

FUNCTIONS OF QUOTATIONS IN STEVEN STUCKY'S ORATORIO *AUGUST 4, 1964*
AND THEIR PLACEMENTS WITHIN THE CONTEXT OF A
QUOTATION CONTINUUM: CULTURAL,
COMMENTARY, REMEMBRANCE,
AND UNITY

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The oratorio *August 4, 1964* is a twelve-movement work for orchestra, chorus, and four soloists written by Steven Stucky. The premise for the libretto, adapted by Gene Scheer, is the confluence of two events during one day (August 4, 1964) in the life of Lyndon B. Johnson. Although the main idea of the libretto focuses on these two events of this one day, many cultural references of the 1960's in general can be found as well, such as quotations from the well-known song "We Shall Overcome."

Stucky borrows from a motet he wrote in 2005 for another quotation source utilized in this oratorio, "O Vos Omnes." My goal in this thesis is to reveal and analyze the many different levels of quotations that exist within *August 4, 1964*, to explore each quotation's individual function within the oratorio (as a cultural gesture, commentary or remembrance), and to examine the structural coherence that emerges as a result of their use within the oratorio.

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† These examples are adapted from *August 4, 1964* (harmonic reductions).

†† This example is taken from the final four measures of the “O Vos Omnes” piano reduction (copyright held by Theodore Presser Company) and is the exact same harmonic and melodic content as “Elegy” from *August 4, 1964*.

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PREFACE

The historical oratorio, *August 4, 1964*, composed by Steven Stucky (commissioned by the Dallas Symphony Orchestra in honor of former President Lyndon B. Johnson's centennial birthday) was premiered on September 18, 2008 at the Meyerson Symphony Center with the Dallas Symphony Chorus, four soloists, and conductor Jaap Van Zweden.ⁱ The confluence of two separate events on August 4, 1964 creates the historical basis for this libretto: the discovery of the bodies of three civil rights workers (Michael Schwerner, Andrew Goodman, and James Chaney) in Philadelphia, Mississippi and President Johnson's decision to initiate bombing in the Gulf of Tonkin under the mistaken conclusion that we had been attacked first, thus escalating our involvement in the Vietnam war.ⁱⁱ The characters of this unstaged drama include Mrs. Chaney and Mrs. Goodman (soprano and mezzo soprano) as the mothers of Andrew Goodman and James Chaney, Secretary McNamara (tenor) and the main character President Lyndon B. Johnson (baritone).ⁱⁱⁱ The chorus, in one of its many roles, speaks for Michael Schwerner, telling of his desire to "be a part of that fight" for equal rights.^{iv} Throughout the oratorio, Stucky alternates

ⁱ In the Dallas Symphony Orchestra program notes for the premiere, (written by Laurie Shulman), Gene Scheer (the librettist), Steven Stucky (the composer) and Schulman all refer to this work as an oratorio. Even though other sources online refer to it as a "Concert Drama" (<http://www.stevenstucky.com/pr091808.shtml>), I refer to *August 4, 1964* as an oratorio, and specifically a "historical oratorio" based upon the topics of the libretto and the different categories for oratorios listed in Howard Smither *The History of the Oratorio* series.

ⁱⁱ <http://www.stevenstucky.com/pr091808.shtml> Accessed 6/26/2010. A full description of both events in this libretto is also found in the Dallas Symphony Orchestra program notes (Shulman, 31-33). In addition to these two main events, past and future stories and events (that did not take place literally on August 4, 1964) are woven through the tapestry of the libretto, creating a more dramatic storyline by incorporating elements such as President Johnson's speech to the full congress in March of 1965 in which he incorporates the well-known phrase "and we shall overcome."

ⁱⁱⁱ The soloists in the premiere were Laquita Mitchell, soprano (Mrs. Chaney), Kelley O'Connor, mezzo-soprano (Mrs Goodman), Vale Rideout, tenor (Robert McNamara), and Robert Orth, baritone (Lyndon Baines Johnson).

^{iv} Text taken from movement 4 titled "I Wish to Be a Part of That Fight."

these two storylines and their respective characters with dramatic contrasts in musical material, orchestration, and tempos to set them apart.^v

To begin writing *August 4, 1964*, Stucky turned to “O Vos Omnes,” an a cappella motet he wrote in 2005. Stucky transforms “O Vos Omnes” into an instrumental movement, “Elegy,” through orchestration and a few minor additions, placing this large-scale borrowing “midway” (movement 7) through the twelve movement oratorio “to break up the pacing with an orchestral movement” says Stucky.^{vi} The descending half-step motive is part of a long historical tradition of lament, descending half-steps frequently occurring in the form of a ground bass or passacaglia in many Baroque works to depict topics such as sadness and loss as seen in, for example, the ending of Henry Purcell’s well-known aria “When I am laid in earth” from *Dido and Aeneas* and J.S. Bach’s “Crucifixus.” This half-step motive that characterizes the beginning and end of “Elegy” pervades the entire oratorio and is found in many different permutations, thus contributing to motivic unity despite the surface dissimilarity in the music between the two storylines.^{vii} This half-step motive (from “O Vos Omnes” initially) could perhaps even be considered a quotation, a motivic quotation if you will, appearing at several levels of aural recognizability throughout the oratorio. In chapter 1, I place these motivic quotations along an imaginary quotation continuum where the most “obvious/literal” quotations are found to the far left, “elusive” quotations in the middle and “allusive” quotations located to the far right (which I

^v The composer paints from a wide and varied musical palette throughout the oratorio, including but not limited to tertian sonorities with non-functional root movements, hints of functional harmony, quintal harmonies, whole-tone references reminiscent of Debussy and Alban Berg’s Violin Concerto, and melodic moments derived from the octatonic collection as well.

^{vi} Shulman, 30. The differences between the a cappella version of “O Vos Omnes” and “Elegy” are few, but include an added introduction (not present in “O Vos Omnes”), full orchestration for “Elegy,” and a few insertions (an “insertion” is additional musical material “inserted” into the music without changing the basic form or structure, such as the immediate repetition of all or part of a phrase).

^{vii} The use of thirds (major and minor) is also prevalent throughout, both harmonically and melodically.

discuss in greater detail in chapter 1).^{viii} Quotations from “We Shall Overcome,” the unofficial anthem of the Civil Rights movement, are also woven throughout the oratorio in a similar fashion (some quotations more apparent and others hidden deeper below the surface of the music). I situate these quotations along this same quotation continuum as well (beginning in chapter 2).

My goal in this thesis is to reveal and analyze the many different levels of quotations that exist within *August 4, 1964*, to explore each quotation's individual function within the oratorio (as a cultural gesture, commentary or remembrance), and to examine the structural coherence (unity) that emerges as a result of their use within the oratorio. In order to achieve this goal, I focus on the quotations of “O Vos Omnes” and “We Shall Overcome.” I initiate the discussion of quotation with “O Vos Omnes” in chapter 1 and each of the subsequent chapters, chapters 2-4, covers one of the following three functions of quotation from “We Shall Overcome,” presented in an order moving from left to right along the continuum: cultural associations (chapter 2), commentary (chapter 3), and remembrance (chapter 4). Resulting structural relationships and unification of the oratorio are examined in chapter 5.

Beginning in chapter 1, I commence with Stucky’s technique of quotation in general, discussing the nearly literal borrowing of “O Vos Omnes” as movement 7, “Elegy” and exploring the original text and its biblical meaning. I discuss the cultural associations of the

^{viii} Kristian Hibberd discusses the idea of a Bhaktinian continuum in a review of *Quotation and Cultural Meaning in Twentieth-Century Music* by David Metzger. *Music Analysis* 26, no. 1/2 (March 2007). The Bhaktinian continuum as discussed by Hibberd contains two points, the direct quotation and concealed or half-concealed utterances. I expound upon this idea creating a continuum with three separate categories. Imagine a continuum ranging from the most obvious and literal quotations, moving through the “elusive” (more subtle) with “allusive” existing on the opposing end of the continuum. (“Allusive” quotations may or may not be intentional quotations, although a listener might make a aural connection between the musical material in question and a particular quotation.) In general, the quotation I discuss in chapter 2 in the category of “cultural associations” is the most obvious and thus closest to the left side of the continuum. The quotations that function as “commentary” are “elusive” and cover a wide range on the continuum from the far left of the “elusive” category to the far right (close to the “allusive” category). The “remembrance” quotations in chapter 4 fall in the “allusive” category, since the composer did not intentionally create these melodies with “We Shall Overcome” in mind, although the striking similarities to the “I don’t have a price” quotations promote a connection not to be ignored.

half-step motive, as a quotation from “O Vos Omnes” in terms of two cultural areas: 1. time (past, present and future) and 2. religion/lament. I also introduce the concept of the “quotation continuum” in detail in order to facilitate the understanding that the different quotations discussed in the course of this thesis exist at various levels of audibility and examine the main motive from the oratorio, a motivic half-step quotation from “O Vos Omnes,” demonstrating four specific ways this motive appears throughout the oratorio, ranging from surface level audibility (to the left of the quotation continuum) to deeply embedded motivic occurrences that are more “elusive” (to the middle or right side of the continuum). Although not the only motive present in *August 4, 1964*, thirds are prevalent as well, both melodically and harmonically), the pervasiveness of the half-step motive and its use in the aforementioned ways certainly contributes to a sense of motivic unity in the overall oratorio. The half-step motive remains present despite the contrasting musical tableaux of the Deep South scenes and the White House.^{ix} I relate the appearance of the half-step motive at different levels of audibility and prominence in the music to Stucky’s quotation technique (incorporating quotations, also at varying levels of audibility and prominence, from “We Shall Overcome”). These quotations contribute to the structural unification of the oratorio not only as a result of their many reoccurrences and variations in the oratorio, but also through various musical means, such as specific recurring pitches (f^1 - c^2) from quotation to quotation (as discussed in chapter 5), shared pitch centricities, ascending melodic contour, and functional tonal idioms.

In chapter 2 I show a traditional version of the famous protest song, Example 8a, and discuss how the most “obvious/literal” quotation from “We Shall Overcome” functions primarily as a cultural gesture using David Metzger’s book *Quotation and Cultural Meaning in Twentieth-*

^{ix} For example, the half-step motive appears in a variety of guises as discussed in chapter 1, heard melodically in the opening scenario from the Deep South but becoming part of the harmonic voice leading when Secretary McNamara enters later in movement 1.

Century Music as a guide.^x Often associated with the general culture of the 1960s through its prominent usage as the unofficial anthem for the Civil Rights movement, the now-familiar strains of “We Shall Overcome” evoke cultural associations from that time period, reminding listeners and singers of the many trials and tribulations experienced during the Civil Rights struggle. Cultural references from “We Shall Overcome” quotations appear in other twentieth-century works as well, such as the opera *The Knot Garden* by Michael Tippett, which puts out a call for “freedom, justice and dignity.”^{xi} A listener might relate strains of “We Shall Overcome” in a context such as *The Knot Garden* or *August 4, 1964* to the character(s) in the drama, perhaps conjuring up thoughts of courage - a willingness to speak out for freedom, justice, or dignity (as referenced in *The Knot Garden*), or a readiness to give one’s life for freedom and equality (as found in *August 4, 1964* through James Chaney, Andrew Goodman, and Michael Schwerner). In general, the listener might also recall specific momentous events that took place during the 60s, such as Joan Baez singing the protest song during the March on Washington, or the joining of hands and voices at Shaw University during Easter Weekend in 1960. I explore historic and specific cultural associations for this well-known anthem of the Civil Rights movement, analyzing and discussing the main quotation found in movement 5 as a cultural gesture which

^x David Metzger, *Quotation and Cultural Meaning in Twentieth-Century Music* (New York: Cambridge University Press, 2003).

^{xi} In Act II of *The Knot Garden*, a full instrumental quotation of the melody occurs with the character “Mel” joining the quotation to sing the accompanying words to the phrase: “O, ‘deep in my heart’” at 282. The score acknowledges the source of the quotation: “as though hearing in his mind ‘We Shall Overcome’ words are forced from him.” Geraint Lewis, “The Knot Garden,” In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O006902> (accessed March 25, 2010). In his synopsis of the opera, Lewis points out the presence of “We Shall Overcome” but does not address the clear racial and cultural implications contained within the character description and libretto; For example, Mel is listed as “A negro writer in his late twenties” in the cast list at the beginning of the score and the character Denise, listed as “a dedicated Freedom-fighter” sings the following text just prior to the quotation of “We Shall Overcome”: “words are weapons in the fight for freedom, justice, dignity.” At this moment in the opera the instrumental quotation from the protest song begins playing and Denise continues, “Your race calls you, calls for your words, for your strength, for your love.”

calls forth extra-musical associations from the culture of the 60s.^{xii} Although present in each quotation from “We Shall Overcome,” the strongest cultural references coincide with the most prominent quotations (located to the left side of the continuum), as discussed in chapter 2.^{xiii}

In Chapter 3, I reveal and analyze a group of “elusive” quotations from “We Shall Overcome” which provide commentary on the characters and the drama by triggering the intended text of the quotation in the listeners’ mind, thus yielding further insight into the character(s) and drama and arguably revealing the feelings of the composer toward the situation or character(s) as well. For example, in movement 4, where Michael Schwerner’s voice sings through the medium of the chorus, an instrumental interlude in mm. 30-35 plays a familiar phrase from “We Shall Overcome.” When a listener recognizes the quotation, the original text is invoked: “Oh, deep in my heart, I do believe.”^{xiv} The addition of this source text material enhances the narration by providing additional information about Schwerner’s deep conviction that he was doing the right thing by joining CORE. In essence, the quotation functions as commentary (as a Greek tragedy chorus might comment on the plot, here the unspoken text from the quotation provides the additional narration) yielding insight into the unspoken thoughts and emotions of the characters in the drama.

In Chapter 4, I discuss multiple uses of an “allusive” quotation, from the far right side of the continuum, used to represent the characters’ remembrance of and to provoke the listeners’

^{xii} The quotation discussed in chapter 2 occurs in movement 5. Although I would not refer to this quotation as 100% literal (an exact quotation from a traditional source), the melody itself is a literal quotation and additional musical features in the oratorio such as orchestration and dynamics bring this quotation into a prominently featured position. Because this particular quotation can be recognized so readily, I have placed it into the “obvious/literal” category of the continuum.

^{xiii} Metzger, 6. In speaking of quotation as a cultural agent, Metzger states, “This directness calls to attention the cultural associations of the original, for the more discernible and intact the borrowing, the more apparent and whole those associations.”

^{xiv} Found in chapter 3, I discuss this example in greater detail. Text from movement 4, “I Wish To Be a Part of That Fight.”

remembrance of "those who were truly great."^{xv} I discuss the multivalence of this reference, elusive textually as well as musically.^{xvi} Glimpses into the memories of the characters in the drama further enhance the unspoken narrative (such as the commentaries discussed in chapter 3), providing additional commentary on the individual characters in the form of remembrance, such as when Mrs. Goodman honors the memory of her son, Andrew, with the lines of the Stephen Spender poem sung in this quotation by the chorus: "I think continually of those who were truly great." Furthermore, overlapping of functions, and the resultant interpretations reveal tropological implications (a concept discussed by Robert Hatten), that is, when a merging of meanings can provide additional insight into the drama or characters.

Robert Hatten defines troping as "...the bringing together of two otherwise incompatible style types in a single location to produce a unique expressive meaning from their collision or fusion."^{xvii} One can visualize these two "style types" as two slightly overlapping transparent circles of color, one blue and the other yellow. Where the two colors overlap, green, a fusion of blue and yellow appears. As Hatten uses the term troping to designate overlapping "style types," I modify his usage here slightly to incorporate overlapping of functions as well. I find there are moments where the functions of the quotations from "We Shall Overcome" and their designated meanings overlap and the resulting fusion produces a unique expressive meaning. For instance, in chapter 4 I discuss how in movements 1, 2 and 12 the chorus sings a transposed and slightly altered melody from "We Shall Overcome" (imagine this melody as "blue") paired with a line of

^{xv} Stephen Spender, *New Collected Poems* (2004). "Those who were truly great" is a line of text from the Stephen Spender poem, "I Think Continually Of Those," musically set and heard sung by the chorus at various points throughout the oratorio.

^{xvi} There are many possibilities for inference: is the poem referring to the three men from CORE who died for their cause or possibly to all those who died fighting for our country in the Vietnam War? Are we being prodded into remembering Lyndon B. Johnson as a great man? An reference to the previous president, John F. Kennedy appears as well. Individual instances such as these will be explored further in Ch. 4.

^{xvii} Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004) , 68.

text from the Steven Spender poem: “I think continually of those who were truly great” (represented by the color yellow). The “We Shall Overcome” quotation and its cultural associations overlap with this new text on remembrance as they are juxtaposed in the music; the cultural and remembrance functions fuse together creating a new expressive meaning (the metaphorical color green). A resultant interpretation from the fusion of these two functions might include Mrs. Goodman remembering not only her son (who gave his life for the Civil Rights cause) but also honoring and recalling of all those who dedicated themselves to the Civil Rights fight. I discuss these tropological implications further in chapter 4, and as they occur in other quotations throughout this thesis (toward the end of chapter 3, for example).

In the final chapter, chapter 5, I discuss how the quotations in *August 4, 1964* contribute not only to motivic unity, in the case of the half-step motive, but also to a larger structural coherence within the oratorio. For instance, the half-step motive which appears melodically on a small, surface level cycles through the full chromatic aggregate over the course of the entire oratorio (contained on a smaller scale within the added introduction to “Elegy”). The half-step motive also frames the entire work from the opening G minor to the final F# major chord. With constantly shifting musical tableaux from the Deep South to the White House scenarios (widely contrasting in tempo, texture, harmony, melody, and orchestration for example), the reoccurrence of quotations from “We Shall Overcome” with recognizable similarities (recurring pitches, centricities, harmonies, orchestrations) also provides a means of structural coherence and unity.

The exploration of Stucky’s settings and manipulation of these quotations will show that the extra-musical meanings interpreted from the quotations themselves (whether placed in the “obvious/literal,” or “elusive” category on the continuum) lend an extra level of understanding to the characters, the unspoken and spoken narrative, and the general culture of the 60s as touched

upon in the libretto. In the program notes for the premiere of *August 4, 1964*, the librettist, Gene Scheer, writes “...the primary idea of this piece was to transcend the mere facts and to allow music to depict the emotional reality of this pivotal day, which turned out to be a significant turning point for LBJ and the nation.”^{xviii} From my vantage point as both a performer and a listener, not only has this goal been achieved through the music alone, but the overall meaning and emotional impact of the oratorio has been greatly enhanced through the insertion of quotations from “We Shall Overcome” and “O Vos Omnes.”^{xix}

Before beginning chapter 1, I feel it is important to point out a few pertinent details regarding the musical examples and terminology. The score for *August 4, 1964* is a C score, therefore, no transposition is required when viewing any of the instruments shown in the musical examples throughout this thesis. Even when the score lists “Cl. 1 in B ♭,” for example, the music notated for the clarinet will not require transposition.

The harmonic language of this oratorio alternates between mostly non-functional tertian harmonies and contrasting atonal sonorities. Several brief functional tonal relationships appear during quotations of “We Shall Overcome,” for example, as well as circle of fifth progressions to accompany Johnson during introspective moments.^{xx} Harmonic contrasts are achieved, for instance, through use of polychords that promote chromatic voice leading.^{xxi} In general, however, tertian stackings and fifth relationships create familiar sounds to the tonal ear, while Stucky purposely avoids root movement and voice leading that might imply functional tonality most of the time. Therefore, I use the term *centricity* to define a sense of referential tonal center

^{xviii} Shulman, 29.

^{xix} As a singer in the Dallas Symphony Chorus, I participated in the world premiere of *August 4, 1964* in 2008, its 2011 reappearance and recording at the Meyerson Symphony Center in Dallas, TX, and premiere at Carnegie Hall on May 11, 2011 as part of the Spring for Music Festival.

^{xx} Movement 2, mm. 82 – 91, shown as example 10 in chapter 3.

^{xxi} Movement 1, mm. 104-109, shown as example 5 in chapter 1.

when functional harmony is not present. In *Introduction to Post-Tonal Theory* Joseph Strauss states several general qualities to look for when determining a centrality: “notes that are stated frequently, sustained at length, placed in a registral extreme, played loudly, and rhythmically or metrically stressed tend to have priority over notes that don’t have those attributes.”^{xxii} In several quotations I refer to an agogic accent or repeated notes to establish centrality, such as in example 19 which contains both.

