicates b a half step lower. However, a significant structural difference from b calls for commentary. b’ is not followed by an external modulation that connects it with a”’. It features a modified form of the second phrase in b, measures 29, and employs it as an internal modulation measures. 41-42. Although the melodic shape of the phrase is still strongly reminiscent of its counterpart in b, the harmonic rhythm is dramatically intensified with a rapid succession of chords around the circle of fifths. A comparison with the previous modulations will show at once the convenience offered by chromatic mediants in expediting the shift to particularly remote keys. In a, for example, V of the new key is reached with two third-relationships, while here it takes four progressions of ascending fourths. As if to emphasize the difference between the two routes, Poulenc prolongs the series by adding another fourth leap after reaching the tonal goal F-sharp, so that a plagal cadence (IV-I) leads to the next section (see fig. 3.7).
Section B - Subsection a'' (mm. 43-46)

While in subsection a the theme is repeated five times, and in a’ twice, in this section it is stated once and then followed by two similar, new phrases, the first ending on vi and the second on iii, once again submediant and mediant. The end of the first phrase coincides with the beginning of the second so that on beat 1 of m. 46 we find a harmonic clash, the bichord D#m/G#m (see fig. 3.8).
A new modulation begins in measure 47. This modulation, featuring a repeated fragment of the A theme, was used before to connect $b$ to $a'$, measures 31-32, and it is employed here, slightly changed, to join $a'$ to $b''$. It is one measure shorter (the A theme
fragment repeated only once) and dispenses with the V-I progression to reach the new
tonal center F Phrygian with a tonal shift via its \#vii⁰⁷ (see fig. 3.9).

Subsection b'' (mm. 49-52)

Except the fact that it does not feature the second phrase (as in b and b'), this section
is identical with its previous occurrence; however, the music that precedes and follows it
is different. In measures 33-36 the complete A theme is re-harmonized to lead to the B
section, whereas in measures 47-48 a repeated fragment from it is employed. Also, in
measures 41-42, the modulation back to the A theme features the circle of fifths, while in
measures 53-55 it exhibits a new reharmonization of the A fragment, this time involving
only one third-interval harmonic skip. The transition to G major, tonal center of a''', and
in third-relationship with B-flat major, is executed by raising the fifth of this chord, thus
creating an enharmonic V° of the new key (see fig. 3.10).
Subsection \(a''''\) (mm. 56-69)

This section begins with a single statement of the A theme, measures 56-57, in its original key of G major. Then follows a new melodic idea, measures 58-61, which is repeated in a slightly altered version and whose primary function is to confirm the home key through an unusual cadential progression that only involves ii over the tonic and I\(\text{7}\) to the exclusion of V. Interestingly, the new melodic material features the same rhythm as subsection \(b\) and thus reinforces the matrix-like role of section \(A\) and the overall sense of cohesion that permeates the piece. A four-measure instrumental extension, measures 66-69, opposing a long, drawn out G major seventh chord in the strings to the rapid figuration of the winds ends the piece.

In conclusion, the harmonic language of this movement is characterized by alternations of the modal and tonal systems connected through modulations that often
feature progressions of chromatic mediants culminating with a perfect cadence. All modulations, except that in measures 41-42, which features the circle of fifths, employ the A theme or a fragment from it. In the non-modulatory phrases in the a subsections, third relationships are diatonic and occur on the horizontal and vertical level. Also remarkable, on the formal level, is the episodic rather than developmental character of the piece, with each individual theme frequently transposed without undergoing any significant modifications. This lack of a rigorous organic development and reliance on the alternation of short melodic units clearly associates Gloria with Symphony of Psalms, where short themes are further reduced and replaced by ostinati in defining structure.
CHAPTER IV

STRAVINSKY’S SYMPHONY OF PSALMS

Igor Stravinsky was born in Orienbaum (present Lomonosov) on June, 17 1882. His father, being an opera singer, encouraged him from an early age to attend ballet and opera performances. The young Igor studied piano in his teens with Mlle Kashperova, a pupil of Anton Rubinstein. He found much pleasure in improvisation and gradually his interest turned to composition. In 1902 one of his student friends introduced him to Rimsky-Korsakov, who became his father figure and musical adviser. In 1906 he married his cousin Katerina who gave him a son and a daughter.