Occasionally, in the course of this thesis I discuss the transposition of a melody or harmonic sequence. The labeling of an example with T3 (for example) indicates pitch-class transposition, but T-3 or T+3 would indicate literal pitch transposition.

Since presenting the quotations in chronological order was not logical considering the organization of this paper, I apologize for the inconvenience to the reader as I at times refer back to previously discussed quotations, as well as refer forward to quotations still yet to be covered. The List of Examples beginning on page v provides a brief caption and page number should the reader wish to find an earlier or later example quickly and I attempt to provide as much information as possible when referring back or forward to assist the reader in making the necessary connections. I include below a listing of the order of movements and a brief description of the large-scale form below for an overall sense of the oratorio and its organization.

August 4, 1964

1. The Saddest Moment
2. Historians
3. Oval Office I
4. I Wish to Be a Part of That Fight

^{xxii} Joseph N. Strauss, *Introduction to Post-Tonal Theory* (New Jersey: Pearson Prentice Hall, 2005): 131.

5. The Secret Heart of America (main quotation at climax of movement 5 is example 8b)
6. Oval Office II
7. Elegy (Orchestral Only)
8. Letter from Mississippi
9. Oval Office III
10. August Fourth (“recapitulation” of movement 1 occurs)
11. Had We Known
12. What Is Precious Is Never To Forget

In a broad generalization, movements 1-6 provide background information and set up the events of the 60s as well as the specific events of the day, August 4, 1964. After movement 7, “Elegy,” the dramatic action moves forward more quickly and narrows down to the events of the August 4, culminating in a grand climax in movement 10 when the two separate events coincide (the finding of the bodies and the bombing). Movements 11 and 12 recall the events of the day and contain elements of remembrance. It is possible to imagine these elements of the libretto (in a very general way) as a sort of large-scale sonata form with movements 1-7 as “exposition” perhaps imagining movement 7 as a contrasting “second theme of sorts,” movements 8-10 as “development,” with an actual musical and textual “recapitulation” occurring in movement 10 at m. 33. The final two movements, 11 and 12 could be considered a “Coda.”

CHAPTER 1

“O VOS OMNES”: THE MOTIVIC HALF-STEP AND MUSICAL MEANING

I would like to begin the discussion of quotation with “O Vos Omnes” since Stucky began the work of transforming the motet into “Elegy” even before he received the libretto.¹ More than just a large-scale quotation (orchestrated and adapted as movement 7, “Elegy”) the music from “O Vos Omnes” contains a lamenting half-step motive, from the beginning of the motet, which pervades the oratorio and serves as a means for motivic unity. Some of the motivic appearances are closer to the surface and are therefore aurally accessible upon a first hearing, but others are hidden more deeply and uncovered only after repeated hearings in some cases. In order to organize and compare these motivic appearances according to levels of audibility or recognizability, it is possible to hear/view them along an imaginary quotation continuum, which I discuss shortly, by considering the half-step motive from “O Vos Omnes” as a small motivic quotation which appears at several different levels of prominence and audibility in the music. A visual representation of the continuum is shown in example 1.

Four specific ways this motive is incorporated into *August 4, 1964* will be discussed with each motive situated along the quotation continuum, beginning with those closest to the surface (to the left of the continuum) and moving towards less audible permutations of the half-step motive (towards the right of the continuum): 1) melodically (the descending half-step motive occurs individually and also integrated into a melodic line); 2) as neighboring tones and chords; 3) as voice leading in harmonic progressions; and 4) in the creation of extended sonorities (two tertian-based harmonies with roots a half-step apart).

¹ Shulman, 30. In the program notes, Stucky discusses beginning the adaptation of “O Vos Omnes” before ever receiving the libretto. He says, “The principal motive from the Elegy eventually became the main motive of the whole oratorio once I composed the rest of the music.”

Before beginning the musical discussion of “O Vos Omnes” and its pervasive half-step motive, it will be helpful to examine the quotation continuum in greater depth. Since there are various dimensions of audibility to be described, let us view these different quotations as existing along an imaginary continuum, a concept described by Kristian Hibberd in a review on *Quotation and Cultural Meaning in Twentieth-Century Music*, with the most literal or obvious quotations lying at one end of the continuum and the most allusive at the other end.² Hibberd explains this concept as follows:

Writing of the use of another’s words, Mikhail Bakhtin describes a continuum, at one end of which is the direct and acknowledged appropriation of a preexisting utterance: specifically, the quotation. At the other end stands the notion that ‘Any utterance, when studied in greater depth . . . reveals to us many half-concealed or completely concealed words of others with varying degrees of foreignness.’ Bakhtin understands these two points as continuous because both (and every possibility in between) are essentially governed by the same principles: their distinction lies in the degree to which the utterance is acknowledged (both by the speaker and the addressee) and appropriately framed.³

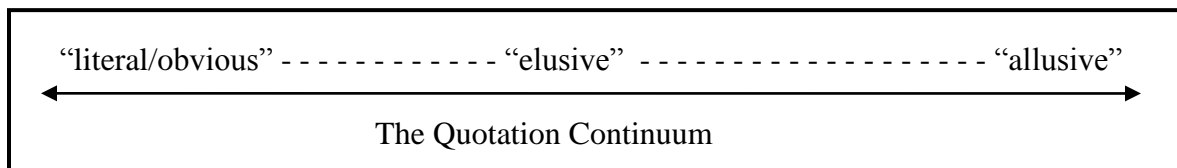
I have taken Hibberd’s application of Bakhtin’s idea and created the visual illustration below, shown in example 1, showing the continuum simply as a straight line with the most “literal/obvious” quotations lying on the far left side, “elusive” quotations in the center (a category I have added to help further distinguish degrees of audibility), and the “allusive” quotations placed at the far right side of the continuum line. I use this continuum as a method of comparing degrees of audibility, which I realize is extremely subjective. The placement of quotations and categories that follow are all based upon my aural experience of *August 4, 1964* and my musical knowledge prior to hearing the oratorio for the first time. As I discuss the quotations, I point out musical and compositional elements that I feel support their placement upon the continuum. Although subjective and difficult to quantify, I have nevertheless found the

² I have added the term “elusive” in the center of the continuum in order to categorize a wide variety of quotations that fall in between the far left and far right of the continuum.

³ Hibberd, 249.

continuum to be a useful tool for comparing the degrees of audibility of the quotations in *August 4, 1964* and see potential wider applications for the continuum outside the scope of this paper.⁴

Example 1: Visual Representation of the Quotation Continuum



Although direct quotations, taken from one source and literally transplanted into another without any changes, certainly belong in the “literal/obvious” section of the quotation continuum (“Elegy” with just a few non-substantive changes fits into this category), other quotations, less literal but still prominent, may also appear in this category. For example, in movement 5 the full brass section blasts out a triumphant quotation from “We Shall Overcome.” In comparison to the version of “We Shall Overcome” shown in chapter 2, example 8a, the melody and rhythms are literal, although the harmony differs. Although not entirely “literal,” the prominence of the brass orchestration, the dynamics, and the way this quotation stands out from the surrounding music all serve to bring it to the surface, creating an “obvious” reference to “We Shall Overcome.” For comparison within this category, “Elegy” would appear further to the left on the continuum (an almost literal reference) than this quotation from “We Shall Overcome” (not literal, but still extremely audible/obvious).

⁴ For example, it would be possible to use the continuum to rate all the quotations of “We Shall Overcome,” for example, from different musical works by listing the most literal rendition of the source material at the far left and showing variations of the quotations as they become less clear, moving to the right of the continuum. Variation of any type of motive could also be tracked along this continuum with the original to the left and less audible connections with the original motive moving to the right.

Those quotations that appear in the “elusive” category are initially not as easily recognized as those in the “literal/obvious” category, but these quotations, although subtly placed, were intended to be found.⁵ For example, upon an initial hearing of *August 4, 1964* one might hear a section of functional tonality (amidst non-functional surroundings) and encounter a sense of familiarity. Yet, the reason for the familiarity might elude a listener initially with the source of the quotation only becoming clear upon repeated listening or score study. For instance, orchestration and rhythmic displacement of the melody contribute to the elusiveness of one or more “We Shall Overcome” quotations. I discuss many such quotations from “We Shall Overcome” in chapter 3. I compare and contrast the audibility and aural prominence of the different “elusive” category quotations using the continuum as well.

The “allusive” category, at the far right of the continuum, contains quotations so elusive that the idea of the quotation may come from the listener or analyst only, not intended by the composer, or perhaps intended only as a vague reference to the quotation itself. Quotations discussed in chapter 4 exist within this category. Manipulation of the quotation melody and the addition of new text obscure these melodic quotations but clear intervallic and pitch connections with other “We Shall Overcome” quotations in *August 4, 1964* make aural and analytical connections possible.

Now let us look at the many permutations of this half-step motive placed along this quotation continuum beginning with the “literal/obvious” category: the melodic, sorrow-filled descending half-step motive. This descending motive shown below in example 1a in violin I and II, appearing initially on E \flat – D as a \flat 6-5 gesture over a G minor chord in m. 2 and repeating

⁵Steven Stucky, “Listening to Contemporary Music” (Theodore Presser Company: Keynote address, Florida State University New Music Festival, 1993). In this article, the composer states, “[a true work of art] doesn’t give up all its secrets at first hearing, because it’s built to last: designed not merely to charm at *first* hearing, but to withstand the test of *fifty* hearings.” The more “elusive” quotations, not easily discerned in an initial hearing or two, begin to reveal themselves after extensive listening and study.

over an A \flat minor chord in m. 3 as 5- \sharp 4, opens the oratorio and reoccurs throughout, in both familiar and new harmonic contexts.⁶

Example 1a: Mm. 1-4 of movement 1 (strings only shown here)
The melodic half-step motive

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in G minor and A-flat minor. The half-step motive is highlighted in measures 1 and 2. The Violin I and II parts show a half-step motive in measures 1 and 2, while the Viola, Violoncello, and Contrabass parts show a half-step motive in measures 1 and 2. The score is in G minor and A-flat minor.

Over the course of the oratorio this half-step motive appears beginning on each pitch class at least once, an organizational feature also seen on a smaller level in the added introduction to “Elegy,” to be discussed in chapter 5.⁷ Although initially this two-note motive sounds complete, it appears also as part of what might be considered a larger octatonic arrangement, as a diminished tetrachord (two motives in succession), shown in example 2 in violin I and II but also heard in the trumpets, oboes, and english horn with piccolo trumpet and oboes an octave higher (not shown).⁸ The use of this diminished tetrachord could be a

⁶ In this thesis, I use chord names and lead sheet symbols to label the tertian harmonies (such as G minor and A \flat minor in example 1, or D \flat major chord with raised 7th, 9th and 11th in example 7a). Use of these symbols does not limit the designation as non-functional, however; Roman numerals are employed to specifically describe moments of functional tonality. Lead-sheet symbols are shown in order to convey root movement, at times motivically related to the half-step and thirds gestures while avoiding the connotations that arise from functional notation with Roman numerals.

⁷ In chapter 5 I discuss the organization of this half-step motive and the appearance of each dyad throughout the course of the oratorio, thus creating a pitch organization containing the entire chromatic aggregate for this half-step motive. Some of the half-step motives in “Elegy” and in the rest of the oratorio do occur in inversion and augmentation, such as the inversion of the half-step motive in example 1a in the contrabass (G-A \flat).

⁸ Kenneth R. Rumery discusses the octatonic scale (an eight-note scale consisting of alternating half steps and whole steps) and separates it into 2 modes: one mode beginning with a half step (the diminished mode) and the other beginning with a whole step (minor mode). Each mode (octatonic scale) can be split into two tetrachords. The tetrachords that begin with a half step and belong to the diminished mode is what is referred to here as a diminished

subconscious influence from Debussy, “Nuages” for example, since Stucky freely admits to having traits of Debussy in his musical DNA, although the connection of the half-step motive to the many Baroque implementations of lament were foremost in the composers mind.⁹

Example 2: Mm. 31-34, movement 1, diminished tetrachord from Oct 2,3: (E \flat – D – C – B)



In addition to individual appearances and diminished tetrachord pairings, the half-step motive often appears at the highest point in the musical fragment or phrase, woven into the vocal and instrumental melodies.¹⁰ Example 3 shows the opening melodic line of the oratorio, sung by Mrs. Chaney (outlining G minor⁷) with the half-step motive (G \flat -F) highlighted by its placement at the height of the melodic line, duple rhythm (in a compound meter) and tenuto accents. Although this example could also be categorized as an upper neighbor, the descending half-step motive in this melodic line seems to be notated as a unit, visually set apart from its surroundings with the use of duple rhythm and tenuto accents.

In example 3a, Mrs. Goodman echoes the melodies and text sung by Mrs. Chaney in example 3 (now transposed at T-3) beginning with an outline of an E minor⁷ chord. Now the E \flat to D

tetrachord. Rumery also points out Debussy’s use of the Mode 2 diminished tetrachord as the “Nuages” ostinato on his website: http://jan.ucc.nau.edu/~krr2/ct_octatonic.html (1996) Accessed 7/30/10. There are many more uses of the octatonic scale and harmonies possibly derived from the octatonic collections as well throughout the oratorio, lying outside the scope of this thesis, but an interesting possibility for future analysis.

⁹ Steven Stucky, “Coming Home: On Writing a Second Concerto for Orchestra,” Theodore Presser Company, 2003. <http://www.stevenstucky.com/writings.shtml> (accessed July 30, 2010). Kenneth R. Rumery points out Debussy’s use of the Mode 2 diminished tetrachord as the “Nuages” ostinato on his website: http://jan.ucc.nau.edu/~krr2/ct_octatonic.html Accessed 7/30/10.

¹⁰ The melodies shown are just the beginning of an entire sequence begun by Mrs. Chaney in m. 4 of movement 1 (a non-functional G minor tonality) and repeated by Mrs. Goodman a minor third lower (E minor tonality implied) beginning in m. 35. In a way, one might hear this opening as a double exposition in concerto form. This “double exposition” recurs in movement 10 in the form of a recapitulation of sorts beginning at m. 33 and appears on the same pitch levels as in movement 1.

motive (doubled by the oboes and then immediately echoed by the english horn) exists at the highest point in the melodic statement, giving it a place of prominence. This permutation of the half-step motive is very audible and fits into the “literal/obvious” category on the quotation continuum, although its use in the larger phrase places it slightly to the right of the stand-alone half-step motive in comparison.

Example 3: Mm. 1-8, movement 1 (Mrs. Chaney, opening melodic line of the oratorio)
Half-step motive from m. 6 in example 2 embedded into top of melodic line: (G ♭ -F)

Mrs. Chaney

Largamente (♩ = 60) (Tempo I)

mp espr.

It was the

5

sad - dest mo-ment of my life,

Example 3a: Mm. 35-38, movement 1

The half-step motive (from m. 31 in example 2) embedded into top of melodic line: (E ♭ -D)

Mrs. Goodman

mp espr.

It was the sad - dest mo-ment of my life,

The second type of motivic incorporation of the half-step motive occurs in the form of neighbor tones and neighboring sonorities, in close proximity on the continuum to the melodic half-step in example 3. The initial melodic motive that was previously shown in example 1a, (in violin I and II), could also be viewed as beginning with an incomplete neighbor tone in light of the clear harmonic underpinnings at this juncture (G minor centricity), with the initial E ♭ in m. 2 as an upper neighbor (UN) to the D resolution (b6 – 5), shown in example 4. Complete upper neighbor tones are shown in the viola and violacello parts, shown circled in example 4.

In a nice twist for the repetition of the E \flat to D in m. 3, Stucky shifts the chord underneath the motive (G minor) up a half step (to A \flat minor), shown in the contrabass in example 4, thus making the E \flat a chord tone and the sustained D an incomplete neighbor, leaving a dissonant augmented fourth (plus two octaves) lingering above the bass.¹¹

Example 4: Mm. 1-4 of movement 1 (excerpt from score, strings only shown below)
E \flat is an incomplete upper neighbor over the G minor chord, D becomes the incomplete lower neighbor upon the shift in harmony to A \flat minor in m. 3.

UN (\flat 6-5) (5- \sharp 4) LN UN

*G min A \flat min

(*half-step motive as the root movement between two neighboring chords.)

Additionally, Stucky cleverly utilizes the half-step motive as a neighboring tone in the viola and violoncello parts in mm. 3-4, (shown circled in example 4). On a larger level, within the context of a G minor centrality at the beginning of the oratorio, the A \flat minor chord in m. 3 could be considered a neighbor chord to the G minor chord as well with an inversion of the half-step motive reflected in the contrabass as the root movement, (G-A \flat).

A third permutation of the half-step motive incorporates half-step motion into a long stretch of harmonic voice leading, as seen initially in several measures taken from the opening

¹¹ There are some other instances where the use of an augmented fourth seems notable, for example, in the Phrygian cadence that closes “Elegy” the root movement between the two chords is an augmented fourth. The lingering unresolved neighbor (creating a sustained tritone, two octaves apart, between the bass and soprano) prepares the mood for the first vocal entrance and the text, “It was the saddest moment of my life.”

material (and recurring material as well) for McNamara. The excerpt shown below in example 5 is from the piano-vocal score. Next to the piano reduction I have numbered two separate harmonic progressions: progression 1 is shown in the treble clef of the piano part and progression 2 in the bass clef.

Example 5: Mm. 104 – 109, movement 1 (McNamara), excerpt from piano-vocal score (R.H. of piano reduction represents the viola parts and L.H. is orchestrated with contrabass, clarinet and bassoon)

m.104

For purposes of studying the voice leading the two progressions will be separated, as the two parts are registrally and orchestrally separated in the score and seem to be two independent progressions, each with its own harmonic rhythm. Each progression contains a three-part polyphonic line with linear ascending half-step motions connecting the adjacent triads (the two-part polyphonic vocal line sung by McNamara is not a separate third progression, but is derived from progression 1).¹² When changes in the harmony occur in either progression, the shift is the result of one half-step motion (or two of the three voices moving by half steps in the case of progression 2 in mm. 106-107).¹³

¹² In fact, Stucky specifically selected polychords, or hexachords, that lent themselves to smooth chromatic voice leading when searching for a harmonic contrast to the previous section, dominated by tertian harmonies and octatonic and tertian melodies.

¹³ This passage continues in like fashion, with mostly ascending half steps reaching the peak of a phrase, and then starting over on a lower pitch and again rising to convey tension and anxiety in McNamara. The musical material in this example recurs with McNamara at several points throughout the oratorio: 1) in movement 3, beginning at m. 37, the pitches are the same although some minor changes have been added to the orchestration and text (rhythms slightly adjusted to account for changes in text), 2) in movement 6, beginning at m. 62 (same pitches, different text) 3) movement 9 at m. 34 (here the vocal line closely resembles the previous examples, although

Parsimony can be a useful way to express this relationship between adjacent triads by showing how many pitches move by a half or whole step. Economy of motion is ideal (retaining the maximum amount of common tones for smooth voice leading), but different authors have varied ideas on what constitutes a parsimonious relationship. Jack Douthett and Peter Steinbach qualify parsimonious chords as being related by $P_{1,0}$, $P_{0,1}$ or $P_{2,0}$. $P_{x,y}$ is a basic formula wherein P = parsimonious relationship, x = how many pitches are moved by half step and y = how many pitches are moved by whole step in the motion from one chord to the next.¹⁴

Therefore, an example of parsimonious voice leading as shown below in example 5a would include an A major triad moving to an A augmented triad (the E# is enharmonically spelled as an F), expressed as $P_{1,0}$, since one pitch (E) moves by half step (up to F), and zero pitches move by whole step (two common tones remain, A and C#).

Example 5a: Example of Parsimonious Voice-Leading (from example 5b mm. 104-105)



Example 5b contains a harmonic reduction of example 5 with parsimonious relationships expressed for both individual progressions. The harmonic rhythm in progression 1 changes every measure with each chord related to the next by $P_{1,0}$. The harmonic rhythm is somewhat slower for the second progression with only two changes in harmony occurring over the six-measure excerpt. Progression 2 also incorporates a $P_{2,0}$ relationship in mm. 106-107, where two voices move by half step retaining only one common tone. All of the harmonic changes in the

Stucky adds two more progressions and thickens the orchestration to add tension to the drama as Secretary McNamara recommends the use of bombers for the Gulf of Tonkin incident.

¹⁴ Jack Douthett and Peter Steinbach, "Parsimonious Graphs: A Study in Parsimony, Contextual Transformations, and Modes of Limited Transposition," *Journal of Music Theory* 42 (1998): 243. Douthett and Steinbach discuss Adrian Childs and Richard Cohn's differing allowances for parsimony.

measures below result from half-step motions, thus incorporating the half-step motive successfully into the harmonic voice leading.

Example 5b: Parsimonious voice leading, mm. 104 – 109, movement 1, reduction

- ① A maj – A+ – B ♭ min – B ♭ maj – B ♭ + – E ♭ min
- ② D maj ————— E ♭ + ————— E min

Another example of the half-step motive in voice leading occurs when the half-step motive appears cadentially in the bass line, revealing a contemporary harmonization of the Phrygian cadence with a root movement of an augmented fourth, used at several key points in the course of the oratorio. Inspired by the ending of Britten’s *War Requiem*, this is the final cadence in “Elegy,” movement 7, which is one of only two movements in the oratorio without an open ending or attacca. The ending of the oratorio is the only other closed ending. Example 6 shows this Phrygian cadence as it appears internally in movement 12.

In example 6, this somewhat unsettling cadence of a G ♭ major ⁷ chord to C minor ⁷ finishes a textual and musical thought, occurring just prior to an eighteen-measure vamp section which alternates between A minor ⁷ and C minor ⁷ chords. The half-step descent in the bass line at the end of the phrase, from D ♭ to C, emerges out of a longer scalar descent in the bass line from the Phrygian mode (B ♭ , A ♭ , G, F, E ♭ , D ♭ , C), evoking a Phrygian cadential effect,

although harmonized with two triads with root movement an augmented fourth apart. Without a satisfying sense of resolution, one might argue that these two chords are not cadential in quality. However, similar to the effect of a deceptive or a half cadence, an open and unresolved feeling remains at the end of this phrase.

Example 6: Mm. 23-26, movement 12, the cadential motion of G \flat maj to C min

The image displays a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are "What is pre-cious is nev-er to for-get...". The score is in 4/3 time and features a key signature of one flat (B-flat). A diagram below the score shows a curved arrow pointing from "G \flat maj 4/3" to "C min⁷", indicating the cadential motion between these two chords.

Steven Strunk, in an article about the compositions of Wayne Shorter, a jazz composer, discusses this augmented fourth root movement pairing which occurs in a cadential fashion.¹⁵ Steven Strunk points out the use of “the cadential pairing of F and Bm” in “Juju” and notes the effect of this chordal pairing as “supernatural, magical, weird ...*uncanny*.”¹⁶ It is no surprise that the tritone root movement could evoke such a colorful response. Since the tritone was declared the devil in music with the advent of Guido’s hexachordal system, it has enjoyed a colorful history. In Romantic opera in the 19th century, for example, the tritone was frequently utilized to

¹⁵Steven Strunk, “Notes on Harmony in Wayne Shorter’s Compositions, 1964-67,” *Journal of Music Theory* 49 (2008): 319-20.

¹⁶ Strunk, 319-20. Strunk credits Richard Cohn with the research and these descriptions of this chordal pairing as found in his article “Uncanny Resemblances: Tonal Signification in the Freudian Age.” *Journal of the American Musicological Society* 57: 285.

portray that which was “ominous or evil.”¹⁷ Stucky’s use of the tritone at various points throughout the oratorio certainly draws upon this tradition, creating an unsettling feeling or foreshadowing the ominous outcome of the day, August 4, 1964.

In example 6 at the cadence point, the shift in quality from major to minor, the descending half-step in the bass, the soprano note ending the phrase on the seventh of the chord, and the relationship of the two chords with root movement of an augmented fourth all contribute to an unsettling feeling, lending an unfinished air to this cadential motion. Perhaps meant to evoke an unresolved feeling, this cadential gesture makes way for the static vamp and possibly represents the textual promise “never to forget” that which is precious, such as the many lives that were lost in the Civil Rights struggle and in Vietnam as well.¹⁸ In fact, in movement 10, the climax of the oratorio in which the bodies of James, Andrew and Michael are discovered and President Johnson announces he will be taking action on the Tonkin incident, Mrs. Chaney and Goodman and the chorus sing “So many sons would not be coming back.” This text seems to include not just Andrew, James, and Michael but also a foreshadowing of all the sons that would never return from the Vietnam war.

Below, in example 6a, a second example of this type of Phrygian cadence in *August 4, 1964*, appears in the final four measures of “Elegy” as taken from “O Vos Omnes.” The half-step motive saturates these final measures, appearing not only in the bass line, but as double passing tones and in its larger diminished tetrachord (A \flat - G - F - E) form.

¹⁷ William Drabkin, “Tritone,” In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28403> (accessed December 8, 2010).

¹⁸ This idea will be further explored in chapter 4, on the topic of quotations that evoke remembrance. The text “never, never, never to forget” appears in movement 12, mm. 28-31 (chorus).

I find the effect of this cadential pairing, in *August 4, 1964*, more unsettling than supernatural, as in “Juju.” The use of tertian harmony with a dominant seventh quality B \flat chord (in comparison to the major seventh chord of the previous example), could be seen to set up greater expectations for a functional tonal cadence at the end of this movement.

Example 6a: Mm. 47-50, the last 4 measures of “O Vos Omnes”/ “Elegy” as shown in the piano reduction for “O Vos Omnes.” Shown below: the cadential motion from B \flat 7 to E major, and the diminished tetrachord motive: (A \flat - G - F - E), double passing tones, and voice leading motion

The image shows a piano reduction of measures 47-50 of the piece "O Vos Omnes" from the opera "August 4, 1964". The score is in 2/4 time and features a key signature of one sharp (F#). The music is written for piano, with a dynamic marking of *mf* (mezzo-forte) at the beginning and *pp* (pianissimo) towards the end. The cadential motion is highlighted, showing a transition from a B \flat 7 chord to an E major chord. A diminished tetrachord motive (A \flat - G - F - E) is indicated, along with double passing tones and voice leading motion. The score is dated 2005.

This cadential motion, to my ear, yields an unsatisfactory sense of arrival. I suspect that either the parallel octaves descending by half-step (F-E), the uneasy half-step contrary motion shown in the bass clef in example 6a with arrows (B \flat moves upward a half-step to B, the fifth of the E major triad, over the half-step descent in the bass line, F-E), or the retention of the seventh of the B \flat chord as a common tone, enharmonically respelled as a G \sharp , (and not resolving downward as a tonal ear might expect after the major-minor seventh chord) all either individually or collectively lend an unexpected tenuous resolution to this harmonic scenario.¹⁹ Nevertheless, the half-step descent in the bass, the strong rhythmic placement of the E major

¹⁹ Even though “Elegy” is not functionally tonal, one might argue that with the use of tertian based harmony the appearance of a traditional sounding sonority such as the B \flat dominant seventh chord at a cadence point could create a aural desire for a functional tonal resolution.

triad, and the stability and quality of the major triad as a resting place all indicate a definite, closed ending to “Elegy.”²⁰

Understanding the purpose of “Elegy” and its placement in the oratorio may provide an interesting interpretation of this cadence in the final measures of this movement. In the program notes for the premiere, the composer states: “It [“Elegy”] occurs at an emotional point, when the horrific import of some of what you’ve heard begins to add up. It’s business as usual at the White House, except that Johnson and McNamara are beginning to talk about bombing.”²¹ At this point in the oratorio, an unsettling cadential motion fits the mood and helps foreshadow the tragedies still to come (the order for the bombing and the actual finding of the three bodies).

As the final permutation of the half-step motive discussed in this chapter, two motivic ideas (the half-step and thirds) combine in the structure of specific extended sonorities, such as, the combination of two triads or seventh chords whose roots lie a half step apart.²² The beginning of this idea can be seen initially as polytonality in movement 1 where the G minor chord in m. 2 and neighboring A \flat minor chord in mm. 3-4 that follows begin to overlap starting in m. 4 when the clarinets begin arpeggiating G minor over the A \flat minor arpeggiation in the

²⁰When composing the final cadence of “Elegy,” Stucky reveals he had Benjamin Britten’s *War Requiem* in mind. With the half-step descent in the bass leading to a major triad, the ending of “Elegy” does bear a resemblance to the final cadence of *War Requiem*; indeed, to imagine the context of the ending from Britten’s *War Requiem* with the final “amen” sounding in the chorus applying here, at the end of such a poignant, orchestral “Elegy,” a sense of repose and peace might be interpreted from this unconventional Phrygian cadential motion.

²¹ Shulman, 30.

²² Steven Stucky, *Lutoslawski and his Music* (Cambridge: Cambridge University Press, 1981). One of Stucky’s harmonic influences includes Witold Lutoslawski. In his late works, Lutoslawski utilizes vertical organization of the full chromatic aggregate and Stucky explains the use of limited intervals classes in the creation of these vertical sonorities using categories such as “Twelve-note chords based on intervals classes 3 and 4” for example. This discussion can be located on pages 114-116. Although Stucky more typically employs four to six note chords, the utilization of sonorities with interval classes 3 and 4 and 1 could be a subconscious influence of Lutoslawski’s late works.

strings (shown in example 1a) and lower winds.²³ This arpeggiation continues in mm. 5-7 as shown below in example 7.

Example 7 shows two triadic groupings, separated by register and orchestration, a grouping of a G minor triad arpeggiation, in bassoon, clarinet and Mrs. Chaney, and the viola, violincello, and contrabass parts, which outline an A \flat minor sonority. This example could be viewed as polytonal on a local level, with the two harmonies a half step apart.

Example 7: Mm. 5-7, movement 1: polytonality, G minor and A \flat minor

G minor: Chaney, clarinets, bassoons

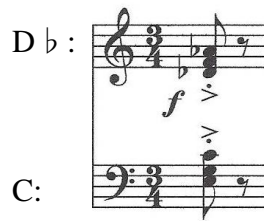
(c^b in viola.)

A \flat minor: viola, violincello, contrabass

Later in the oratorio there are instances where two different chords with roots a half step apart sound simultaneously, as in example 7a, and aurally merge into one larger extended sonority.

²³ I use the term polytonality here as defined and examined by Rudolf Reti: "...two different lines which are in two different keys appear contrapuntally juxtaposed." He goes on to say the weakness of this definition is the limitation of the key designation, rather than a general sense of two tonics. I agree with his assessment as I do not believe here that there are functional keys of A \flat and G, but rather only a general sense of those tonal harmonies as temporary tonics or centricities. Rudolph Reti, *Tonality in Modern Music* (New York: Collier Books, 1962), 79.

Example 7a: M. 115, movement 1 (harp); (polytonal: D \flat and C major sounding simultaneously OR one sonority such as C maj +11, \flat 9, \flat 6)



Although possible to find visually separated in the score (through registral and orchestral separations), aurally this sonority will most likely be heard as a single sonority rather than polychordal when all notes sound simultaneously. For instance, in example 7a, one may hear the accented eighth note sonority in m. 115 as a C major chord with an 11th and flat 9 and flat 6, or as a D \flat major chord with raised 7th, 9th and 11th but can visually note two different chords with roots a half-step apart from the score looking at the harp part with its registral and timbral distinctions (shown as an excerpt from the harp part and orchestrated also in horns, trombones, tuba, violins, and viola). Therefore, one could consider this extended sonority another permutation of the half-step motive, the most “elusive” of the four types discussed in this chapter since it would be extremely difficult for one to hear the polytonality and identify the roots upon a first hearing of this eighth note sonority. Only when one uncovers this facet through analysis does the half-step motive reveal itself.

Let us now take a closer look at the quotation and cultural associations of “O Vos Omnes” in movement 7 of *August 4, 1964*. “Elegy” itself is a near-literal quotation of “O Vos Omnes” with only a few changes in a side by side comparison; Stucky orchestrates the a cappella motet (removing the vocal parts entirely), adds an introduction and a handful of insertions, but otherwise leaves the motet itself basically untouched.²⁴

²⁴ Stucky indicates in the score that “Elegy” can stand alone as a separate piece; in the score for the seventh movement, *Elegy*, the composer notates “Omit percussion from bars 1 and 2 when movement is played as an

Metzer, in speaking of quotation as a cultural agent, says, "... quotation puts a new twist on the maxim that to name something is the most direct way of evoking that object and what it stands for. Here, to state the piece itself is the clearest way of summoning that piece and its cultural dimensions."²⁵ Metzer discusses how quotation interacts with a variety of these cultural areas including race, mass media, childhood, utopia, madness, and the past and present.²⁶ Stating "O Vos Omnes" as "Elegy" in *August 4, 1964* engages two specific cultural dimensions. In addition to its dialogue with time (the past, present and future), I believe the quotation from "O Vos Omnes" provides yet another cultural area with which quotation interacts: religion/lament.

The biblical text of "O Vos Omnes," Lamentations 1:12, provides a source from which to draw in an examination of the possible extra-musical meanings resulting from the cultural discourses of time and religion/lament. The Lamentations were thought to have been written around the sixth-century as a response to the destruction of Jerusalem at the hands of the Babylonians.²⁷ These poems characterize immense grief, suffering and loss. Of the five poems, titled Lamentations in the Septagint and also referred to as Elegies, "O Vos Omnes" belongs to the twelfth stanza of the first poem which opens with the imagery of Jerusalem, the city, as a woman mourning the loss of her children and weeping.²⁸ Lamentations 1:12 ("O Vos Omnes"), written as if Jerusalem herself is speaking, expresses her immense sorrow and loss:

independent piece." (The end of the previous movement is marked *attaca*.) According to an online program for the Berkeley Symphony, "Elegy" premiered on the West Coast as part of a larger concert on Thursday December 3, 2009. Another work by Stucky was performed, *Radical Light*, along with works by Sibelius and Stravinsky.

²⁵ Metzer, 6.

²⁶ Metzer, 3.

²⁷ F.W. Dobbs-Allsopp, *Lamentations (Interpretation, a Bible Commentary for Teaching and Preaching)* (Kentucky: John Knox Press, 2002), 4.

²⁸ Lamentations 1:1 "How deserted lies the city, once so full of people! How like a widow is she, who once was great among the nations!" In Adam Clarke's online commentary of this passage he explains: "Cities are commonly described as the mothers of their inhabitants, the kings as husbands, and the princes as children. When therefore they are bereaved of these, they are represented as widows, and childless." <http://www.godrules.net/library/clarke/clarkelam1.htm> Accessed on 6/26/2010.

O Vos Omnes	<i>O all you</i>
Qui transitis per viam,	<i>who pass along this way,</i>
Attendite et videte	<i>behold and see</i>
Si est dolo similes,	<i>if there be any sorrow</i>
Sicut dolor meus.	<i>like unto my sorrow.</i> ²⁹

How appropriate, both textually and musically, that Stucky transformed this motet into the basis of *August 4, 1964*. When heard in the opening movement and other key moments in the oratorio, the descending half-step motive evokes lament.³⁰ The transformation of “O Vos Omnes” into “Elegy” might be considered similar to the transformation of “Weinen, Klagen, Sorgen, Zagen” (Weeping, lamenting, worrying, hesitating) into “Crucifixus” in the B Minor Mass by J.S. Bach. The meaning and musical impact of “Weinen, Klagen, Sorgen, Zagen” carries over to “Crucifixus” just as the musical representation of Jerusalem’s sorrow in “O Vos Omnes” translates effectively into *August 4, 1964* with its weeping half-step motives and extended minor sonorities. The absence of voices in this purely orchestral movement further sets “Elegy” apart from the rest of the oratorio – as if the sorrow being experienced in this movement is too great for words.

The quotation of “O Vos Omnes” also lends itself to a discussion of its interaction with the cultural areas of the past, present (as the actual day of August 4) and future. “Elegy” becomes a lament for those previously passed away, presently missing, and soon to give their

²⁹ This translation is given in the score: *Three New Motets*, copyright 2007 by Merion Music, Inc. (Theodore Presser Company).

³⁰ This particular musical material is heard in movement 1 in the sections with Mrs. Goodman and Chaney, recurs in “Elegy” roughly midway in the oratorio, and then in movement 10 (in a similar fashion to a recapitulation in a sonata-form) the opening material from movement 1 returns almost verbatim (a few minor unsubstantive changes) at m. 33 and continues until m. 79 at which point a significant shift occurs in text revealing the actual time of the finding of Andrew Goodman’s body (not included in the opening material). Each place this material recurs is important structurally, the opening, the centerpiece (orchestral only), and movement 10 as the final climax of the oratorio is reached here.

lives for another cause. For example, Mrs. Chaney shares a past recollection of one such loss in movement five, the story of James Chaney's grandfather, whose refusal to sell his farm to white farmers resulted in his death. Surely if the southern states were represented by a woman, like Jerusalem in Lamentations, she, too, would weep for all the pain and loss experienced during the many years of slavery and the resulting civil rights struggle. As Jerusalem wept for the loss of her inhabitants (metaphorically speaking, as a mother bereft of her children), two women in the present (Mrs. Goodman and Chaney) weep also for their missing sons whose bodies will be found during the course of the day on August 4, 1964. In the foreshadowing of suffering and loss on a world-wide scale, many people would soon weep for the loss of their children and loved ones: "so many sons are not coming back" from the Vietnam war, escalated by President Johnson's actions on this day, August 4, 1964.³¹

Understanding the cultural dimensions implied through the quotation of "O Vos Omnes" as "Elegy" can provide a deeper understanding of the true sorrow and lamentation expressed not only by the characters in the oratorio but also musically throughout *August 4, 1964* in the use of musical material from "Elegy" (specifically, such as the half-step motive). Just as the half-step motive pervades the oratorio, so does the meaning of "O Vos Omnes." The sorrow lingers throughout, sometimes an audible lament on the surface (found in the opening melodic half-step motive and musical material which recurs at critical junctures in the drama) and at other moments swimming into the subconscious (for instance, when the half-step motive is hidden in voice leading or the creation of extended sonorities). Whether obvious, or hiding just under the surface, the sorrow "O Vos Omnes" speaks of is so great that it remains, ever present. The half-step motive continues throughout the oratorio to inform and enhance the narrative whenever it

³¹ This text is found in mm. 94-99 in movement 10.

appears and reminds the listener of its cultural dimensions: “O all you who pass along this way, behold and see if there be any sorrow like unto my sorrow.”³²

In summary, the use of the half-step motive at different levels of prominence and audibility could be considered a preview of Stucky’s quotation technique in the discussions still to come. As quotations, both the half-step motive and the insertion of “O Vos Omnes” as a large-scale borrowing carry the cultural associations of time and religion/lament bringing forth extra-musical meanings from “O Vos Omnes” into the new musical context of *August 4, 1964*. In chapter 2, I begin discussion of other quotations in this oratorio starting with the most apparent quotation from “We Shall Overcome, which, similar to “O Vos Omnes” also carries many cultural associations.

³² I refer here to an “enhanced narrative,” meaning that an unspoken element (given the listeners recognition of that element, such as a quotation) can provide additional information to the narrative at that moment in the drama, allowing further insight into the characters in the oratorio. Based upon my interpretation and understanding, any time I hear the half-step motive in the oratorio, or the opening section of musical material from “Elegy,” my understanding of the music and drama at that moment broadens to include the information and interpretation of “O Vos Omnes.” Metzer reveals his shift in viewpoint regarding Schoenberg’s *Erwartung* upon recognizing a self quotation (Metzer, 7) and further discusses his interpretation after recognizing the quotation in chapter 3 of his book *Quotation and Cultural Meaning in Twentieth-Century Music*.

CHAPTER 2

“WE SHALL OVERCOME”: “OBVIOUS/LITERAL” QUOTATION AND CULTURAL ASSOCIATIONS

On the back cover of *Quotation and Cultural Meaning in Twentieth-Century Music*, David Metzger states: “When a musician borrows from a piece, he or she draws not only upon a melody but also upon the cultural associations of the original piece.”³³ Metzger further argues “the more discernible and intact the borrowing, the more apparent and whole those [cultural] associations.”³⁴ In this oratorio, the cultural associations attached to “We Shall Overcome” likewise infuse each quotation with a layer of cultural and historical awareness and enhance the unspoken narrative in the drama.

In general, all the “We Shall Overcome” quotations in *August 4, 1964* carry cultural associations from the 1960s and specifically, the Civil Rights movement, but the most prominent quotation in the oratorio, at the climax of movement 5, carries with it the strongest cultural associations. This chapter focuses on this specific quotation and its cultural associations and how Stucky “transforms those associations” through his musical manipulation of the quotation.³⁵ In other words, how the quotation differs from the source or from previous incarnations of that quotation and what implications might be divined from those changes will be discussed.³⁶

In addition to functioning as a cultural gesture, through textual connections to Johnson’s 1965 speech for example, this quotation also evokes commentary by bringing the text of the instrumental quotation to mind, once recognized (shown below the melody in example 8).