In 1908 Stravinsky began his collaboration with Sergei Dyagilev, an impresario associated with the presentation of Russian art in Paris. This stage in his artistic development is usually referred to as his Russian period. By the time he wrote The Rite of Spring (1913) he was a well-known figure and on friendly terms with Ravel, Debussy and other musical celebrities. Approximately at this time he met Schoenberg in Berlin and attended a performance of Pierrot Lunaire, which impressed him deeply.

At the outbreak of the Second World War Stravinsky moved to Switzerland, hoping to return to Russia after the conflict. With the advent of the Bolshevik Revolution, he had to renounce his original plans, and he decided to settle in France instead. In 1921, meaning to improve his financial situation, Stravinsky decided to diversify his working life by
performing as pianist and conductor. In 1925 he undertook his first American tour, performing successfully in both capacities. It was at this time that a spiritual crisis caused him to rejoin the Orthodox church and compose sacred music. The *Symphony of Psalms*, one of the most representative pieces of this period, exemplifies Stravinsky's newly revived faith as well as a new artistic development in his career-- one that found inspiration in the music of the past, and is usually referred to as his neoclassic period.

In 1935 he began working on a series of American commissions, which eventually led him to become a citizen of the United States (1946). After Schoenberg's death (1951), Stravinsky began to experiment with Serialism, which he adapted to his stylistic inclinations. In the 1950s he also entered into a contract with Columbia, under which he conducted the recording of all his music. In 1962, at the age of eighty, he was awarded the State Department's medal, and two days later he and his wife were guests of president John F. Kennedy and Mrs. Kennedy in the White House. The most important event of the year, however, was his return to the Soviet Union, where he gave three concerts. On his last day in Moscow Khrushchev personally received him in the Kremlin. In 1963, the assassination of President Kennedy led him to write *Elegy for J.F.K.*

In 1967, with his health beginning to decline, Stravinsky retired from composing, conducting and recording. He spent more time listening to the recorded music of other composers, especially Beethoven, which gave him much pleasure. In 1969 he moved from Hollywood to New York. Two years later, on April 6, 1971, he died in his home. Upon his wife’s suggestion, he was buried in Venice, Italy, near Dyagilev's grave.
Symphony of Psalms, completed in 1930 and revised in 1948, was commissioned by Serge Koussevitsky to celebrate the fiftieth anniversary of the foundation of the Boston Symphony Orchestra. However, Stravinsky's own dedication actually reads: “Composed for the glory of God”. That is the real starting point of the work.

Stravinsky began composing the symphony in Slavonic but later changed to Latin, a language for which he had always had a predilection. The work is in three movements played without pause. The first movement, Exaudi orationem meam, is a prayer of supplication and its text is extracted from Psalm 38. In the composer's own words, “the psalms are poems of exaltation, but also of anger and judgment, and even of curses.” This is reflected in the highly dramatic quality of the music, especially in the first movement, where the supplication of the psalmist is matched with increasingly complex ostinati.

The extreme originality of this work is mostly the result of its hybrid pitch material, essentially drawing from two different scales, E Phrygian and E octatonic. The movement begins with a highly dramatic, emphatic, E minor chord whose function is to punctuate the music and separate its sections. In the introduction it is followed by two arpeggiated dominant seventh chords drawn from the E octatonic scale. A unique feature of this scale formation is its absolute symmetry—a series of alternating whole steps and half steps that create four scale degrees (1, 3, 5, 7) on which three qualities of chords can be built (major, minor and diminished), and another four (2, 4, 6, 8) which can yield only diminished harmony. Furthermore, diminished and dominant seventh chords can never resolve functionally because their normal resolution chords are nondiatonic to the octatonic collection. This lack of dynamic, propelling power, characteristic of functional harmony but absent in the octatonic scale, requires the composer to
employ alternative ways to create harmonic movement. In this work Stravinsky uses static
diatonic polytonality, in a dissonant counterpoint of ostinati, with some additional chromaticism,
especially in section B.

Another important feature in this work is the conflict between the tonal centers E and G.
Except for the Phrygian sections, these two centers are constantly heard in the maze of octatonic
ostinati, competing for supremacy. It is with this struggle for tonal control that the composer
creates his musical drama.

Analysis

The form of this movement is defined more by its harmonic structure than by thematic
material. It consists of an introduction, which presents much of the pitch material employed
throughout, followed by the ternary pattern $A$-$B$-$A'$, in which the first two sections contain three
subsections, each characterized by its harmonic content.