³³ Metzger, back cover.

³⁴ Metzger, 6.

³⁵ Metzger, back cover. I draw from Metzger’s argument here, “By working with and altering a melody, a musician also transforms those [cultural] associations.”

³⁶ Metzger, back cover.

Commentary as a function in relation to other quotations from “We Shall Overcome” will be discussed further in chapter 3.

Movement 5 alternates between textual excerpts from President Johnson’s well-known “We Shall Overcome” speech to Congress on March 15, 1965 and Mrs. Chaney’s narrative.³⁷ These two storylines are notably contrasted in tempo, harmonic rhythm, and the movement of half-steps versus whole-steps. President Johnson sings his melodic line over slow-moving, non-functional tertian harmonies utilizing extensive half-step harmonic voice leading in direct contrast to the quicker moving instrumental lines and harmonies derived from the whole-tone scale that accompany Mrs. Chaney.

An excerpt from Johnson’s speech, beginning in m. 114, directly precedes the most prominent quotation of “We Shall Overcome”: “Should we defeat every enemy and should we double our wealth and conquer the stars and still be unequal to this issue, then we will have failed as a people and a nation. It is not just Negroes but all of us who must overcome the crippling legacy of bigotry and injustice.”³⁸ At this moment, the brass take over and punctuate these thoughts with a resounding quotation from the song that became the anthem of the civil rights movement, calming crowds,³⁹ touching hearts and souls and rousing “fence-sitters” to action,⁴⁰ soothing fears, and providing a means of unification when society would not.⁴¹ This

³⁷ Mrs. Chaney’s narrative tells the story of a white farmer approaching her Grandfather with an offer to purchase his “prosperous dairy farm near Sand Flats.” “Name your price” he says. The Grandfather refuses to sell and says to the farmer, “I don’t have a price.” Neither of the events listed in this sentence occur on the actual day of August 4, 1964, but rather serve to enhance and broaden the impact of the drama.

³⁸ This text excerpted from President Johnson’s “We Shall Overcome” speech to Congress on March 15, 1965.

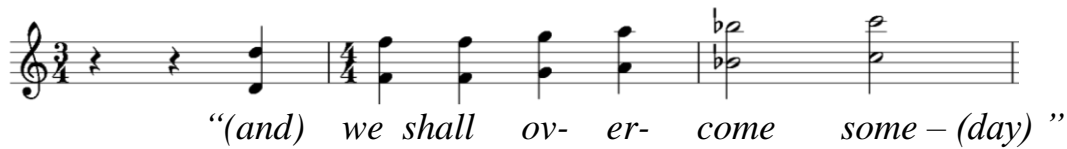
³⁹ Michael Dorman, *We Shall Overcome* (New York: Delacorte Press, 1964). Dorman lists many instances throughout his story where he was present to observe the singing of the integration anthem. The singing of “We Shall Overcome” ended many rallies and M.L. King used it to calm a crowd that was becoming unruly (page 170).

⁴⁰ In the documentary “We Shall Overcome,” Peter Yarrow (talking about the March on Washington) says “there were a lot of people in America that were fence-sitters ... but when they heard the music something human was touched that was undeniable.”

⁴¹ The joining of hands and singing of “black and white together ... we shall overcome someday” was a common occurrence during the 60s as frequently mentioned by Michael Dorman in *We Shall Overcome*.

instrumental melody triumphantly sounded at *ff* by the trumpet 1 and horns 1 and 3 in mm. 127-130 is shown below in example 8.

Example 8: Mm. 127-130, movement 5



Underneath example 8, I notate the corresponding text to the instrumental quote with “and” in parenthesis. Even though well-known versions, (such as the United Methodist Hymnal version in example 8a, below) do not include the word “and” before this statement of “we shall overcome someday,” upon repeated listening and hearing Johnson sing the words “and we shall overcome” in mm. 130-134, one could begin to hear the word “and” inserted into this brass quotation (and other quotations) in retrospect.⁴² President Johnson’s text, immediately following this brass statement reads: “and we shall overcome,” continuing with the text from his speech to Congress. Although set to a different melody, as shown in example 9, this text further reinforces the recognizability and emotional impact of the brass quotation from “We Shall Overcome.”

Since the composer did not refer to a notated version of “We Shall Overcome,” instead relying upon his memory, it is difficult to know whether the manipulation of the melodic quotation to include the implication of the word “and” was subconscious, although it seems likely that the change from traditional versions was intentional in order to match President Johnson’s sung text immediately following this quotation.⁴³ The ending of the textural phrase has also been changed, as the pitch that should correspond with “day” of “someday” is conspicuously absent, thus infusing a note of doubt into the end of this otherwise uplifting

⁴² In fact, without realizing why initially, upon repeated listenings I found myself singing “and we shall overcome” during the quotation segment here. It wasn’t until I reviewed several versions of the song looking unsuccessfully for this version that I realized where I had heard it!

⁴³ In the UM Hymnal version, instead of a quarter note anacrusis to this phrase, the pitch corresponding to “and” would actually be the ending melisma on the word “(over-)come”

quotation. Although there have been many different versions of this famous song throughout the years, for comparison to a traditional harmonization and notation of “We Shall Overcome” throughout this thesis the United Methodist Hymnal version, No. 533, is shown below in example 8a.

Example 8a: “We Shall Overcome” as it appears in the United Methodist Hymnal (key of C major)

We Shall Overcome 533

1

1. We shall o - ver - come, we shall o - ver - come,

5

we shall o - ver - come some - day! Oh, deep in my

10

heart I do be - lieve we shall o - ver - come some - day!

2. We'll walk hand in hand.
 3. We shall all be free.
 4. We shall live in peace.
 5. The Lord will see us through.

WORDS: Afro-American spiritual
 MUSIC: Afro-American spiritual; adapt. by William Farley Smith, 1986
 Adapt. © 1989 The United Methodist Publishing House

MARTIN
Irr.

Functional harmonic correlations between select quotations and this version of “We Shall Overcome” are discussed as they occur over the course of this thesis. Additionally, throughout the oratorio, most of the melodic quotations from “We Shall Overcome” in this oratorio appear not in the key of C as shown above in the hymnal version, but on the pitch levels that correspond

to the key of B ♭ major with hints of B ♭ minor appearing occasionally.⁴⁴ In the quotations that contain elements of functional harmony, the sonorities support the idea of B ♭ major as an, albeit brief, key center (within the instrument grouping that contains the quotation) by referencing traditional harmonizations for those sections of the melody being quoted.

In this prominently featured borrowing, there is a strong cultural history to consider in regards to “We Shall Overcome,” which is possibly derived from a gospel song sung in the African-American churches titled “I Will Overcome” or sometimes known as “I’ll Be All Right.”⁴⁵ Although the music was different, the text was essentially the same as our current day version. The song evolved (likely in the same manner of spirituals, slightly different with each singing) until the structure of the verse essentially became the same as our current version.⁴⁶ One might consider Stucky as carrying on this spiritual tradition, with his notation of the quotation from memory instead of from a notated source and with his variations on this well-known melody and harmony.

In 1945, this song was used for the very first time in a protest situation during the difficult food and tobacco strike in Charleston, S.C., giving strength and courage to the picketing workers during cold and rainy months.⁴⁷ The music began to be passed out at labor strikes, and

⁴⁴ When asked about his choice of the key of B ♭ major for the quotations of “We Shall Overcome,” Stucky recalls having always associated “We Shall Overcome” with this particular key. Although most of the quotations appear in this key, some of the more “elusive” and troped quotations (overlaid with a new text) appear at a different pitch level.

⁴⁵ Candie and Guy Carawan, *Sing for Freedom: The Story of the Civil Rights Movement Through its Songs* (NewSouth Books: Montgomery, AL, 2007), 204-5. This account is found in several sources, although a few additional sources hint at older spiritual origins for this melody such as “No More Auction Block For Me.”

⁴⁶ William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, eds, *Slave Songs of the United States*. (New York: Dover Publications, Inc., 1995), preface. *Slave Songs of the United States: The Classic 1867 Anthology*. Noted in the preface of The documentary *We Shall Overcome* also discusses this historical evolution of the Freedom Song “We Shall Overcome.” In *Sing for Freedom: the Story of the Civil Rights Movement Through its Songs*, the version I discuss here can be found on page 205. This version is attributed to the singing of Mrs. Alice Wine and originally printed in: Candie and Guy Carawan, *Ain't You Got a Right to the Tree of Life?: The People of Johns Island South Carolina-Their Faces, Their Words, and Their Songs* (Univ. of Georgia Press, 1989).

⁴⁷ *We Shall Overcome*, documentary.

musicians such as Pete Seeger travelled around the world singing and teaching it to others. In 1960, during Easter Weekend at Shaw University, the students embraced Ella Baker's passionate speech urging them to form a "new model of leadership" regarding the civil rights fight.⁴⁸ This new direction for civil rights aspired to bring freedom and equality to oppressed people across the world, not just to those in the South. Martin Luther King spoke next and after he had finished speaking:

Someone started to sing "We Shall Overcome," an old gospel song that had been picked up during the Depression by the folksinger Pete Seeger and recast as a protest song. Everyone joined in what was soon to become the anthem of the civil rights movement. The lyrics filled the room: "We are not afraid . . . We are not alone . . . the whole wide world around . . . we shall overcome someday." People linked arms, swayed to the music. The old gym pulsed with energy. "It was inspiring, because it was the beginning, and . . . it was the purest moment," one participant recalled. "I am a romantic . . . I call this moment the one."⁴⁹

The triumphant upswelling of the strains of "We Shall Overcome" at the peak of movement 5 has the power to touch the listener and evoke the same emotional response students may have felt at Shaw University when their hands linked and voices joined together in song. The movement that took place at Shaw University that Easter weekend made a huge impact on the civil rights movement through the student's sit-ins and protests. Each step they took for the cause was a huge triumph and Stucky's harmonization of the quotation in mm. 127-130, shown below in example 8b, reflects any one of such moments of triumph.

Hints of functional harmony, shown in Roman numerals below example 8b, support the melodic quotation set in the key of B \flat , but harmonically beginning with a B \flat minor chord.⁵⁰ I

⁴⁸ Andrew B. Lewis, *The Shadows of Youth: The Remarkable Journey of the Civil Rights Generation* (New York: Hill and Wang, 2009), 13.

⁴⁹ Lewis, 13.

⁵⁰ In other quotation fragments that occur prior to this moment in movement 5, B \flat major is reinforced with clear functional tonal progressions in the key of B \flat major. Some of these quotations will be discussed in subsequent chapters. The inclusion of both major and minor tonality elements can be found in other places within the oratorio, but will only be discussed as pertinent to this thesis.

label the harmonic progression within the quotation as follows: (i IV6/5 I 6/4 V/V). At this level of analysis I consider the A minor⁷ to be a passing sonority and thus have omitted it from this progression. One harmonic connection to the hymnal version and to quotations discussed in subsequent chapters is the C major chord as V/V in m. 129.⁵¹ The pertinent corresponding section from the hymnal version of “We Shall Overcome” will be discussed in greater detail in chapter 3, (example 11). The opening dyad, D and C♯, hints at the upcoming transformation in the harmony from B ♭ minor to B ♭ major with the D as the third scale degree in B ♭ major and the C♯, as an enharmonic D ♭, representing the third scale degree (♭ 3) from B ♭ minor.

Example 8b: Mm. 127-130, full brass statement of “(and) we shall overcome some-(day)”

“(and) we shall ov- er- come some - (day)”

dyad:
| ♭ 3 versus 3 |

#11
#9

B ♭ min (A min⁷) E ♭ 6/5 B ♭ 6/4 C maj

i (IV6/5) I 6/4 V/V

B ♭ min → maj → C maj

⁵¹ In at least two published harmonizations of “We Shall Overcome” that I discuss in this thesis, the harmony V/V (inversions differ depending on the arrangement) is used for “some” of “some-day.” Therefore, my designation of V/V here is based upon traditional sources and their harmonizations. The quotation extends from melodic to harmonic as well here.

On a larger scale, mm. 128 – 129 form a B ♭ /F voice exchange (marked with a large X in example 8b): B ♭ minor transforms into B ♭ major on the downbeat of m. 129. At this level, the A min and E ♭ (IV) sonorities become secondary to the more structural progression (i I6/4 V/V). This metamorphosis from B ♭ minor to B ♭ major lends a sense of hope and optimism, a shift from darkness into the light, so to speak. The root movement up a step to the C major chord then further solidifies a sense of forward motion with one of the traditional harmonic conjugations in tonal music, the ascending step.

In this context, the brass orchestration could be considered representative of a war topic, representing the battle for equal rights.⁵² The opening dyad of this quotation, beat 3 in m. 127, reflects the warring between the minor third, C♯/(D♭), and the major third scale degree of B ♭, D, sounding simultaneously. After the transformation from B ♭ minor to major, one more step forward (root movement up a whole step) to C major seems to indicate further triumph.⁵³

A correlation to Stucky's use of quotation and cultural association can be found in Karel Husa's "Music for Prague 1968."⁵⁴ Eric Hinton, speaking of Husa's use of the 15th Century Czech Hussite war song "Ye Warriors of God and His Law" as quotation, says:

⁵² Ben Arnold, "Music, Meaning, and War: The Titles of War Compositions," *International Review of the Aesthetics and Sociology of Music* 22 (1991): 26. Arnold discusses orchestrational techniques that he believes evoke the sounds of war in war-related musical compositions, such as clusters, or use of sforzando tympani with brass. In *August 4, 1964*, clusters are utilized to harmonize a melodic fragment from "We Shall Overcome" at the beginning of movement 5 possibly representing conflict, discussed as part of a larger evolution in chapter 5. The use of brass and tympani in example 8b could also evoke war-like remembrances, and in a similar vein, in what may be the orchestral representation of the actual bombing in movement 10 later in the oratorio, three *f to fff* bass drum strikes precede punctuated orchestral sonorities predominated by brass (the high register trumpets dominated the orchestra in the performance in which I participated), recurring five times in a row.

⁵³ Here Stucky uses a reharmonization of an earlier quote in movement 2 mm. 92-94 that contains the progression (in B ♭ Maj: V 6/4 to a I6 to V/V (the C major triad) and varies each subsequent quote harmonically. He retains the I - V/V motive in this example.

⁵⁴ Stucky studied with Husa earlier in his career, but states he did not specifically have Husa in mind when composing *August 4, 1964*. Nevertheless, the parallels between the two works mentioned here are notable and worth mentioning.

The composer offers the *Hussite War Song* . . . as a symbol of resistance and hope for the Czech people. This particular war song is one of the many examples of the war song/folk song topics associated with the culture of a particular people. Folk song functions as a sign for a particular race or group and, in the case of the *Hussite War Song*, suggests a sense of national pride as well as the struggle endured by this ethnic group. There is a strong relationship between the Hussite War Song and the culture from which it originates.⁵⁵

Hinton suggests that considering the cultural associations of the work may add a deeper layer of understanding to an intended narrative, especially since Husa included a brief explanation of his use of the Czech folk song in the foreword to the piece. In a similar manner, the program notes for the premiere of *August 4, 1964* instruct the reader to listen for the quotation of “the eponymous protest song in this movement [movement 5]” as well as providing historical brush-ups on both of the main events that occur during the course of the libretto.⁵⁶ Audience members who read the program notes have all the information they need to make the cultural associations drawn upon by the quotations of “We Shall Overcome,” as long as they are familiar with the song itself.

Both Husa and Stucky use fragmented forms of their quotation initially, leading up to the main quotation which is orchestrated with brass instruments “at a very dramatic point in the movement.”⁵⁷ Small snippets from the melody and harmony in “We Shall Overcome,” “elusive” quotations (to be discussed in the next few chapters), appear interwoven throughout both storylines in this movement.⁵⁸ These smaller quotations evolve over the course of the movement, building up to this main quotation in example 8b, evoking the text “(and) we shall overcome

⁵⁵Eric L. Hinton, *Conducting the Wind Orchestra: Meaning, Gesture, and Expressive Potential* (New York: Cambria Press, 2008), 115.

⁵⁶ Shulman, (Program Notes) 30. The first event covers the trip three young men from CORE take to Mississippi where they are murdered and the second event is a history lesson on the Gulf of Tonkin incident. Although the main import of the libretto is based upon a single day, there are other diversions into the past and future timelines that deepen the storyline and enhance the drama (such as President Johnson’s “We shall overcome” speech which did not actually take place until March 15, 1965).

⁵⁷ Hinton, 116.

⁵⁸ Other quotations from “We Shall Overcome” are not limited to the melody shown in example 8, but also appear from other sections of the song, such as “Deep in my heart, I do believe.”

some-(day).”⁵⁹ In the measures immediately following the brass quotation of “We Shall Overcome,” Johnson sings the familiar text from his speech, “And we shall overcome,” but set to a different melody (to be discussed shortly), see example 9 below.

After clear separations between their two storylines for most of the movement, it seems notable here that vocal lines from both President Johnson and Mrs. Chaney are juxtaposed in mm. 132-33 following what many know as the integration anthem, although both parts retain a sense of independence due to contrary motion and the different narrative topics, perhaps indicating that they reside in separate worlds that are not yet fully integrated.⁶⁰

Example 9: Mm. 129-133, movement 5, piano - vocal score

68 Movement 5

129 [L]

Chaney

Johnson

A.

ff

ff

f

p (accomp.)

* “I don’t have a price.”

And we shall o - ver - come. We shall o - ver -

fff

pp sub.

Hn., EH, Vc.

(pp)

pp

(End of brass quotation)

----- (3 flat diatonic collection)

*C major sustains at *pp*, Johnson (doubled by the horn, english horn and violincello) and Chaney singing in 3 flat diatonic collection (B \flat , E \flat , and A \flat), intimating C minor

⁵⁹ This evolution of quotation fragments into the dramatic climax of movement five is discussed further in the final chapter of this thesis.

⁶⁰ Mrs. Chaney is reiterating a line from her earlier story and President Johnson is singing from his speech text.

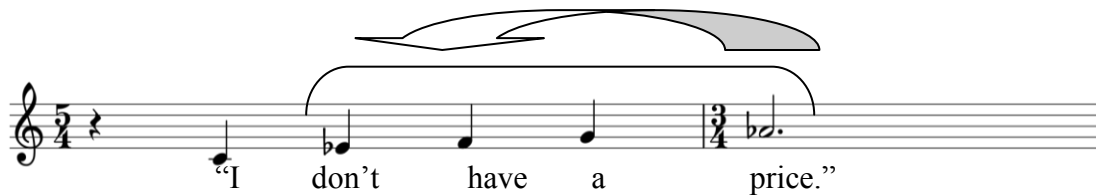
In example 9, Stucky transforms the shining hope and triumph of the C major chord in m. 129 into doubt by juxtaposing melodies that contain three flats, intimating C minor. Hatten, in *Musical Meaning in Beethoven*, refers to the correlation of major and minor modes with tragic versus non-tragic in the Classical style.⁶¹ Perhaps this relationship from the Classical period lends a touch of extra-musical meaning in this passage. The *subito pianissimo* in m. 130 for the C major chord allows a brief moment of Johnson's C minor melody ("and we shall overcome"), marked *forte*, to shift the positive connotations of the moment and impart doubt and subtle conflict into this previously triumphant and confident statement.

Johnson's descending melodic line, which sequences downwards as well, adds more of a question mark to the end of his speech than the exclamation point the quotation would have provided as a final thought. There is doubt implied; will we really overcome? Or will we eventually triumph, but only after more loss and tragedy? Furthermore, since Stucky ends the brass quotation in example 8b without allowing the "day" of "someday" to be heard, there is a heightened sense of uncertainty. A listener may be reminded of all the victories won along the way and the protests survived during these years, but at what price? For example, in order for James Meredith to enroll at Ole Miss how many died or were seriously injured in the riot? In the oratorio itself, Mrs. Chaney's Grandfather paid for his courage and resolve with his life. Her son James, whom Mrs. Chaney believes would also say "I don't have a price," paid for his beliefs with his life as well.⁶² This text, "I don't have a price," is set in other places within this oratorio to the first five pitches (transposed) of the "We Shall Overcome" quotation in example 8b. In fact, Johnson's descending melodic line in example 9 is a rearrangement (mostly retrograde) and transposition of this melody, both shown below in example 9a.

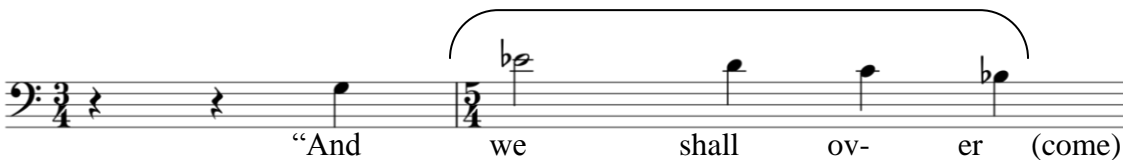
⁶¹ Robert S. Hatten, *Musical Meaning in Beethoven* (Bloomington: Indiana University Press, 1994) 11-13.

⁶² Text found in movement 5, mm. 108-111.

Example 9a: The melody for “I don’t have a price”: mm. 132-133, movement 5 sung by Mrs. Chaney and the chorus altos



The opening of Johnson’s melody for “And we shall overcome”: mm. 130-131. Johnson’s melody below reveals a slightly altered retrograde of the “I don’t have a price” melody (shown above), appearing here (below) at a different pitch level (T-5).



The bracketed four notes from “I don’t have a price” appear in retrograde in Johnson’s melody, thus creating an opening interval of a minor sixth instead of a minor third (C to A \flat transposed as G to E \flat). In comparing Johnson’s melody to the first instance in the oratorio of “I don’t have a price,” from movement 5 mm. 44-46, his melody appears above transposed at T-4), in addition to the use of retrograde. The transposition from Johnson’s statement above of “And we shall overcome” to the immediately following “I don’t have a price” in mm. 132-133 beginning on C is T+5, possibly related to the use of open fifth sonorities discussed later in chapter 4. Another transpositional relationship worth mentioning incorporates the half-step motive as the “I don’t have a price” melody above beginning on C is a transposition at T+1 in relation to the initial instances of “I don’t have a price” beginning on B, which appear earlier in movement 5 and are discussed further in chapter 3.

I have left out the A \flat from the end of Johnson’s melody above in example 9a since I believe the purpose of this A \flat is to contribute to the changing of the diatonic collection in order

to make way for the repetition of “we shall overcome” beginning on D \flat in m. 132. As further evidence for the use of retrograde in these two examples, one may notice that the time signatures for the two measure fragments also appear in retrograde; Johnson’s melody begins with an anacrusis in 3/4 and shifts to 5/4 while Chaney and Chorus altos begin singing “I don’t have a price” in 5/4 ending in 3/4.

Many hands were joined and voices were raised together in song as the familiar refrain of “We Shall Overcome” filled the room at James Chaney’s funeral.⁶³ The close proximity of “I don’t have a price” to President Johnson’s descending musical line “and we shall overcome,” possibly intimates both the many prices paid during each forward step of the struggle for equal rights and the foreshadowing of all the lives that would soon be lost in the Vietnam war after his fateful decision (in movement 9), later in the oratorio.

In summary, the cultural associations attached to “We Shall Overcome” that make the climax of movement 5 so effective come not only from the historical textual references such as the “We Shall Overcome” speech, but also from the emotional ties associated with the many uses of the protest song during the years of the Civil Rights struggle. Example 8b, at the climax of movement 5, is the most prominent quotation of “We Shall Overcome” found in *August 4, 1964* and as such contains the strongest cultural associations. The music and words for this song have proven over the years to move and inspire people. Each quotation of “We Shall Overcome,” no matter how subtle, will carry cultural associations (although the more prominent and accurate the quotation such as example 8b, the stronger the associations). In the chapters to come, I explore more subtle uses of “We Shall Overcome,” both “elusive” and “allusive,” examine how they

⁶³ The *We Shall Overcome* documentary shows footage of the singing of “We Shall Overcome” at James Chaney’s funeral.

function in this oratorio (as commentary and remembrance) and how their cultural associations of “We Shall Overcome” shape them as well.

CHAPTER 3

“WE SHALL OVERCOME”: TWO TYPES OF “ELUSIVE” QUOTATIONS AS COMMENTARY

The two types of “elusive” quotations discussed in this chapter lack the brass fanfare and *fff* dynamic finish that characterized the quotation in example 8b (in chapter 2). These more subtle quotations, with softer dynamics and orchestrations, appear throughout the oratorio (although concentrated in movements 2, 4, and 5), some foreshadowing the appearance of example 8b in movement 5 with variations on the same phrase, “(and) we shall overcome,” and others evoking a different melody fragment and text from the song “We Shall Overcome”: “deep in my heart, I do believe.”⁶⁴ These “elusive” quotations cover a wide range on the quotation continuum, with an instrumental quotation such as example 12, shown later in this chapter, appearing closer to the left side (where the most obvious, literal quotations lie) and instrumental quotations set to a new text (troping), as discussed in example 14 and 14a later in this chapter, placed further to the right (closer to the “allusive” side of the continuum).

The two types of “elusive” quotations examined in this chapter include 1) instrumental quotations without any text and 2) instrumental quotations overlaid with a new text (text not belonging to the original song). Not quite as obvious as the quotation in example 8b, these quotations nonetheless reveal themselves as distinct borrowings through similarities to the original (in melody, harmony, and sometimes rhythm), although the more obscure “elusive” quotations may require repeated listening for recognition to occur.

The “elusive” quotations shown in this chapter have a specific function within the oratorio; they contribute to the narrative by providing implied commentary. By commentary, I mean to say that once a quotation (of a song with text) is recognized, the listener may then

⁶⁴ Mm. 8-10 in “We Shall Overcome” as shown in example 12a.

mentally supply the original words of that quotation.⁶⁵ Even though a quotation may be instrumental only, in a well-known song such as “We Shall Overcome,” a listener familiar with the song may “hear” the words associated with the melody fragment, in a way, mentally singing along with the quotation. The original text from the quotation then becomes a subtext in the drama, providing another level of narrative than literally exists in the libretto. This unspoken narrative, combined with musical clues, gives the listener additional information about the characters and the drama by allowing interpretive insight into the character’s unspoken thoughts and emotional states.⁶⁶

In addition to the purely instrumental “elusive” quotations discussed first in this chapter, functioning as commentary, I discuss a slightly more complex form of commentary which occurs in the form of troping. Troping occurs when a new text is set to the instrumental quotation from “We Shall Overcome.” On the surface, the narrative literally contains one line of text while the quotational reference in the melody itself implies another, thus merging these two narratives into one unique interpretation. Of these two types of “elusive” quotations that function as commentary in *August 4, 1964*, let us begin with the instrumental quotes (melodic quotation with no text attached in the libretto).

The first “elusive” reference to “We Shall Overcome” appears in movement 2, mm. 92-94, in example 11.⁶⁷ Before discussing this three-measure excerpt in example 11, let us first look at a larger context for this quotation. Example 10, below, shows the preceding measures, mm. 80-91, which contain a personal story from President Johnson regarding his visit to a poor family

⁶⁵ A listener must, of course, be familiar with the quotation and its source text in order for this type of commentary to occur.

⁶⁶ This unspoken narrative might even reveal a sympathetic view of President Johnson on the part of the composer (to be discussed shortly).

⁶⁷ The first actual reference to “We Shall Overcome” in the oratorio appears toward the end of in movement 1 in the chorus with the text “I think continually” and falls into the category discussed in chapter 4, “elusive” quotations as remembrance.

Example 10: Mm. 80-91, movement 2, President Johnson singing, piano-vocal reduction⁶⁸

* G minor 11 might also be heard as a G minor 9 with a 4-3 suspension. The left bracket indicates the beginning (and repeat of) the circle of fifths pattern.

The musical score is divided into three systems, each with a vocal line and a piano accompaniment line. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The mood is 'semplice, intimo'. The key signature is one flat (F major/D minor). The time signature is 4/4.

System 1 (Measures 80-84):

- Vocal line: Measures 80-84. Lyrics: "the his-to-ri-ans. One day I went to a poor fam-ily in Ap-pa-".
- Piano line: Measures 80-84. Chord annotations: D min⁷, G min^{11*}, C min⁷⁺¹¹ (half-step).

System 2 (Measures 85-87):

- Vocal line: Measures 85-87. Lyrics: "la-chia. Sev-en chil-dren, all of them skin-ny and sick. I".
- Piano line: Measures 85-87. Chord annotations: B^{7 #11} #9 (enharmonic), E^{7 #9}, A^{7 + b13} (-5).

System 3 (Measures 88-91):

- Vocal line: Measures 88-91. Lyrics: "pro-mised the moth-er, the fath-er I'd do some-thing to make things bet-ter for them."
- Piano line: Measures 88-91. Chord annotations: D^{7 #9(enharmonic)}, G min^{11*}, C min⁷⁺¹¹, B^{7 #11} #9(enharmonic).

⁶⁸ When listing lead-sheet symbols in the course of this thesis, I show the quality of the chord (minor indicated by m or min) and indicate extensions by using the following method: if all tertian extensions are present underneath the listed number then I do not list all extension numbers. For example, a G minor 11 chord will contain the triad G minor plus an unaltered seventh, ninth and eleventh, (spelled G-B \flat -D-F-A-C). If only the eleventh or thirteenth is present over the triad then I show a +11 or +13 to indicate the addition of this specific extension, or use -5 to indicate the lack of a chord member, such as the fifth. All alterations to extensions are noted.

in the South. Jazz-type harmonies smoothly accompany Johnson's narrative in this section with a progression of root-position chords in a descending fifths sequence, broken only by the motivic use of a root/bass movement down a half-step (C min^{7 +11} to B^{7 #9 #11}), which occurs twice (once in mm. 84-85 and again in mm. 90-91).⁶⁹ This half-step motion, disrupting the circle of fifths pattern, puts the next series of chords back on track (continuing in a circle of fifths) to repeat the pattern begun in m. 82 again in mm. 88-89. The vocal line mostly falls within the sonorities shown below the staff, although in m. 90 an anticipation of the upcoming harmony in m. 91 Johnson's melodic line creates a great deal of tension with the C min^{7 +11} chord.

The string section carries these harmonies underneath Johnson's sung dialogue and a clarinet countermelody with an improvisatory feel. The sultry, jazz feel of the music in this section lends a southern musical atmosphere to President Johnson's visit to the "poor family in Appalachia." After Johnson reveals his promise of a better life to the mother and father in this family (mm. 88-91 shown in example 10), the first strains of "We Shall Overcome" are heard *da lontano* (as if from a distance), in example 11, below.

The melodic quotation from "We Shall Overcome" is found in the clarinet 1 melody and within the woodwind grouping a traditional functional harmony for this portion of the melody as listed in *The Ballad of America: The History of the United States in Song and Story* by John Anthony Scott can also be found in example 11. The harmonies shown apply only to the pitches contained within the selected grouping, as this woodwind grouping stands apart from the rest of the harmonic texture at the moment.⁷⁰ In this "elusive" quotation, the harmony is also evasive

⁶⁹It is possible that the composer himself views this harmonic movement, not specifically as an incorporation of the half-step motive, but rather as a tritone substitution. Instead of moving from the C minor chord up another P4 to an F dominant seventh chord, a B dominant chord appears instead (containing the same tritone, enharmonically spelled, as an F dominant seventh chord).

⁷⁰ In a conversation with the composer, Stucky revealed influences on *August 4, 1964* from Alban Berg's *Violin Concerto*, specifically the setting of a tonal quotation within a new and different harmonic context. In many

Example 11: Mm. 90-94, movement 2, excerpt from full orchestral score
Implied commentary: “overcome some - (day)”

[illegible]B ♭ maj: IV V4/2 I⁶ *V/V

of the quotations this influence can be seen as strands of the tonal quotation are sounded against atonal or non-functional tertian harmonic sonorities.

⁷¹ John Anthony Scott, *The Ballad of America: The History of the United States in Song and Story* (New York: Bantam Books, Inc., 1966): 352-353. The chords listed for each word of the quotation above correspond as follows with Scott's version: *shall* = I, *ov* = IV, *er* = V7, *come* = I, *some* = V/V.

example 8b in chapter 2), specifically the harmonic motion from tonic to V/V, although different inversions apply).

This quotation is very “elusive” not only because the melody is fragmented, rhythmically offset, and because the harmony is taken from the middle of a phrase (not beginning on I, in B ♭), but also because the most obvious quotation from “We Shall Overcome” still has yet to be heard in movement 5 (example 8b in chapter 2).⁷² It is most likely only in retrospect that one might hear this fragmented quotation from “We Shall Overcome” and mentally supply the commentary, the text corresponding to the original song: “shall overcome some (day).”

Example 11 is one of a grouping of quotations that foreshadow the resounding statement from example 8b, which occurs in movement 5. Even if a listener does not make the connection to the original text in a first hearing, three things in particular earmark these two and a half measures as different from their surroundings.

First, the use of functional tonality in the clarinets and flute 1 grouping from example 11 shows similarities to the harmonization in the United Methodist Hymnal (and other traditional harmonizations) in the use of a *V/V for the melody note that corresponds with the word *some (day)* as shown below in example 11a. Secondly, the shift in orchestration from strings with voice to instrumental only (woodwinds) is notable not only for the quotation discussed in example 11, but for all of the “We Shall Overcome” quotations in *August 4, 1964*. Only Johnson’s altered (retrograde) quotation from example 9a incorporates the original text, many are instrumental and other quotations to be discussed later contain different lines of text. Thirdly, the *da lontano* indication connects other later “elusive” quotations from “We Shall

⁷² This quotation begins on the second half of beat 1 instead of on beat 3 with different note values stretched across the bar line defying a sense of meter and melodically containing a fragment of text “overcome some-(day)” with the flute 1 belatedly chiming in “shall ov-(ercome)” at the end of the fragment.

Overcome,” as seen in examples 12 and 13.⁷³ These connections invite the listener to hear these measures as standing apart from the rest, and to hear these similarities in forthcoming quotations, thus creating a long-term connection between the quotations even though separated by other sections and styles of music.⁷⁴

Example 11a: Mm. 1-8 of “We Shall Overcome” as harmonized in the United Methodist Hymnal.

The bracketed segment shows the quotation fragment discussed in example 11.

I I4/2 vi V⁶/vi vi (vi4/2)*V⁶/V V

In movement 2, mm. 94-97, immediately following the quotation shown in example 11, the chorus interjects a line from the Stephen Spender poem “I think continually of those who

⁷³ There is a clear progression of growth among the “we shall overcome some(day) examples) from this first example in example 11 to the most outright occurrence in movement 5, as discussed in Chapter 2. All of the quotations from this segment of the song “We Shall Overcome” that foreshadow example 8b melodically appear on the same pitches as well, f1-c2 (The pitch c1 is middle C). The troping quotations, “I think continually” and “I don’t have a price” appear on other pitch levels. These ideas on structural relationships and unity are discussed more thoroughly in the final chapter.

⁷⁴ These quotations discussed here not only stand apart from the surrounding measures, horizontally, but can also be aurally distinguished vertically due to the orchestral grouping and use of functional harmony, for example, the functional harmony from the quotation in example 11 within the woodwind grouping can be heard independently of the sonority sustained in the horns 3,4, trombones 1,2,3 and tuba in m. 92.

were truly great,” one of the “allusive” quotations discussed in chapter 4. In m. 97, Johnson sings “They [the poor family] were happy, and I felt good, really good.” He describes leaving the house in Appalachia and noticing two pictures on the wall, one a picture of Jesus and the other of John F. Kennedy. At this moment in the drama, another “elusive” quotation appears, shown below in example 12, harmonically picking up right where example 11 left off, on the C major chord (V/V), which serves to connect these two quotations despite their separation in the score. The V/V chord that connects example 11 with example 12, while in root position in

Example 12: Mm. 103-107, movement 2, excerpts from full orchestral score⁷⁵

Implied commentary: “someday, deep in my heart” melody in clarinet 1

103

Fls. 1,2

1.

n *pp da lontano*

APT

“some- day, deep in my heart”

Cl. 1 in B \flat

n *pp da lontano*

Cl. 2 in B \flat

n *pp da lontano*

B. Cl. in B \flat

n *pp da lontano*

C6 F B \flat 6 E \flat F gmin

B \flat maj: V 6 /V V I 6 IV V vi (deceptive motion)

example 11, appears here in first inversion. The inversion used in example 12, along with other harmonic similarities, appears in the hymnal harmonization, shown below in example 12a.

The melody note in example 12 that corresponds to the text “someday” is set to a V 6 /V to V in both the hymnal version and Stucky’s harmonization. The harmony for “deep in,” m. 105-

⁷⁵ The flute part in this example contains the retrograde of the beginning four notes from example 8b in chapter 2. These four pitches (C, E \flat , F, G) appear as part of the troping examples, set to the text “I don’t have a price” discussed in the latter part of this chapter and “I think continually” examined in chapter 4. Although most frequently appearing transposed, beginning on B, these specific pitches appear to the text “I don’t have a price” sung by Chaney and the altos immediately following the big quotation discussed in chapter 2, shown in example 9.

107 in example 12 relates to m. 9 in the hymnal version of “We Shall Overcome” with a I^6 to IV, with the same accented passing tone. The harmonic similarities end as the deceptive motion takes over (V-vi). Despite such strong harmonic similarities, the different rhythmic and excerpted fragments from the original still add to the “elusiveness” of this quotation.

Example 12a: Mm. 5-15 of “We Shall Overcome” from the United Methodist Hymnal

The image displays a musical score for the hymn "We Shall Overcome" from the United Methodist Hymnal, specifically measures 5-15. The score is presented in two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. Harmonic analysis is provided below the piano line, using Roman numerals to denote chords.

System 1 (Measures 5-10):

- Lyrics: "we shall o - ver - come some - day! Oh, deep in my"
- Harmony: I $I^{(7)}$ vi V^6/vi vi V^6/V V V^6/V $V4/2$ I^6 IV^{9-8}

System 2 (Measures 11-15):

- Lyrics: "heart I do be - lieve we shall o - ver - come some - day!"
- Harmony: I IV I $6/4$ $vii^0/7/vi$ vi

The score includes various musical notations such as triplets, accidentals, and dynamic markings. The piano part features a prominent bass line with a deceptive motion from V to vi in measure 10.

As the quotation in example 12 comes to a close, the deceptive motion in the context of $B\flat$ major from V (an F major chord) to vi (G minor), in mm. 106-107 in example 12, brings a hint of doubt and uncertainty into the drama, paving the way for Johnson’s mood to then take an angry turn when he notices that one of the pictures hanging on the wall in the poor family’s home is John F. Kennedy. Harmonically, Stucky has molded the end of this quotation through the use of a deceptive motion which could indicate Johnson’s doubts in himself. Furthermore, one might connect this deceptive motion to a G minor chord as a reference to G minor as the

opening centrality of the oratorio, considering the use of B ♭ major as the relative major in this grouping of quotations for “We Shall Overcome,” thus connecting this quotation, as well as all the “We Shall Overcome” quotations set in B ♭ major with the opening of the oratorio through key relationships.⁷⁶

Once recognized, perhaps upon a repeated hearing, this quotation can function as commentary, an implied narrative, with the text: “someday, deep in my heart” for the quotation in example 12. The subtext of “someday” resulting from this commentary could imply that Johnson, already thinking about helping this family in the future, conjures up specific ideas as he makes his way to the door of their house. The supplied text “Deep in my heart” could be said to reveal Johnson’s depth of caring for this poor family. This implied narrative unveils an internal glimpse into Johnson’s heart and mind, exposing a view of a man who cared deeply. In the program notes for the premiere, (in the section titled “LBJ: Villain or Tragic Hero”), Stucky comments on President Johnson’s character: “Most of the time he was operating with noble motives. He is a classic tragic example in the sense that he was a great man who was undone by an internal flaw – but with the best of intentions.”⁷⁷ Brief choral references from the Spender poem with the text, “I think continually of those who were truly great” in mm. 94-97 and fragmented (“I think continually”) in mm. 99-100, woven into Johnson’s storyline here in movement 2, could underscore this notion that the composer thought Johnson was a “great man” (even despite his “internal flaw.”)⁷⁸

⁷⁶ Although Stucky says he did not intentionally create this relative key connection, I find the relationship compelling nonetheless and find an increased sense of unification between the oratorio and “We Shall Overcome” by considering the relationship between G minor, the opening centrality which recurs in movement 10, and its relative major, the key area of most of the “We Shall Overcome” quotations. (Stucky wrote the quotations of “We Shall Overcome” from memory and has always associated the song with the key of B ♭ major.)