Therefore, as in the two works already discussed, there are in this piece important
elements of formal balance and symmetry. The Phrygian and octatonic tonal systems, featured
in the introduction, are the means by which symmetric arch forms are created both on the
background and the middle-ground levels. The octatonic-based $A$ and $A'$ frame a $B$ whose outer,
Phrygian-based subsections enclose a polytonal, chromatic, middle subsection (see fig. 4.1).

<table>
<thead>
<tr>
<th>Sections</th>
<th>Introduction</th>
<th>$A$</th>
<th>$B$</th>
<th>$A'$</th>
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<tbody>
<tr>
<td>Meas.</td>
<td>1-25</td>
<td>26-48</td>
<td>49-67</td>
<td>68-78</td>
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Fig 4.1 Outline of the first movement of *Symphony of Psalms*
Introduction (mm. 1-14)

The introduction features two subsections. In the first, measures 1-14, octatonic arabesques alternate with a dramatic, recurrent E minor chord, that, being common to E Phrygian and E octatonic, functions as a connection between the two tonal systems. In the second subsection, measures 15-25, the Phrygian pitch material gradually turns into octatonic when the pianos, at measure 19, begin a typically Stravinskian additive process by which the tonal center shifts. The dualism, however, is retained through the horn lines, still solidly anchored to the former system (see fig. 4.2).
Fig. 4.2 Juxtaposition of E Phrygian and G octatonic
Section \textit{A} (mm. 26-48)

This section consists of three segments defined by alternations of polytonality and a single tonal center. In the first segment, measures 26-32, three simultaneous pitch centers are produced by the woodwind and vocal ostinati that are based on different fragments of the G octatonic collection: E, oboes 1 and 3 plus the choir altos; B, oboe 3 and 4 plus English horn; G, bassoons (see fig. 4.3).

![Octatonic polytonality]

In the second segment, measures 33-40, despite the expansion of the ensemble with the addition of the entire choir, a simplification of the harmonic language takes place. Now in the
winds we essentially have two parts (one in the bassoons and the other in the remaining winds) that can be clearly heard to suggest G octatonic, along with the choir and the strings. The third segment, measures 41-48, features a return to the polytonality of segment 1, the only difference being the addition of the strings that add more weight to the pitch center E.

Section B (mm. 49-67)

This section, just as the previous, is a three-part arch form in which the first and last E Phrygian-based subsections, measures 49-52 and 65-67, frame a harmonically chromatic and dynamic middle portion, measures 53-64. The latter is characterized by increasingly complex harmony consisting of three basic components: 1) long, sustained tones (in the choir, trumpets, horns, oboes and flutes) creating extended chords in interplay with 2) alternatively melodic/harmonic eighth-note patterns (in the English horn, bassoons and trombone 1 and 3) a dissonant staccato counterpoint (in trombones 2, 3 and tuba) in constant harmonic contrast against the sonorities produced by the above instrumental groups. The pitch inventory of this section includes elements from E Phrygian, G octatonic and some chromaticism, especially in the staccato dissonant lines mentioned above. Complex vertical structures are produced by the intricate interplay of the various parts, including bichords, quartal, quintal, extended tertian chords and clusters. Since most of the above chordal structures do not inherently have a readily identifiable root, it is often through reiterated tones in the ostinati of trombone I that a certain chord progressions, such as those to D and B-flat can be perceived (see fig. 4.4).
The third subsection is essentially a reworking and re-orchestration of its previous statement, measures 49-52. The fabric of the music is thicker, louder and more intense through
much heavier orchestration. Stravinsky achieves this by changing both the instrumentation and
the parts assigned to the individual instruments. The flutes are now playing the E Phrygian-based
eighth-note figures and their previous task of compressing that figure into sixteenth-note
groupings (in order to repeat them three times) is taken over by the bassoons, absent in section
A'. To increase the dynamic level dramatically, the brass section is introduced, soprano and bass
join alto and tenor, the harp is deleted, piano 1 adds two octaves, piano 2 shifts to cellos and
basses, which are better suited for the task, and duplicates the right hand part in the left hand.
The intensity mounts dramatically and we feel that the piece is drawing to a close, but the
struggle for tonal control is not yet over.