⁷⁷ Schulman, 28.

⁷⁸ This choral reference from the Spender poem is actually another melodic quotation from “We Shall Overcome,” examined in chapter 4.

In movement 4, “I Wish to Be a Part of That Fight” (mm. 31-35), another quotation reveals insights that enhance the literal narrative with an implied commentary of “Oh, deep in my heart, I do believe,” shown below in example 13.

Example 13: Mm. 30-35, movement 4

Implied commentary: “Oh, deep in my heart, I do believe” melody in clarinet 1 (passing tones are circled) (“I do believe” has been added in comparison to example 12)

Alto Flute
niente

Obs. 1,2

E.H.

Cl. 1 in B \flat
niente

Cl. 2 in B \flat
niente

B. Cl. in B \flat
niente

C min⁺¹¹ F B \flat E \flat F g min c min⁷ D

B \flat Maj: ii⁶⁺¹¹ V4/2 I⁶ IV V vi ii⁷
G min: (i) iv⁷ V

Example 13 shows an expansion of the same “We Shall Overcome” fragment that appeared in example 12, but coincides more closely with the original rhythm than in example 12, revealing a more literal melodic quotation. In the repeated segment of the quotation (from example 12 to example 13), one harmony change appears at the opening of the quotation with a substitute of ii⁶⁺¹¹ instead of V⁶/V. The quoted melody aligns metrically to the hymnal rendition, shown in example 8a (chapter 2), beginning with beat 4 in m. 32, granting it a quicker aural recognition, particularly with a recurrence of the functional tonality of B \flat within the same woodwind instrumental grouping and reuse of the same harmony for the repeated section in

example 12 and 13, “deep in my heart” (B ♭ – E ♭ – F – G minor).⁷⁹ At the end of this quotation a common chord modulation leading to a half cadence on a D major chord on “(be) lieve,” as V in G minor, implies a stronger harmonic turn to G minor as a tonal center than the mere implication hinted at with the deceptive motion as V – vi in example 12.

Since *August 4, 1964* begins with a G minor centrality, this turn to the relative minor could be referring back to the opening of the oratorio, in which Mrs. Schwerner and Goodman sing about the discovery of the bodies of their sons (the other two men from CORE) on this sad day, August 4, 1964. Perhaps G minor also represents a harmonic “home” in a way, and is foreshadowing the finding of the three bodies, with Michael Schwerner’s ascension to a spiritual home, and ultimately, a laying to rest of his soul (although the half cadence prevents the aural completion of this idea at this moment). In retrospect, perhaps the deceptive motion in example 12 from movement 2 foreshadowed this harmonic turn in example 13 (from movement 4).

The commentary for this quotation has been expanded as well, now representing the full textual phrase: “Oh, deep in my heart, I do believe.” This commentary might be interpreted as belonging to the inner thoughts of Michael Schwerner, one of the three missing men from CORE, represented by the chorus in Movement 4. Schwerner’s literal narrative in this movement begins with an introduction (as sung by the chorus): “My name, is Michael Schwerner... The Negro in the South has a bitter fight ... ahead of him. I wish to be a part of that fight...”⁸⁰ Schwerner’s zeal and deep-seated beliefs are conveyed in movement 4 through

⁷⁹ Underneath the woodwinds is a quiet sustained sonority (*ppp*) consisting of open fifths (c¹, g¹, d², a²). This sonority does not aurally interfere with the strong pull of the functional tonality contained within the woodwind section in the quotation.

⁸⁰ Text from the opening of movement 4, the omissions (...) are simply repetitions of the same text.

lines of text such as “I want to dedicate my life to the most devastating social disease, discrimination.”⁸¹

In example 13, the addition of the melody that corresponds to the original text “I do believe,” not found in example 12, could further reveal Michael Schwerner’s deep conviction that he is doing the right thing by joining CORE and fighting for an “integrated society” and by extension perhaps further implicates doubt into Johnson’s less emphatic statement from example 12, “deep in my heart.”⁸² This quotation in example 13, a more literal rendition than example 12, exists closer to the left side of the continuum, thus lending a stronger cultural connection to “We Shall Overcome” as well. As the half-step root movement from C to B served as a metaphorical comma, separating the following quotation (example 11) from the previous section in example 10, so does the tonal quotation in example 13 aurally stand apart from its surrounding harmonic and melodic material, which in general, consists of non-functional sonorities created from tertian stackings with voicings of the sustained sonorities highlighting the open intervals of perfect 5ths, shown below in example 13a. In example 13a, the strings sustain a sonority consisting of a predominantly open fifth voicing with quicker moving melodic lines added by the chorus (and the trumpet, doubling the soprano), consisting of thirds and fifths. Many of the thirds fill in the gap between the open fifths in the string harmony. A reduction of mm. 29 -30 from example 13a appears below, in example 13b.

In example 13b, the first measure shows the sustained string sonority from mm. 29-30 in example 13a with the mostly open fifth sonority as whole notes (in the bass clef the E ♭ up to middle C is the odd interval out) and the second measure of the example showing a reduction of the choral parts, which fills in thirds between open fifth sonorities in the strings.

⁸¹ Mm. 65-75, movement 4.

⁸² In mm. 85-86 in movement 4. Schwerner, through the chorus, states: “The vocation for the rest of my life is and will be to work for an integrated society.”

Example 13a: Mm. 27-31, movement 4

Example 13a shows a musical score for measures 27-31 of movement 4. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Violoncello, Contrabasso). The vocal parts have the lyrics "I wish to be a part of that fight, I wish to be a part of that fight!". The instrumental parts feature various dynamics like "unb.", "div.", "fp", and "pp".

Example 13b: Mm. 27-31, movement 4, harmonic reduction of mm. 29-30

Strings:
predominantly open fifths voicing

Chorus (and tpt 1): filling in fifths with tertian harmony

Example 13b shows a harmonic reduction of measures 29-30. The score includes the strings and chorus (and trumpet 1) parts. The strings play open fifths, and the chorus fills in with tertian harmony.

In example 13 (m. 30), when the woodwinds (alto flute and clarinets) coalesce from *niente* out of a series of non-functional tertian and quintal harmonies into a functional tonal progression, despite the seemingly unrelated sonority that remains in the strings at *ppp*, the ear automatically recognizes the return of the woodwind voicing, *da lontano* and may likely

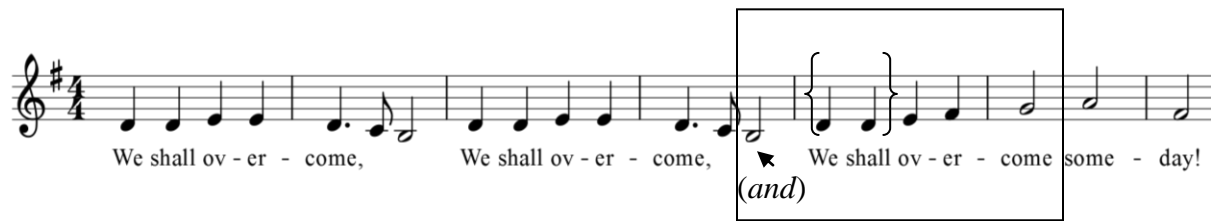
recognize the (only slightly) “elusive” full quotation of “Oh, deep in my heart, I do believe” as well.⁸³

The final grouping of three “elusive” quotations that function as commentary also contains tropological implications. More “elusive” than examples 11, 12 and 13, the overlay of a new text on top of the melodic quotation obscures the reference to the implied narrative making the source material more sublimated. The composer can further manipulate the audibility of the reference through techniques such as a change of time signature, use of different harmony than the original, and a reoccurrence at a different pitch level than expected, all of which serve to embed this first “elusive” troping reference more deeply than some of the other quotations that have been discussed thus far. Before examining this first quotation, shown in example 14b, I will first discuss the tropological aspect of these three quotations.

Troping in this context constitutes an overlaying of a different text than is found in the original song: text from the libretto, “I don’t have a price,” set to a melodic quotation from “We Shall Overcome.” The merging of these two elements can be found throughout movement 5 in mm. 44-46, 61-62 and in mm. 132-137 (just following example 8b). An instrumental reference to this quotation appears in retrograde in the flute part in example 12 from movement 2, mentioned in footnote 74. This melodic quotation, the same in all three examples, bears a remarkable resemblance to the melody found in mm. 4-5 in “We Shall Overcome” shown below in example 14.

⁸³ A listener that recognizes this quotation initially might place it into the “obvious/literal” rather than “elusive” category. My placement of this quotation into the “elusive” category is based upon my personal experience, as it was not until I sat down with the orchestral score in hand and began to analyze that I made the connection to “We Shall Overcome.” Since I did not recognize the source of the quotations in this chapter initially, although aurally I marked them for exploration due to the use of similar orchestrations and functional harmony, I have placed them into the “elusive” category.

Example 14: Mm. 1-7 of the melody from “We Shall Overcome” (UMC Hymnal)



The melodic fragment shown in example 14 corresponds directly with the opening five pitches from the main quotation in example 8b in chapter 2, transposed at T3 here (yet another third relationship). In a more subtle realization of this quotation, the repeated D in m. 5 of example 14 is shown bracketed, as the text setting for the troping of this melody, shown below in example 14a, has one less syllable; (I consider the B to carry the implication of the word *and*). Although I am quoting the hymnal version of “We Shall Overcome” which appears in C major, I have transposed example 14 from C to the same pitch level as the quotation in example 14a for easier comparison.

Example 14a: The troping of a new text with the quoted melody from example 14



This melody excerpt from “We Shall Overcome” has been moved into 3/4 time signature instead of the original 4/4 creating slight rhythmic alterations) with new text overlay, bringing about a possibility for interpretation based up an overlapping of meanings, which I refer to as tropological implications based upon Robert Hatten’s many writings and research in this area. Before discussing the tropological implications, let us first look at the first actual quotation that incorporates this trope in example 14b, below.

Example 14b: Mm. 42-46, movement 5 (excerpt from score)

Implied commentary: “(and) we/shall overcome” tropes with the text “I don’t have a price.”

The harmony in this troped quotation differs from the previously discussed quotations in that functional harmony is not clearly audible here, and the relationship of B \flat major (the key of the previous quotations from “We Shall Overcome”) is removed. The harmony of this quotation begins on a unison B and moves outwards in a wedge shape with contrary motion between soprano and bass, ending on an E minor ⁷ chord. The addition of viola and violoncello under “price” in m. 46 supports E minor ⁷ harmony, but adds G \sharp as the lowest sounding pitch. (I discuss the possible meaning of this G \sharp further in chapter 5.) It might be possible to construe the relationship of B to E minor ⁷ as a v - i relationship, although hearing this relationship could be difficult considering the series of half-step descents in the bass in mm. 44-45 (B - B \flat - A - G \sharp),

evoking a descent reminiscent of a Baroque ground bass.⁸⁴ In chapter 5, the tonal relationship of this E minor to the original and returning centrality of G minor, by a third relationship, T-3, is discussed further.

Before discussing commentary in this example, let us look at the context for the surface narrative at this moment in the oratorio. The text from example 14b, “I don’t have a price,” originates from Mrs. Chaney’s story about her Grandfather, one of the alternating storylines in movement 5. A white farmer that is envious of her Grandfather’s prosperous dairy farm offers to purchase it, saying “Name your price” (sung by the sopranos and altos in the chorus). The Grandfather’s response is unyielding: “I don’t have a price.” Stucky sets the dialogue of the different characters in the story apart characterizing Mrs. Chaney as the storyteller, the women in the chorus as the white farmer, and the men in the chorus as the Grandfather. Following the Grandfather’s adamant statement in example 14b, Mrs. Chaney’s story continues to unfold:

(Grandfather) “I don’t want to sell. I built this with my own two hands.”

(White Farmer) “I’ll burn it down. Just think it over.”

(Mrs. Chaney) “and he walked away. Night after night my grandfather sat on the porch with a 12 – gauge shotgun on his lap.”

After the above dialogue, “I don’t have a price” reappears for the second time, in example 15.

Example 15 is musically almost identical to example 14b, although appearing in a slightly different dramatic context. The similarity to the “We Shall Overcome” quotation swims underneath the surface narrative for both of these quotations, “I don’t have a price,” leaving an

⁸⁴ Although not discussed in the context of this thesis, there are several reoccurring two-sonority motives that appear with a I – IV relationship, frequently preceding the quotations of “We Shall Overcome” and appearing in a polytonal context. For example, in the opening of movement 5 in m. 2 beat 1 contains a sonority that can be viewed as B ♭ major + D ♭ major. This sonority moves on beat 3 (the second dotted half note in a 12/8 measure) to another polytonal sonority, E ♭ major + G ♭ major. Looking at voice leading and register, the B ♭ triad within the sonority seems to proceed to the E ♭ while the D ♭ proceeds to the G ♭ ; both creating a I – IV motion reaffirmed by the connection of the harmonic key center of B ♭ in the quotations that typically follows this motive. There is a possibility that instead of a V-i relationship intended by the composer in examples 14b and 15 that perhaps the connection with this polytonal motive instead seeks to reveal a I – IV connection, although I do not feel this connection is audible, the possibility of this connection could be explored further in another paper.

alert listener with a potential commentary of “(and) we shall overcome” and adding a cultural undertone of strength and courage in the face of adversity to these first two statements of “I don’t have a price” from examples 14b and 15. The statement “I don’t have a price” conflates with the cultural resonance of “We Shall Overcome” and the implied commentary “(and) we shall overcome” emerges from the melodic quotation. As a listener aware of these elements, it is possible to hear the merging of the surface narrative with the implied narrative mingling together to create one new enhanced narrative. For example, I intuit a deep-seated strength and courage borne of a wider cultural connection than is strictly found in the surface narrative when listening to this musical phrase.⁸⁵

Example 15: Mm. 61-62, movement 5, excerpt from full orchestral score

Implied commentary: “(and) we/shall overcome” tropes with the text “I don’t have a price.”

Tbn. I

Chaney

on his lap.

T.

"I don't have a price."

B.

"I don't have a price."

allarg. - - - - -

The *risoluto* marking in the score adds further evidence to support this idea of an implied narrative from “We Shall Overcome.” Many people over the years have sung this unofficial anthem of the Civil Rights movement courageously, resolutely even, in their quest for fairness and equality, just as Chaney’s Grandfather sang out so emphatically against the white farmer, “I don’t have a price.” A little later in this movement, mm.108-111, Chaney sings, “My son James knew that story. James would also say, “I don’t have a price.” I imagine that the many

⁸⁵ In a conversation with the composer, Stucky confirmed the idea of an intentional melodic connection between “We Shall Overcome” and “I don’t have a price.”

Example 16: Mm. 129-end, movement 5, piano-vocal score

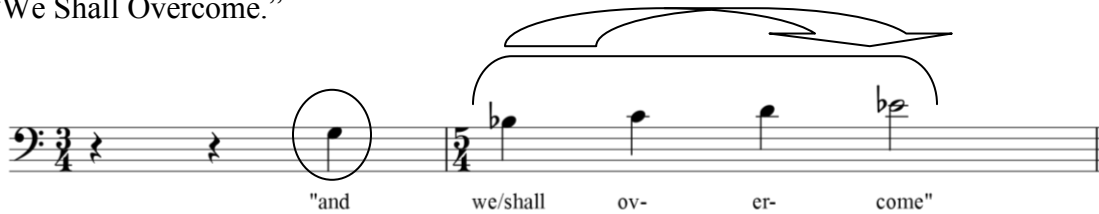
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The final occurrence of “I don’t have a price,” shown above in example 16, appears in the measures immediately following the most obvious/literal quotation of “We Shall Overcome” discussed in chapter 2, example 8b. Just prior to the quotation shown in example 16, the brass trumpet their call in mm. 127-129 to the well-known melody corresponding to the text: “(and we shall overcome some-(day).” In this context for the first time the actual text for this quotation of “We Shall Overcome” is finally heard (“and we shall overcome”), although set to a different melody in mm. 130-132, as shown in example 16a.

Johnson sings:

⁸⁶ This story is told in the documentary, “We Shall Overcome.”

The melody from “We Shall Overcome” is transposed to E \flat major (3 flats to match the pitches of the melody above). Instead of the B \flat sounding twice, it only happens once in this rendition – bearing a strong similarity to Stucky’s setting of “I don’t have a price,” also a derivative of “We Shall Overcome.”



In fact, the melody utilized by Stucky for this momentous text, as previously discussed, is closely related to the melodic quotation “(and) we shall overcome” from example 8b, in addition to other quotation fragments from this section of the song. Johnson’s melody in mm. 130-132 incorporates a four note retrograde and in comparison to the pitch level of example 8b, the melody as it appears in B \flat major is transposed at T5, although shown here without the transposition in order to facilitate comparison.

In mm. 130-132, Johnson sings “and we shall overcome” with the C minor melody superimposed over a sustained C major triad, shown in example 16 (also discussed in example 9). Chaney and the altos from the chorus sing the surface narrative at this point, “I don’t have a price,” a half step higher in m. 132 than in examples 14b and 15, possibly as another incarnation of the pervasive half-step motive. Just as a familiar melody overlaid with new text constitutes troping and can influence the narrative below the surface, so does this quoted text from Johnson’s speech (“and we shall overcome”) set to a new melody here in mm. 131-134 (example 16) bring about an overlapping of meanings. Although the initial ascending minor sixth of Johnson’s statement “and we (shall overcome)” soars imposingly and the text from the speech is rousing and hopeful, the five note descending melodic line could imply an event such as the

downhill slide into unrecoverable losses from the bombing of Vietnam, to name one example.⁸⁷

Instead of the triumphant flavor of the quotation from example 8b, doubt is infused into this cultural association. Perhaps the continuously descending melodic line here gives a further insight into President Johnson's thoughts: maybe he is beginning to doubt himself, and wonder if in fact, he or perhaps "we" will actually overcome in the face of such difficulties.⁸⁸ For example, despite great intentions, did Johnson continually wonder if he would ever measure up to the beloved John F. Kennedy?⁸⁹

In one last quotation of "I don't have a price," appearing in mm. 132-133 and again in mm. 135-137 at the end of movement 5 (following Johnson's statement of "(and) we shall overcome," the implied commentary "(and) we/shall overcome" is strengthened due to this proximity and the correlation between "We Shall Overcome" and "I don't have a price."

Although the commentary feels stronger here, because of the close relationship of the original text and the brass quotation in example 8b, the musical cues such as the retrograded segment of "We Shall Overcome," the descending sequence in the harp, use of sustained C major against the three-flat diatonic collection in Johnson's sung line that intimates C minor, and the half-step motive incorporated into the height of the quotation "I don't have a price" all send a mixed message: will we overcome?

"I don't have a price" slowly fades into the background, transposed down by a half step (again, another possible incorporation of the half-step motive) with "and we shall overcome" sung by Johnson descending by whole steps. In mm. 135-136 the shift down a half step returns

⁸⁷ The descending line is part of the retrograde of "We Shall Overcome" that follows which also sequences downwards in the harp. The sequences are bracketed in example 16.

⁸⁸ "We" meaning the country against Vietnam, or perhaps all those involved in Civil Rights, or both. It is difficult to discern here whether the music is painting the textual picture of Johnson's speech from March 1965 (one week after violence and deaths in Selma, AL) or simply within the context of the storyline from the oratorio.

⁸⁹ In movement 2 after noticing the two pictures on the wall in the poor house in Appalachia (one of which was John F. Kennedy), Johnson comments: "the whole country looked at the living and longed for the dead."

to the original pitches from example 14b and 15 and, incidentally, to the same pitch levels for the next quotation examples, also incorporating troping, elaborated upon in the next chapter.

In summary, the two types of “We Shall Overcome” quotations discussed in this chapter function as commentary and contribute additional insight into the narrative, i.e. the drama and characters. A listener who recognizes the quotations and is able to supply the text can read into the narrative, creating an extra-musical interpretation based upon this additional commentary. The second type of quotation, troping, is much more subtle than the instrumental quotation discussed first in this chapter and may require multiple listenings to connect it with “We Shall Overcome.” Nevertheless, once the connection has been made, the quotation and the new text overlap and result in a new tropological meaning. Several appearances of yet another troped quotation will be discussed next in chapter 4 with a different primary function than the quotations examined thus far, that of remembrance.

CHAPTER 4

“WE SHALL OVERCOME”: “ALLUSIVE” QUOTATIONS AS REMEMBRANCE

This chapter contains several examples of an “allusive” quotation; “allusive” because the quotation was not intentionally created by the composer to represent “We Shall Overcome” but is so strikingly similar to other quotations utilized within the oratorio that a connection might be made nonetheless. Once a connection to “We Shall Overcome” has been realized by a listener, these quotations then begin to function as remembrance; in other words, once recognized, these quotations represent the characters’ remembrance of, and provoke the listeners’ remembrance of, “those who were truly great.”⁹⁰ In this chapter, I explore the multivalence of this reference, elusive textually as well as musically. Tropological implications indicate the overlapping of two functions (remembrance and cultural) and not only provide further insight into the thoughts of the characters but also impact the active listener by provoking recollections of “those” from the line of text “those who were truly great” as well.⁹¹ These final “allusive” quotations from “We Shall Overcome,” added to all the previous quotes from this well-known Civil Rights anthem, also contribute to the overall unity of the composition through similarities discussed throughout this chapter and expounded upon in the final chapter of this thesis.⁹²

There are five occurrences of this “allusive” quotation, each beginning with the same melodic segment of “We Shall Overcome” as “I don’t have a price” (from chapter 3), and

⁹⁰ The text “Those who were truly great” is taken from the Stephen Spender poem.

⁹¹ One example of this troping would be the overlapping of the cultural gesture from “We Shall Overcome” (as explored in chapter 5) and remembrance evoked through the new overlaid text “I think continually of those who were truly great” resulting in an implication that points to a character remembering all those that fought for equal rights in the Civil Rights movement as “truly great.”

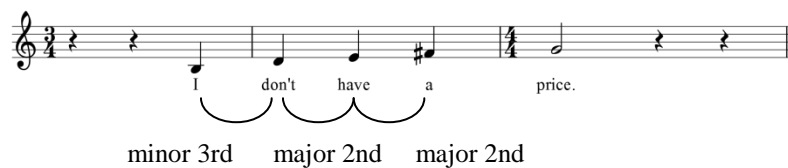
⁹² As discussed later in this chapter, pitch and rhythm similarities connect “I think continually” and “I don’t have a price” and the proximity of an instrumental “We Shall Overcome” quotation further heightens the potentiality for the listener to make the connection between the Civil Rights anthem and these “allusive” quotations. Although the composer consciously created a connection between the melodic quotation “We Shall Overcome” and the statement “I don’t have a price,” the specific link between “We Shall Overcome” and “I think continually” was not intentional.

overlaid with a different text taken from the Spender poem “I Think Continually of Those Who Were Truly Great,” or an excerpt from this text, as ultimately shown in example 22.

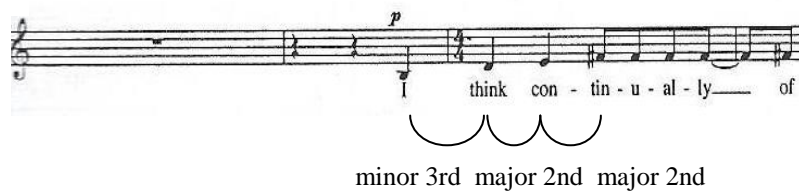
Melodically, both “I don’t have a price” and three of the five appearances of the “allusive” quotation “I think continually of those who were truly great” begin on the same pitch level, with the same intervallic content and ascending contour, CSEG <0123>, shown below in example 17a and b.⁹³

Example 17a: Mm. 42-46, movement 5 (melody from example 14a and 14b)

The contour of this melodic line can be expressed as CSEG <0123>



Example 17b: Mm. 154-158, movement 1 (chorus soprano line shown), also CSEG <0123>



Examples 17a and b above share rhythm and pitch similarities.⁹⁴ Both quotations begin with the first pitch (b) as a quarter note anacrusis, set to the text “I” followed by two more quarter notes on beats 1 and 2; the “tin” of “continually” sounds on beat 3 as “a” does from “I don’t have a price” even though eighth notes change the rhythmic similarity after this point. Similarities such as these help create unity in the overall oratorio and make it possible for the listener to hear a connection between these two melodies, potentially recognizing the similarities

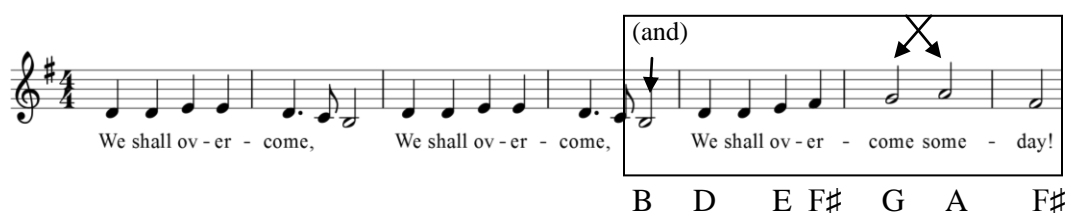
⁹³ CSEG indicates the contour set class of a melodic line; numbers show the contour. The lowest pitch in the melodic line is given the lowest number, 0, and each higher note subsequently assigned the next numeric value.

⁹⁴ Although both quotations are shown on the same pitch level, not all instances of the quotation “I think continually ...” appears beginning on this pitch, b.

between “I don’t have a price” and “I think continually,” and ultimately as a connection to the melodic quotation “We Shall Overcome.”

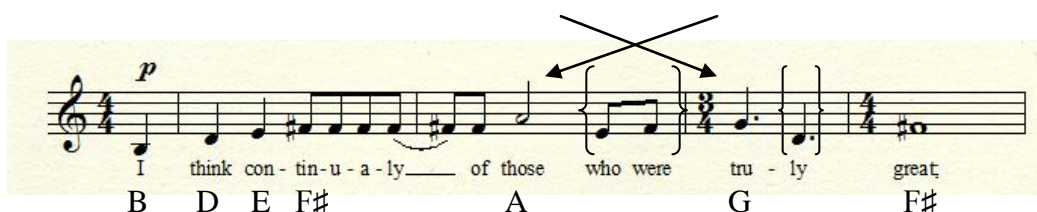
Just as the melodic quotation set to the text “I don’t have a price” is closely related to “We Shall Overcome,” as discussed in detail in examples 14 and 14a from chapter 3, example 17a and b also share traits from “We Shall Overcome,” as shown below in example 18.

Example 18: Mm. 1-7 of the melody from “We Shall Overcome” as shown in the United Methodist Hymnal, transposed to G major for easier comparison to example 18a. (The arrows connect with example 18a to be discussed shortly.)



The highlighted section in example 18 appears with slight alterations and new text in example 18a, below. Although not an exact match to example 18, if one were to simplify the melody in example 18a, looking for longer-term scalar connections (or even simply noticing the highlighted pitches of the melody with the leap up to A as the highest registral point in this phrase) the following pattern might emerge: (B-D-E-F#-A-G-F#), CSEG <0123543>. The only difference between this extracted line and the quotation from example 18a would then be the reversal of the G and the A, shown with arrows in both examples leading to a CSEG <0123453>.

Example 18a: “I think continually ...” as slightly altered melody from mm. 4 – 7 of “We Shall Overcome” overlaid with new text in mm. 154-158, movement 1 (chorus soprano line shown)



The connection of the quotation in example 18a to the melody of “We Shall Overcome” in example 18 reveals a subtle underlying cultural reference. In example 18a, “I think continually of those who were truly great” layers onto the melodic fragment “(and) we/shall over-(come)” allowing a new meaning to emerge from the two overlapping functions: remembrance (“I think continually of those who were truly great”) and cultural gesture (“We Shall Overcome”). Although the “We Shall Overcome” quotation is shown in G major, in example 18, for comparison, in the oratorio a B minor centricity actually prevails briefly during this quotation, shown above in example 18a. B is a tonal center set up agogically by horn 1 and Mrs. Goodman just prior to the chorus entry (see example 19).

In addition to the sustained B in the horn part in mm. 153-155, the harmony of mm. 154-155 (B min +11) also contributes to the momentary sense of B as a tonal center. The harmonic shift of an A¹¹ (-3) down a half step to the G# minor ⁷ in m. 158 not only incorporates the half-step motive cadentially in the bass, a permutation of the half-step motive noted in chapter 1 (although harmonized with root movement down a half-step here instead of root movement of an augmented fourth), but in mm. 158-159 horn 1 and harp also foreshadow an upcoming partial reiteration of this quotation from example 19, transposed at T-3, beginning on the pitches (G#, B, C#, D#).

In the beginning measures of example 19, Mrs. Goodman has just finished singing about her son Andrew and telling the listener that on the day he died she put “some lines on the wall in my apartment in New York City” (referring to the lines of the Steven Spender poem “I Think Continually of Those Who Were Truly Great.”)⁹⁵ The surface narrative of this text, a chorus commentary (in the style of a Greek tragedy), seems to function as a tool for

⁹⁵ This text occurs just prior to the example in example 19.

Example 19: Mm. 153-161, movement 1 (referring to Andrew Goodman)
Horn 1 and Mrs. Goodman set up a B centricity with sustained pitch of b

153

Horn 1

Mrs. Goodman

New York Cit - y.

I think con - tin - u - al - ly of those who were tru - ly

I think con - tin - u - al - ly of those who were tru - ly

I think con - tin - a - al - ly of those who were tru - ly

I think con - tin - u - al - ly of those who were tru - ly

Bmin⁺¹¹ F B min⁷⁽⁺¹¹⁾ D7⁽⁺¹¹⁾ A¹¹
(-3) (-3)

(*highlighted section m. 158-159, G[#] min⁷, a foreshadowing of m. 130, movement 2: example 22)

158

Hns. 1,2 in F

Harp

D^b C^b A^b

great; I think con - tin - u - al - ly con - tin - u - al - ly of

great; I think con - tin - u - al - ly of

great; I think con - tin - u - al - ly of

great; I think con - tin - u - al - ly of

A¹¹ G[#] min⁷
(-3)

remembrance. Mrs. Goodman honors the memory of her son by placing the Spender poem on the wall on the day Andrew died.

When taking into consideration the tropological implications from the overlapping of two functions, the cultural gesture in the “(and) we/shall overcome someday” melody with this new text that evokes remembrance, the interpretation possibilities become multivalent. In the merging of these two functions within the context of example 19, it is possible to conceive that Mrs. Goodman not only was thinking of her son, but also of James and Michael, who were also killed that day. An even wider interpretation could suggest Mrs. Goodman was, at this moment in the drama, remembering all those who fought in the struggle for Civil Rights. Tropological implications thus reveal a greater depth to the interpretation of the thoughts and feelings of the character in question, Mrs. Goodman.

Framed by the story of his visit to the poor family in Appalachia, as told by President Johnson, the next presentation of this quotation appears in movement 2.⁹⁶ This quotation, shown below in example 20, “I think continually of those who were truly great” immediately follows an “elusive” instrumental quotation from “We Shall Overcome” discussed in chapter 3, thus paving the way for an alert listener to make a connection between the two melodic lines.

The quotation in example 20, shown below, appears beginning on the pitch e¹, instead of the b from example 19 (a half step below middle C), and is scored for soprano, alto and tenor only (the bass joins only for the cadence in mm. 96-97). Although the upper three choral parts are the same as in example 19, transposed at T+5, the harmony shifts slightly in comparison to example 19 due to the omission of the bass line until the end of the phrase. These minor

⁹⁶ One may also refer back to example 10 in chapter 3 for the text of this story and the actual “We Shall Overcome” quotation that appears in mm. 92-94, shown in example 11.

(C min⁷⁺¹¹) (B^{7 #11, #9}) B ♭ Maj:IV V4/2 I⁶ V/V E ♭ (♭) F4/2 B ♭ C

Hns. 1,2 in F
Hns. 3,4 in F
pts. 1-3 in C
Tbns. 1-3
Tuba
Perc. 1
Chimes
Harp
Johnson
S.
A.
T.

some - thing to make things bet - ter for them.

I think con -
I think con -
I think con -
I think con -

C-B half-step motive Quotation with new text begins here

G Em^{+11 (-5)}
Più sostenuto (♩ = 63)

Example 20 (continued): Mm. 96-98, movement 2

96
(12)

Hns. 1,2 in F
Hns. 3,4 in F
Tpts. 1-3 in C
Tbns. 1-3
Tuba

Johnson
They were hap - py, and I felt good, — real - ly

S.
tin - u - al - ly — of those — who were tru - ly great,

A.
tin - u - al - ly — of those — who were tru - ly great,

T.
tin - u - al - ly — of those — who were tru - ly great,

B.
div.
tru - ly great,

95
G^(-5,+9) B^b E min⁽⁺¹¹⁾ G⁷⁽⁺¹¹⁾ D¹¹ C[#] min⁷
(-3) (-3) a tempo (♩ = 72)

Vn. I
unis.

Vn. II
p espr.

Va.
div. a2
p espr.

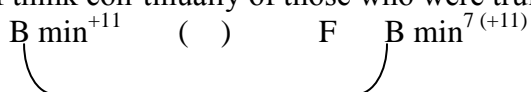
Vc.
div. a2
p espr.

Cb.
arco
p espr.

differences in the harmonic progression at the beginning of each phrase can be seen below:

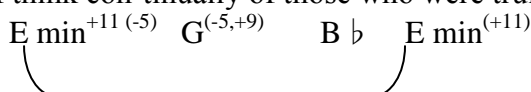
1. Harmonic Progression in movement 1, mm. 155-156 (shown in example 19):

(“I think con-tinually of those who were truly great.”)



2. Harmonic Progression in movement 2, mm. 94-95 (shown in example 20):

(“I think con-tinually of those who were truly great.”)



Essentially, the main differences shown above include the transposition of the progression in example 20 at T+5 and the addition of one extra chord from progression 1 to 2 due to the previously retained “tonic” note in the bass line. If viewed from a linear scope, one might perceive a prolongation of the opening sonority in the above progressions. Progression 1 begins the harmonic progression on a B minor ⁺¹¹ and returns to a B minor ⁺¹¹ (with an added seventh). The F major chord (an augmented fourth relationship) could be thought of as prolonging the B minor chord from example 19. Harmonic progression 2 shows the addition of one more sonority in the midst of the prolongation from example 20, a third relationship filling in a diminished triad ascent to the B ^b (an augmented fourth relationship to E). Two motivic ideas are incorporated in the small excerpt from these “elusive” quotations, the use of thirds and augmented fourths.

Following Johnson’s story in mm. 82-91 (movement 2) and the “We Shall Overcome” instrumental quote which follows in mm. 92 (example 11), the chorus again comments, “I think continually of those who were truly great” in mm. 94-97, shown in example 20. Exactly to whom the chorus refers in this moment is not entirely clear, possibly Johnson himself, as he stated his intentions to help a poor family in the measures just prior to the “We Shall Overcome”

quotation. Perhaps the chorus is encouraging the listener to remember Johnson as a great man, one who had great intentions for helping the poor and bringing equal rights to all those in the South. As the quotation “I think continually of those who were truly great” appears immediately following the instrumental quotation of “We Shall Overcome” in m. 92, the cultural overtones of the quotation ring out more strongly, encouraging the listener again to also remember “those [in the Civil Rights struggle] who were truly great.”

In the drama, as Johnson leaves the poor family’s house in Appalachia (following the quotation in example 20) he notices John F. Kennedy’s picture on the wall and becomes angry, depicted in the music, in example 21, with overlapping rhythmic patterns reminiscent texturally of Lutoslawski, or the rhythmic juxtapositions frequently utilized by Stravinsky.⁹⁷ Beginning in m. 114 in example 21, just prior to the next occurrence of the quotation “I think continually,” Johnson sings: “I felt as if I’d been slapped in the face. Lady Bird was right. After I took office on that tragic day in Dallas, the whole country looked at the living and longed for the dead.” In this context, as the alto and tenor in the chorus sing and repeat the phrase “I think continually” imitatively, in example 22, it is possible to imagine a country chanting together in mourning for a beloved leader, John F. Kennedy, determined to remember his legacy. The quotation of “We Shall Overcome” merged together with this text of remembrance brings about a tropological inference of hope and comfort to the entire country after the tragedy of the shooting of John F. Kennedy. Foreshadowed by harp and horn 1 in mm. 158-159 of example 19, this quotation shown below in example 22 is heard toward the end of movement 2 in mm. 130-134. This quotation in example 22 begins on yet another pitch level, $g\sharp$, and seems to

⁹⁷ A couple of examples from Lutoslawski’s works with this type of rhythmic layering might include *Jeux Venitiens* and *Livre pour Orchestra* (mm. 215-207) is a good visual example as well.

Example 21: Mm. 112-115, movement 2 (Juxtaposition and rhythmic overlapping to represent Johnson swirling with angry emotions.)

112

Fl. 1 *ff* *mf sub.*

Fl. 2 *ff* *mf sub.*

Fl. 3 *ff* *mf sub.*

Ob. 1 *ff* *mf sub.*

Ob. 2 *ff* *mf sub.*

E.H. *ff* *mf sub.*

Cl. 1 in B \flat *ff* *mf sub.*

Cl. 2 in B \flat *ff* *mf sub.*

B. Cl. in B \flat *ff* *mf sub.*

Bn. 1 *mf sub.*

Bn. 2 *mf sub.*

Hns. 1, 2 in F *a2* *p* *ff-mf*

Hns. 3, 4 in F *a2* *p* *ff-mf*

Tpts. 1, 2 in C *mf* *f* *mf*

Tpt. 3 in C *mf* *f* *mf*

Tbn. 1 *con sord. (str.)* *p* *mf*

Perc. 1 Chimes *f*

Perc. 3 Sandpaper blocks *ff*

Perc. 4 B.D. *f* *f*

Johnson Ken - ne - dy... I felt... as if I'd... been slapped in the

112

Vn. I *ff* *mf sub.*

Vn. II *ff* *mf sub.*

Va. *ff* *mf sub.*

linger around a G# minor centricity (the pitch, g#, is sustained by the clarinet 1) with divided altos and tenors singing a pitch collection here of (G#, B, C#, D#), which I label G# minor ⁺¹¹. The full text is not sung (“I think continually of those who were truly great”) but rather only “I think continually” repeats in an imitative pattern, creating an effective wash of text painting as the syllables in the word “continually” are passed back and forth through the choral parts. The rest of the line of text is absent, although an instrumental quotation borrowed from example 19 and 20 sounds the pitches the listener has now come to associate with the text “of those” in example 22, mm. 135-136.

Instead of continuing the quotation in the chorus, to conclude with “who were truly great” as originally presented in examples 19 and 20 or in an instrumental form, as picked up by the horns in mm. 135-136 on “of those,” movement 2 instead closes with horn 1 echoing Johnson’s opening melodic line from the beginning of the movement; Johnson sang this melody in mm. 5-7 to the text “All the historians are Harvard people.” Perhaps this replacement implies that Johnson believes the historians will not accurately remember all of “those who were truly great.” In fact, if one looks back at the text from the beginning of the movement, Johnson seems disgusted with the “historians” stating: “All the historians are Harvard people. It just isn’t fair. Poor old Hoover from West Branch, Iowa, had no chance with that crowd; Nor did Andrew Johnson from Tennessee, Nor does Lyndon Johnson from Stonewall, Texas. It just isn’t fair.”⁹⁸

In the opening of the final movement, titled “What Is Precious Is Never To Forget,” another example of this “allusive” quotation recurs on its original pitch level (b) from movement 1, example 19, with two measures of this lone B sounding in the horn 1 to set up a B centricity prior to the choral entry.⁹⁹ Additional text from the Spender poem continues to evoke

⁹⁸ Text from movement 2, mm. 5- 27.

⁹⁹ One measure of a sustained B (at pitch level b) appears at the end of the previous movement.

Cls. 1,2 in B \flat

1.

pp sotto voce

A. div.

think con - tin - u - al - ly, think con - tin - u - al - ly, con - tin - u - al - ly, con -

pp sotto voce

think con - tin - u - al - ly, think con - tin - u - al - ly, con - tin - u -

T.

think con - tin - u - al - ly, con - tin - u - al - ly, con - tin - u - al - ly,

G \sharp min ⁺¹¹

72

remembrance in this movement: “I think continually of those who were truly great. Who from the womb remembered the soul’s history. What is precious is never to forget.”¹⁰⁰ The harmonies, although similar to previous quotations, are slightly lush and richer with tertian extensions with the addition of the ninth to the tenor on the B min+11 from example 19, shown below in m. 2 in example 23.