Section A’ (mm. 68-78)

The ostinati in measures 68-71 are strongly suggestive of those that had previously been
assigned to oboes 2 and 4 in segment 1 of section A. They are now extended to all the winds,
except the flutes, and the harp. However, in measures 26-32, the result of such ostinati,
suggesting different pitch centers, was polytonal, while here they proceed in a parallel,
monophonic fashion that result in the production of a single tonal center, E octatonic.

The fact that the choir's E Phrygian orientation does not conflict with the octatonic parts, as
we have seen in the introduction, naturally resolves the opposition between these two tonal areas
and concludes the drama they enact. Such a drama is then encapsulated in the piano 2 final
descent to G that includes two segments, one from each scale: E-D-C and Bβ-Aβ-G. The last
pitch provides a rock-solid root to the final triumphant G major chord, a latent possibility
throughout the piece, now fully materialized in this glorious finale.
In conclusion the harmonic language of *Symphony of Psalms* is characterized by the interaction of two distinct tonal systems, modal and octatonic. Such interaction occurs on the horizontal level, as in measure 5, where a B-flat dominant chord is followed by a D minor chord, and the vertical level, as in the second subsection of the introduction, where the two systems are heard in simultaneity, measures 15-25.

Furthermore, within the octatonic context two additional dichotomies can be observed: one between monotonality and polytonality, as represented by sections $A$ and $A'$, and the other between harmonic stasis and dynamism, as represented by $A$ and $A'$ on the one hand and the middle subsection in $B$ on the other. This particular portion of the movement is by far the most interesting and complex and also features, besides the above characteristics, sophisticated chordal structures achieved through the linear freedom of the individual parts.
A comparative formal analysis of the three works analyzed in the preceding chapters reveals different structural approaches that reflect varying degrees of reliance on the two elements that normally define form: themes and key areas. In Fauré’s *Requiem*, each formal section is characterized by a distinct theme associated with a single key area. Thus section A is represented by both theme A and the home key of D minor, just as the B section is constituted by a new theme in the new key of B-flat major and section C by a new theme in F major. Section A’ is, as section A, in D minor, its differentiating element being the additional thematic material.

In Poulenc’s *Gloria*, on the other hand, the differentiating elements in A’ and B’ are mainly the new keys in which the same, essentially unaltered themes are restated. First the themes are heard in G major and F-sharp major, then in F-sharp major and F major. However, although key areas in the *Gloria* constitute the major structural criteria, thematic variation, as we have observed, is also a form-defining factor. In Stravinsky’s *Symphony of Psalms* themes are absent and replaced by short repeated motives—ostinati—associated with the octatonic and Phrygian sections. However, the ostinati characterized by the alternation of pitches E and F appears both in section A and A’
without the additional material that in *Gloria* distinguishes variants of theme A, the 
harmonic background being the sole differentiating element. This means that in 
*Symphony of Psalms* tonal areas play a more significant structural role than in the other 
two works.

One important respect in which the three pieces differ structurally is melodic 
development. *Requiem* is the only one that develops its phrases into modulating periods 
and mixed periods including old and new material (as in A'). *Gloria* and *Symphony of 
Psalms* present short melodic ideas that alternate with one another without undergoing 
any developmental manipulation and actually return each time more simplified, whether 
in terms of melodic structure, as does the former, or harmonic context, as does the latter.

**General Characteristics of Large Sections**

A comparison of the introductions to the three movements reveals that this section 
performs a more crucial and structurally significant role in *Symphony of Psalms* than in 
the other two pieces. Unlike the introductions to *Requiem* and *Gloria*, starting in the 
tonic and ending on dominant harmony, and thus achieving their purpose of establishing 
a key, the introduction to *Symphony of Psalms* presents not simply a "key" but an 
exemplary condensation of its pitch and harmonic language. The punctuating E-minor 
chord represents the common elements between E Phrygian and G octatonic; the 
following arabesques display the octatonic language of sections A and A'; and the final 
subsection of the introduction makes a more explicit reference to the E Phrygian 
segments in B and to the polytonality developed in A. Also, the introduction to *Gloria* 
and *Requiem* present harmonic practices to be explored in later sections, series of diatonic
and chromatic mediants and linear progressions, respectively; however, they do not include a comprehensive inventory of pitch and motivic material as is the case of *Symphony of Psalms*.

Analogously, a comparison of the A sections reveals the greater harmonic complexity of the Stravinsky piece. This section in *Gloria* features the tonal ambiguity generated by the superimposition of I and iii. These two chords, however, are closely related because they share two chord tones and are both present in the G major seventh chord. This verticalization is harmonically of a much blander and less dissonant quality than those found in *Symphony of Psalms*. That is the way the melody, suggesting G major, creates a feeling for this sonority without tonic support from the bass. It is an ambiguity that could even go unnoticed to the listener who is not acquainted with the score. Quite different is the case with *Symphony of Psalms* where, beyond the ambiguity between related sonorities, we have authentic polytonality. What makes the three simultaneous tonal centers more distinct than the superimposed mediants in *Gloria* are both the distinct rhythms associated with them and the peculiarities of the octatonic collection. One reason why Stravinsky manages to keep the tonal centers G, B and E in sharp contrast with one another is that he can tonicize them through contiguous tones a half step away: G through A-flat, B through A-sharp and E through F. Such options are not available within the tonal and modal systems, except through recourse to heavy chromaticism; but that is not the path pursued by Poulenc in *Gloria*. Fauré's harmonic ambiguity in section A is of a different, horizontal nature. The occasional lack of direction heard in this section is the result of his linear, non-functional progressions and
not of polytonality.

While in *Requiem* we find a continuation of the functional-linear mix and in *Gloria* a tonal-modal shift, the $B$ section of *Symphony of Psalms* features, through the sequential, development of its ostinati, a drastic shift from a static to a dynamic harmonic language, increased chromaticism and the juxtaposition of the modal and the octatonic systems.

A tonally more diverse and elaborate section is also featured in Fauré's piece. In *Requiem* this is the $C$ section, while in *Symphony of Psalms* it is the middle subdivision of the $B$ section. The former contrasts simple melodic figures with sophisticated harmonic progressions, while in the latter the daring melodic gestures perfectly match the complex harmonic interplay of the vocal and instrumental parts. As we have seen, Fauré employs the $V^+$ to introduce the new keys of F-sharp and B-flat minor, while Stravinsky, through the linear interplay of the chorus, trumpets, horns and trombone 1, presents two new pitch centers, D and B-flat, only hinted at in the introduction (see fig. 4.3).

Also noteworthy is the fact that here the main sonority, E minor, is derived from the introduction and some prevalent rhythmic patterns, eighth-note groups and staccato sixteenth-notes, from section $A$ and $A'$. This section then functions rather similarly to the development section in a sonata-allegro form, where new and old materials are combined to produce great momentum and harmonic tension before the musical drama dissolves in the recapitulation (here the $A'$ section).

A comparison of the final portions of the three pieces will illustrate once again the more modern and forward-looking quality of Stravinsky's writing. Despite its prevalence in *Symphony of Psalms*, the tonal center E cannot be attributed a role similar to that of
tonic harmony in the other two pieces because of the final shift to G major in the closing measures of the piece, a gesture that subverts the very function of this structural element: confirming the key established in the introduction. In contrast, the final measures in *Requiem* and *Gloria* faithfully perform their expected roles. In the latter, because of the transpositions of the A and B sections to another tonal level, the finale brings back tonic harmony after a five-section-long absence and performs a more crucial role than it does in *Requiem* where the tonic, absent only in a short B section, permeates the entire piece.

**Background Level: Key Relationships and Connections of Large Sections**

A comparison of the tonal plans of the three works reveals characteristics unique to each. In *Requiem*, the keys of sections A, B and C, are in diatonic third-relationship with one another. A eventually modulates to A minor; however, D minor is the prevalent key and it is actually tonicized again in the ensuing modulation to B-flat major, measure 40. In *Gloria*, where section C is missing, key areas are always a minor second apart. In *Symphony of Psalms*, on the other hand, because of the alternations of monotonal with polytonal sections, key relationships are multiple.

In the connections between sections each work presents unique characteristics. In *Requiem*, as we have seen, section A, ending in A minor, is connected with section B, starting in B-flat major, through a modulating passage (see fig. 2.8) consisting of three tonicizations in third-relationship, F major, D minor (the only instance of a modulation occurring outside the two sections being connected) and B-flat major. Also relevant is the fact that the modulation, unlike those occurring in *Gloria*, does not utilizes melodic material from either the preceding or following section.
In *Gloria* there are three instances of external, "linking" modulations (see fig. 2.5, 2.8 and 2.9). They consist of different reharmonizations of the same melodic fragment, and feature either a series of chromatic mediants or a mixture of tritone and third-relationship. As pointed out earlier, every new tonal center in *Gloria* is not necessarily reached through the dominant-tonic progression. This option is featured four times out of six. The harmonic progressions connecting B' to A" and A" to B' are IV-I (B-F#), measures 40-42; and βVII-I (Eβ-F) measures 47-48. Unlike both *Requiem* and *Gloria*, *Symphony of Psalms* does not feature any linking modulatory passages between its major structural divisions. This is logical since the pitch center E, whether Phrygian or octatonic, is always present and acts as a connecting thread throughout the piece.

Middle-ground Level: Tonal Areas and Modulations Within Large Sections

The Introduction

Only in the *Requiem* does the introduction feature several tonal centers (d-F-Bβ-d), established, as already shown, by modal and functional means. In *Gloria*, the music does not dwell on the two mediants (B minor, measure 7 and E major, measure 11) long enough to establish them as tonal areas and the swift return to the home key each time defines them as temporary sonorities in a G major context: I-iii-I-V/ii. In *Symphony of Psalms*, the E minor tonal center, common to both E octatonic and E Phrygian, is established through its reiteration. Various progressions are heard, including both diatonic and chromatic arpeggiated chords, ending repeatedly with a poignant statement of the E minor triad. The following tonal center E Phrygian is reached through F Dorian
(non diatonic in G octatonic) ascending scalar figurations in the pianos, measures 12-13, while G octatonic in the last portion of this section is the result of an additive process, again in the piano parts, measures 19-25.

The $A$ Section

Harmonic differences between the three works may have to do with their melodic structures. This becomes particularly evident in comparing the $A$ sections. In *Requiem* this passage is harmonically dynamic and varied as a result of its four melodic units. Phrase $a$ is in D minor, so phrase $b$ introduces some variety by tonicizing III. Phrase $b'$, to avoid an identical, hardly interesting repetition of $b$, modulates to A minor.

In *Gloria*, section $A$ consists of almost identical repeated phrases in tonic/mediant harmony successively reharmonized with a progression of chromatic mediants. The same procedure is then transposed in $A'$, and only in the last phrase of $A''$ a melodic variation brings along a new harmonic progression.

In the $A$ section of *Symphony of Psalms* the absence of a melody is reflected in its harmonically static quality (significantly the middle portion of section $B$ is harmonically the most dynamic because of its melodic freedom).

Tonal centers in these three works are reached through different harmonic devices. In *Requiem*, D minor is established in phrase $a$, measures 20-21, with a progression of diatonic mediants, while the tonicization of III in phrase $b$, measures 25-26, displays a more rigorous functional language with the tonic preceded by predominant and dominant. The modulation to A minor, measures 33-38, instead blends the traditional perfect authentic cadence with the preceding more modern, linear, and heavily chromatic
material. *Gloria* shares with *Requiem* only the loosely functional language of third-relationships, while *Symphony of Psalms*, with its vertical complexity and horizontal immobility, presents a totally different harmonic approach that dispenses with both functional and linear means. No harmonic progressions are perceived except in the middle subdivision of the *B* section.

The *B* Section

It is perhaps with regard to this structural division that the three works differ the most from one another. The *B* section of each piece has its own harmonic language: *Requiem*, functional; *Gloria*, modal; *Symphony of Psalms*, modal, octatonic and polytonal.

In *Requiem*, this section provides variety by introducing a change of mode and a more polyphonic texture. It also features the tonicization of D minor, to be established at the end of the next section, while in *Gloria* the prevalent procedure is an intersectional modulation. In the latter, the element of variety is constituted by the change to modality, with two phrases in the Phrygian mode. Unlike *Requiem*, the modulations to the next section mostly (the only exception being *B’*) involve extraneous melodic material, a melodic fragment from the *A* section and are then perceived as external to the *B* section.

In the *B* section of *Symphony of Psalms*, specifically in its middle portion, there is great harmonic complexity as a result of the chromaticism added to the E octatonic context. The voices, trumpets and horns sound extended chords, often superimposed chords, while the lower trombones proceed in dissonant counterpoint. Temporary tonal
centers are through established through the reiterated single pitches and scalar fragments of trombone 1, in interplay with the sustained tones of the trumpets, horns and the choir rather than by functional or modal progressions.

The C Section

This section is present only in Requiem where, as we have seen, the frequent changes of tonal centers, two of which are chromatic (F-sharp minor and B-flat minor) are achieved functionally by utilizing $V^+$ as the dominant of three different tonal targets.

The Coda

Because this section is featured only in Requiem, it will be compared with section $A'$ in the other two works. What is remarkable in the coda of Fauré's work is the change from a polyphonic to a homophonic texture that produces a cadential progression in the tonic key and a tonicization of VI (see fig. 2.16). Also noticeable is the progressive simplification of the polyphony with eventually just one line, along with the pedal, suggesting the final cadence $\beta$VI-V-i. Unlike Requiem, in Gloria there are no tonicizations or changes in texture. The $A$ theme is heard once, then a new melody, rhythmically reminiscent of previous thematic material, is heard on the “jazzy” progression $I^7$-$ii^7$-$I^7$-$ii^7$. In Symphony of Psalms, the complex polyphonic maze of simultaneous ostinati continues into $A'$. What clearly distinguishes this section from its two counterparts, besides the complex contrapuntal texture, is obviously the surprising and daring shift of tonal center at the very end of the piece, probably the least Neoclassic feature of this work.
Foreground Level: Harmonic Progressions Within Phrases

As previously remarked, *Requiem*'s harmonic language is functional, modal and linear. The functional language is more rigorous in tonicizations and modulations, where we find solid cadential formulas, e.g., the tonicization of F in measures 24-27 (see fig. 2.6), and the modulation to D minor in measures 47-49 (see fig 2.10). Functional, cadential formulas can also be found at the end of linear, highly chromatic passages, as in measures 35-38 (see fig. 2.7), where the bass outlines a long series of inverted chords in second-relationship and then concludes functionally with the progression N⁶-i⁶-V-i. This shows how linear and functional languages interact and coexist in *Requiem*.

Beyond cadences and tonicizations, the functional language is looser and may consist of a progression of mediants, of which the last is a dominant chord, e.g., section A, phrase a: i-III-v-V (see fig. 2.5); and section C, phrase 1: III-i-III-V⁺ (see fig. 2.11). This brings up an important similarity between *Requiem* and *Gloria*. In both works, especially in the A sections, the music moves directly from III to V to the exclusion of the more commonly used predominants (ii, IV, V/V, N, Ger⁺⁶ etc.). One significant difference is that while in *Requiem* the series of mediants are always diatonic, so that phrases can be repeated in the original key, in *Gloria* they are often chromatic since phrases invariably modulate to other keys.

It has also been observed in the middle-ground harmony section how the enharmonic spellings of the augmented triad in section C of *Requiem* allows the fluid association of unrelated remote keys areas. In the context of foreground, local harmony,
it must be noted how such respellings of \( V^+ \) alter the relationship between two contiguous chords. The B-flat minor chord in measure 56, for instance, is preceded in measure 55 by the C-sharp augmented triad (\( V^+ \) of F sharp minor) with which it is in third-relationship (see fig. 3.11), while in measure 57 it is followed by that triad respelled as F augmented (\( V^+ \) of B-flat minor) with which it is in perfect-fifth relationship.

It has also been shown how both *Requiem* and *Gloria* feature progressions by thirds. In the latter, however, the enharmonic use of the augmented triad to modulate to a mediant is episodic, and it appears only in the last modulation to the tonic (see fig. 3.11).

In *Requiem*, modality is featured in the introduction where F is established with the progression I-IV-I (see fig. 2.2) and B-flat with I-IV-V-IV (see fig. 2.3). In measures 13-15 a shift to linear writing produces two progressions of minor seconds (F-G\( \flat \)-F), and in measures 15-16 D minor is tonicized with a III-V-I progression (Fig. 1.3). This demonstrates how functional, modal and linear languages can coexist even within such a short section as the introduction to *Requiem*. It is this multi-faceted approach to harmony that determines the variety of foreground chord progressions.

In *Gloria*, the foreground harmonic language is much simpler and more consistent. All the \( A \) sections, \( A'' \) excepted, the introduction and the modulations feature a progression of three mediants, while the modal \( B \) sections, except phrase 2 in \( B' \), are characterized the progression I-\( v^0 \)-\( \beta \)II-I, in the first phrase and vii-I in the second phrase (e.g., measures 27-29 – see fig. 3.6). Unlike \( A \) and \( A' \), section \( A'' \) (phrase 2) features the unusual progression F\#: IV-ii-vi, and vi-iii (see fig. 3.9; measures 45-46), while \( A''' \) exhibits the simplified (no \( V \) is employed) cadential progression ii\( ^7 \)-I\( ^7 \)-ii\( ^7 \)-I\( ^7 \) (measures 58-
In *Symphony of Psalms* the only context in which the harmony is not static and a progression can be detected is the middle part of section B. Here, because of the coexistence and contiguity of monochords and bichords, the relationships from one sonority to the next are multiple. This reproduces on a smaller scale the system of multiple relationships between the tonal centers of the large sections that we have analyzed in the discussion of the background harmony.
CHAPTER VI
CONCLUSION

In the introduction was noticed the retrospective aesthetic orientation reflected in Requiem, Gloria and Symphony of Psalms, a stylistic choice that caused their respective composers to adopt clear, classic forms and also such older types of harmonic language as the medieval modes. We have seen how modality is mixed with functional harmony in Gloria and Requiem, the latter adding linear chromaticism to the mixture, and with such synthetic scales as the octatonic collection in Symphony of Psalms. In such a way old musical forms and languages are reinterpreted to create new and original works. The mixed, modal-linear-functional progression in the Requiem introduction, the rapid alternations of tonality and modality in Gloria, and the elaborate polytonality, including modal and octatonic elements, in Symphony of Psalms are excellent examples of the new, hybrid languages in this neotonal style.

The degree to which these compositions distinguish themselves from older styles of sacred choral music has not to do only with their different pitch sets and systems. It also concerns the amount of chromaticism present and the particular manners in which it is employed. In Requiem chromaticism is prevalent on the foreground level primarily through the linear progression concluding the introduction in section A, and the enharmonic modulations in section C.
In *Gloria*, conversely, the music is mostly diatonic within sections and subsections (except for the use of chromatic mediants in the modulations of $A'$ and $A''$) and the chromaticism occurs typically on the background level with the constant shifts of tonal center by minor second.

In *Symphony of Psalms* chromaticism is found at every level. In the foreground, as the chords outlined by the arabesques in the introduction clearly illustrates, measures 53-64; in the middle ground, as shown by the alternation of E Phrygian and G octatonic in the second subsection of the introduction, measures 15-25; and in the background, with the succession of tonal centers G octatonic (in $A$), E Phrygian (in $B$) and E octatonic (in $A'$).

In sum, in *Requiem* chromaticism is local and linear, and non-diatonic chords are produced by a chromatic bass line, as in the introduction, or a chromatic melody line, as in section $C$. In *Gloria* local chromaticism is also linear, as chromatic pitches in the melody lines show, measure 24, but also functional since chromatic mediants are also used as dominants of tonal targets. This in turn results in structural chromaticism, as the unusual key plan demonstrates.

In *Symphony of Psalms*, local chromaticism is not functional since new, chromatic pitch material does not determine transitions to new tonal areas. This is shown in the first segment of the introduction, measures 1-13, where non-diatonic pitches such as F sharp and A natural do not determine chromatic harmony but simply provide variety to the essentially octatonic arabesques in a monophonic texture. The chromaticism in the middle of section $B$, measures 53-64, is also non-functional but, given the polyphonic context, is of a different order. Here, instead of simply enhancing variety in a single line, it creates
alternative pitch centers in the low brass that conflict with the harmonic orientation in the rest of the ensemble.

Despite its hybrid pitch material and intricate polytonality *Symphony of Psalms*, on the structural level, cannot be considered heavily chromatic. This is because, as previously pointed out, E/G octatonic duplicates six out of the seven pitches in the E Phrygian collection, C natural being the only one missing. Since the prevalent harmonic context in this work is octatonic, the episodic E Phrygian-based subsections could be viewed, as it were, as temporary simplifications of the harmonic language.

As had often happened previously with equally innovative works, *Requiem, Gloria* and *Symphony of Psalms* were met with skepticism and adverse, often harsh criticism. Stravinsky's work, for example, was discarded by one critic as "inappropriately experimental". Such criticism had probably much to do with the kinds of harmonic practices that have been discussed above. But that is the fate that often awaits artists of genius, courage and integrity, and it is ultimately through such men that art evolves. Fauré, Poulenc and Stravinsky can legitimately claim full-rights membership in that glorious club.
END NOTES


2 Grout and Palisca, p. 724.


BIBLIOGRAPHY