Example 23: Mm. 1-6, movement 12 (the final movement)

The musical score for Example 23 shows measures 1-6 of movement 12. The parts include Horns 1, 3 in F, Harp, Soprano, Alto, Tenor, and Bass. The lyrics are: "I think con - tin - u - al - ly of those who were tru - ly great; I think con - tin - u - al - ly". A bracket under the Tenor and Bass parts in measure 2 is labeled "B min +11, +9".

As the final movement progresses, Mrs. Goodman, Mrs. Chaney and President Johnson all join the chorus singing their vow “never to forget” that which is precious, and also vowing never to forget the day August 4, 1964.¹⁰¹ Without one clear context for remembrance as displayed in earlier examples (i.e. John F. Kennedy, or Mrs. Goodman remembering her son), the

¹⁰⁰ Text from the Steven Spender poem, found in movement 12 mm. 1-16.

¹⁰¹ Movement 12, mm. 28-37. Worth noting, after continuous alternation between characters (there are very few overlapping moments between the different scenarios (such as the lack of interaction between McNamara and Goodman or Chaney up to this point), all four soloists and the chorus join together singing this text from the Spender poem, “What is precious is never to forget.” Staggered entrances and independent melodic lines make the moment in mm. 35-37 all the more meaningful when all four soloists sing in unison for the first time in the oratorio: “August 4, 1964” thus relating the coming together of these two separate events on this one day.

multivalence of the reference is brought to the forefront as the oratorio comes to a close. This quotation functions as remembrance, evoking thoughts of the many great men and women who gave their lives for the Civil Rights struggle, in the Vietnam War, or even individuals such as John F. Kennedy whose life and sudden, senseless death greatly impacted those in this time period. In this final movement, the listener may also be prompted through these quotations and their function of remembrance to look back and remember former President Lyndon B. Johnson in a more positive light than previously thought: as a man with great intentions and ambitions, with a good heart who made one terrible mistake which the historians and the world will never forget.

The strings play a muted instrumental recitation of the music a listener might now associate with “I think continually of those who were truly great” (after hearing this troped quotation several times prior to this moment) in the final measures of *August 4, 1964*, shown in example 24. In mm. 74-75 of example 24 the return from a C# pedal to the original pitch centrality of B minor for this grouping of “elusive” quotations in example 24 brings about a sense of unity and closure to the oratorio.

This final instrumental reiteration functions not only as remembrance, but also as commentary, with the instrumental melody evoking the text: “I think continually of those who were truly great” as well as the more “elusive” cultural undertone of “We Shall Overcome.” Perhaps notable, the three repetitions of this instrumental quotation could represent the remembrance of the three men whose bodies were found on August 4, 1964: Andrew Goodman, James Chaney, and Michael Schwerner.

Even in the closing measures of this oratorio, in example 24, one finds multivalence. The final chord, an F# major chord, might be considered a V in the context of the B minor centrality

of the final grouping of quotations, loosely evoking a half cadence. One might hear this open and unresolved cadential motion as representative of non-closure; we leave our hearts and minds open to remember the many that gave of themselves freely in the fights for freedom and justice,

Example 24: Mm. 71-76, movement 12 (the final movement of the oratorio)

The musical score for measures 71-76 of movement 12 is presented. The score includes parts for Cbn., Timp., Harp, S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Vn. I, Vn. II, Va. (Viola), Vc. (Violoncello), and Ch. (Chorus). Measures 71-76 are shown. The score features various dynamics (pp, p, con sord., unis.) and a large curved arrow at the bottom indicating a transformation from C# to B.

(C# pedal is transformed into a B through the ascending line in the violin II and viola, leading back to B minor centricity for the final quotation and back to the actual pitch b in m. 76)

7pts. 1-3 in C

77

Example 24 (continued): Mm. 84 - 90, movement 12

D to C# = \flat 6-5 over F# major triad

84

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cls. 1,2 in B \flat
B. Cl. in B \flat
Bns. 1,2
Cbn.
Hns. 1,3 in F
Hns. 2,4 in F
Tpts. 1-3 in C
Tbns. 1-3
Tuba

D to C# = \flat 6-5 over F# major (V of B minor)

Timp.
Perc. 1
Harp

84 (3rd time, slightly changed)

Vn. I
Vn. II
Va.
Vc.
Cb.

often losing their lives in the process. In another light, the F# major chord could be heard as a new tonic, grounded by the \flat 6-5 gesture (shown in example 24) which connects the ending of the oratorio to the opening measures of *August 4, 1964*, where the \flat 6-5 motive appears over a G minor chord in example 1, thus framing the oratorio with a large scale descending half-step motive (G to F#).

The composer himself believes the final F# major chord to be the correct and final harmony for the ending soprano note of this phrase, referring to the natural harmonic conclusion of the phrase “I think continually of those who were truly great” which had not yet reached its true harmonic resolution at any previous point in the oratorio.¹⁰² Each occurrence of this complete phrase, “I think continually of those who were truly great,” has ended with a minor seventh chord thus far. For example, in example 19 with its B centricity the melody ends on an F# harmonized with a G# minor⁷. In example 20, the entire quotation is transposed to an E centricity and also ends with a minor seventh chord, this time on C# minor⁷. Example 22 is only a partial quotation, (on a g# minor centricity), and the next reiteration of the complete phrase as found in example 23, set again to a B centricity, concludes with the final F# harmonized with a B minor⁹ chord. After having heard the final melody note of this phrase as the fifth of a minor seventh chord, the three final instrumental repetitions of the phrase, shown in example 24, now stand apart from the previous. Each of the three repetitions ends with a unison F# with the final harmony, an F# major triad, appearing underneath the final sustained F# in m. 87. In this context, both the major triad and the reharmonization of the F# as the root of the chord bring a sense of finality to this phrase and to the entire oratorio.

¹⁰² This idea was discussed with Stucky during a phone conversation on Friday, June 24, 2011.

In conclusion, “allusive” quotations in *August 4, 1964* contain an ascending melodic fragment from the protest song juxtaposed with a text from the Spender poem, which focuses on remembrance. These quotations, focused in the early movements, 1 and 2, and in the final movement, 12, function as remembrance, prodding the listener to recall notable individuals mentioned in the course of the drama, general cultural associations, and providing commentary to enhance the narrative as well. For example, in the final three measures of movement 12, lament (in the form of the half-step motive as a quotation from “Elegy”) layers with remembrance (the instrumental reiteration of “I think continually of those who were truly great”). On a localized level, the melodic descending half-step motive (\flat 6-5) cries out three laments in mm. 87-89, again, perhaps in memoriam of Chaney, Goodman and Schwerner. In a broader sense of remembrance, the troping of lament and remembrance could represent the sadness with which we look back and remember all that transpired not only during the day of *August 4, 1964* but also throughout the many years of both the Civil Rights struggle and the Vietnam War.

CHAPTER 5

QUOTATIONS FROM “O VOS OMNES” AND “WE SHALL OVERCOME”: STRUCTURAL RELATIONSHIPS AND UNITY

In this final chapter, unifying and structural elements relating to the quotations in this thesis are presented. Specifically, the half-step motive is revisited, the additive evolution of the “We Shall Overcome” quotation which peaks in movement 5 (example 8b) is introduced, and finally tonal implications/centricities for all “We Shall Overcome” quotations and the resulting pitch relationships are discussed.

As discussed in chapter 1, the half-step motive (which could be considered a motivic quotation from “O Vos Omnes”) pervades the oratorio on many different levels. Four specific permutations of the half-step motive were discussed in chapter 1, but others have been shown as they appear in the course of this thesis. Smaller, localized incarnations of the half-step motive combine with larger structural permutations, such as a large-scale half-step motive between the opening and final chord, creating motivic unity within the composition.

The most obvious melodic permutation, the descending half-step motive shown in example 1a, reappears at many important dramatic moments in the oratorio. For instance, in movement 5, the half-step motive punctuates Mrs. Chaney’s story about her Grandfather struggle with the white farmer (appearing immediately following example 15 (“I don’t have a price”), and again in mm. 92 and 94 during the text “When the train arrived, he was not on it. Men on horseback stopped the train and took him away.” In another example, from the beginning of movement 10, a lone flute, with the descending half-step lament (D \flat - C), softly and plaintively heralds the actual finding of the three bodies “six miles southwest of Philadelphia, Mississippi”

(the information comes via a phone call to the President from the FBI).¹⁰³ The oboe repeats the gesture, on G ♭ - F, in m. 24.

The opening half-step motive (E ♭ - D) (and opening section of musical material) returns in movement 10, at the exact same pitch level as movement 1, in what could be called a recapitulation of sorts beginning in m. 33.¹⁰⁴ “Elegy,” the lament of *August 4, 1964*, also begins with the melodic half-step motive of (C-B). This melodic half-step motive helps call attention to these important moments in the libretto throughout the oratorio.

Larger-scale incarnations of the half-step motive, not audible on a surface level, participate in the motivic unification as well. On the largest scale, one might view the beginning and ending of the oratorio as unified by a half-step motivic gesture as well: the descending half-step motive could be thought to frame this entire oratorio from the G minor opening chord to the final chord, F♯ major, creating a structural (G – F♯) bass line motion and harmonic gesture between the opening and closing chords of the oratorio.

Although the half-step motive permeates the oratorio, the introduction to “Elegy” seems to be particularly saturated. This introduction, not originally present in “O Vos Omnes,” is shown in example 25. When closely examined, this added introduction seems to employ the melodic half-step motive in a systematic fashion, cycling through the full chromatic aggregate within the confines of these opening measures (as listed in the corresponding chart in example

¹⁰³ Text from movement 12, mm. 6-9.

¹⁰⁴ It is possible to hear this section of movement 10 as a recapitulation due to the unchanged reoccurrence of the entire opening of the oratorio appearing from mm. 33 -78. Just prior to the recapitulation, at the beginning of movement 10, the actual finding of the three bodies is revealed through a phone call from the FBI. In m. 79, where the music and libretto diverge from movement 1, President Johnson reveals the bombing on television. The actual events of *August 4, 1964* both literally take place in movement 10, the climax of the oratorio, titled “August Fourth.”

Example 25 (continued on p. 82): Introduction to "Elegy," mm. 1-13, movement 7

The musical score is arranged in systems. The first system includes Oboes 1,2; English Horn; Clarinets 1,2 in B♭; Bass Clarinet in B♭; Bassoons 1,2; and Contrabassoon. The second system includes Horns 1,2 in F; Horns 3,4 in F; Trumpet 1 in C; Trumpets 2,3 in C; Trombones 1,2; Trombone 3; and Tuba. The third system includes Timpani and a box with the instruction: "Omit Percussion from bars 1 and 2 when this movement is played alone as an independent piece." The fourth system includes Percussion 1 (S.D.), Percussion 2 (Toms), Percussion 3 (B.D.), and Percussion 4 (B.D.). The fifth system includes Harp. The sixth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo marking "Molto moderato (♩ = 69)" is placed above the string section.

Instrument Parts and Dynamics:

- Oboes 1,2:** *f*, *ff*, *p*, *f*
- English Horn:** *ff*, *mf*, *ff*, *p*
- Clarinets 1,2 in B♭:** *f*, *ff*, *dim.*, *p*
- Bass Clarinet in B♭:** *ff*, *f*, *p*
- Bassoons 1,2:** *ff*, *dim.*, *p*
- Contrabassoon:** *ff*, *dim.*, *p*
- Horns 1,2 in F:** *ff*, *dim.*, *p*
- Horns 3,4 in F:** *ff*, *dim.*, *p*
- Trumpet 1 in C:** *f*, *ff*, *p*, *f*
- Trumpets 2,3 in C:** *f*, *ff*, *p*, *f*
- Trombones 1,2:** *f*, *ff*, *p*
- Trombone 3:** *f*, *ff*, *p*
- Tuba:** *f*, *ff*, *p*
- Timpani:** *ff*, *dim.*, *p*
- Percussion 1 (S.D.):** *ff*
- Percussion 2 (Toms):** *ff*
- Percussion 3 (B.D.):** *ff*
- Percussion 4 (B.D.):** *ff*
- Harp:** *ff*
- Violin I:** *ff*, *p*
- Violin II:** *ff*, *p*
- Viola:** *ff*, *mf*, *ff*, *p*
- Violoncello:** *ff*, *dim.*, *p*
- Contrabass:** *ff*, *dim.*, *p*

Tempo: Molto moderato (♩ = 69)

8

Picc.

Fls. 1, 2

Obs. 1, 2

E.H.

Cls. 1, 2 in B \flat

B. Cl. in B \flat

Bsn. 1, 2

Cbn.

Hns. 1, 2 in F

Hns. 3, 4 in F

Tpt. 1 in C

Tpts. 2, 3 in C

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

B.D.

Perc. 4

Harp

8

Vn. I

Vn. II

Va.

Vc.

Ch.

Example 25a: Each melodic half-step motive appears at least once within the introduction to “Elegy.”

	B ♭ – A	G – F♯	E – D♯	C♯ – C
Location of Descending Half-Step Motive:		mm. 11-12: E.H., Hns. 1, 3		
Location of Ascending (Retrograde)	mm. 8 – 12: Bsn 2, Cbn., Timp, Vc., Cb.		m. 11: E.H., B. Cl., Tbn. 1, Vn. II	mm. 11-12: Bsn. 2, Cbn., Tbn 3, Tuba, Vc., Cb.

	B – B ♭	A ♭ – G	F – E	D – C♯
Location of Descending Half-Step Motive:	mm. 12-13: Obs., Cls., Tpts.	mm. 12-13: Vln. I, II		
Location of Ascending (Retrograde) = R			mm. 3-4: E.H., Bns. I, II	mm. 12-13: Bsn. II, Cbn, Tbn. 3, Tuba, Vc., Cb.

	C – B	A – G♯	G ♭ – F	E ♭ – D
Location of Descending Half-Step Motive:	mm. 2-3: Obs, Tpts, Vln I	mm. 4-5: B. Cl, Tbn 1,2		
Location of Ascending (Retrograde) = R motive:			mm. 12-13: E.H., Hns 1, 3	mm. 8-10 (D – D♯): E.H., B.Cl., Tbn. 1, Vln II

25a).¹⁰⁵ As shown in this example, the half-step motives in the introduction to “Elegy” cover the full chromatic aggregate. This chart shows the location of each melodic half-step motive within the introduction with corresponding measure numbers and instrumentation. Each half-step motive either appears in its primary (descending) form, in retrograde (an ascending half-step motive), or as both. Although some dyads appear more than once in the introduction, each dyad is only shown at least once in either its primary or retrograde form simply for the purposes of demonstrating the completion of the aggregate.

An interesting parallel to the introduction of “Elegy” and the whole oratorio exists in the idea that not only does this introduction preview the extensive usage of the half-step motive already present throughout “O Vos Omnes,” and thus in “Elegy,” but that this added introduction to “Elegy” could be indicative of a larger organizational scheme in the oratorio regarding the systematic use of all the half-step motives in the full chromatic aggregate. In other words, perhaps since each dyad appears in the added introduction to “Elegy,” and then by extension, each dyad also appears in the oratorio as a melodic half-step motive, unity is further solidified not simply through use of the half-step motive, but also through the melodic completion of the aggregate.¹⁰⁶

In example 26, below, I show a similar chart to example 25a, listing movement and measure numbers for all prominent occurrences of the instrumental melodic half-step motive throughout the entire oratorio (omitting those occurrences listed above in example 25a).

¹⁰⁵ Although the composer says he did not intentionally set out to utilize the half-step motive on each pitch level, the appearance of each half-step motive not only in the introduction to “Elegy” but also in the oratorio itself seems too much a coincidence to be completely ignored.

¹⁰⁶ Stucky discusses Lutoslawski’s organization of the vertical aggregate in *Lutoslawski and His Music* on pages 114-116, as mentioned earlier in this paper. Although I do not discuss completion of the aggregate in a vertical sense in terms of the harmony of this oratorio (due to the limited scope of this thesis) one can find at least one full twelve note chord in movement 2, mm. 69-70, perhaps a tribute to Lutoslawski. In terms of pitch organization, completion of the aggregate in a horizontal sense as I discuss above might also be considered an influence of Lutoslawski.

Example 26: Location of Prominent Melodic Half-Step Motives in *August 4, 1964* (Instrumental Occurrences Only).

	B \flat – A	G – F \sharp	E – D \sharp	C \sharp – C
Location of Descending Half-Step Motive:	Mvmt 11: m. 24, 28	Mvmt 5: mm. 63-4 Mvmt 11: m. 8	Mvmt 10: m. 88 Mvmt 11: m. 19	Mvmt 10: m. 3
Location of Ascending (Retrograde) = R			Mvmt 6: mm. 69-70, 79-80	Mvmt 6: m. 69 Mvmt 9: mm. 80-1

	B – B \flat	A \flat – G	F – E	D – C \sharp
Location of Descending Half-Step Motive:	Mvmt 5: m. 93 Mvmt 7: 22,23,65,66,67		Mvmt 6: m. 14-15 Mvmt 7: m. 47,48,49	Mvmt 7: mm. 17-18,21,22,48,49,62,63,64,65 Mvmt 12: m. 87,88,89
Location of Ascending (Retrograde) = R		Mvmt 1: mm. 2-5,7-10 Mvmt 10: mm. 33-37, 38-41	Mvmt 5: m. 96	

	C – B	A – G \sharp	G \flat – F	E \flat – D
Location of Descending Half-Step Motive:	Mvmt 1: m. 32 Mvmt 7: m. 16, 17,18, 21,22, 24,25,57,58, 59,62,63,64,65,68 Mvmt 10: m. 28, 60, 70 Mvmt 11: m. 15	Mvmt 7: m. 18,22,23,25,63.64	Mvmt 1: m. 6 Mvmt 10: m. 24, 37, 47	Mvmt 1:m. 2-3 Mvmt 10: mm. 33,34, 42, 58, 59, 65, 69
Location of Ascending (Retrograde) = R motive:	Mvmt 6: m. 69			

Example 26 shows that a fairly prominent version of each dyad appears at least once in the oratorio outside of the added introduction for “Elegy.” This chart is not an exhaustive list by any means, and in fact, I have limited this listing to only fairly obvious instrumental melodic permutations, such as those discussed in chapter 1 (those appearing in the “obvious/literal”

category). Those half-step motives found in the introduction to “Elegy” are not shown here since they are listed in example 25a. The chart in example 26 would be sizable indeed all instances of the half-step motive were included (such as the half-step motive at the peak of a melodic line, as shown in example 3 in chapter 1), not to mention the many less obvious permutations of the half-step motive that appear throughout the oratorio as neighboring notes or in voice leading. Some dyads do appear many more times over the course of the oratorio than others; however, my only goal at this juncture was to show completion of the chromatic aggregate for the purposes of demonstrating motivic unity.

Contrasting musical sections not incorporating the melodic half-step permutation result in several movements not represented in example 26 at all, even though the half-step motive appears in many guises throughout these movements as well. For instance, in example 27, from movement 2, the half-step motive appears in the melodic line, in the voice leading, and in the transposition of a harmonic sonority.

Within these seven measures in example 27, the half-step motive appears numerous times, demonstrating the level of motivic unity and cohesiveness seen here not only in these few measures, but also in the larger context of the oratorio. In example 27, melodically speaking, the motive appears as an upper neighbor in m. 15 and as two other descending melodic half-step motives incorporated into a melodic line in m. 16 and m. 18.

Harmonically, the sonority in m. 8-10, SC (0257), embodies half-step motion in two ways. First, SC (0257) is transposed twice more in the context of example 27, both times at T1. Secondly, the violoncello and contrabass parts each move in parallel ascending half-step motion as well in each subsequent transposition, such as E \flat – E – F motion in the top violoncello line.

Example 27: Mm. 12-18, movement 2 (excerpt from the full score)

The image displays a musical score excerpt for Example 27, spanning measures 12 to 18 of movement 2. The score is divided into two systems. The first system (measures 12-14) features a vocal line for Johnson with lyrics: "Hst is - n't fair." and a piano section with strings, woodwinds, and brass. The second system (measures 14-18) features a vocal line for Johnson with lyrics: "Poor old Hoo-ver from West Branch, I-o-wa, had no chance with that crowd," and a piano section with strings, woodwinds, and brass. The piano section is marked "Più calmato (♩ = 108)". Annotations include "UN Half-step motives hidden in melodic line" with arrows pointing to specific notes in the vocal line, and "SC (0257)" with arrows pointing to transposed versions of a motif in the piano section.

In addition to the many motivic quotations (the half-step motive) from “O Vos Omnes” that all serve to bind the composition together, an additive evolution of “We Shall Overcome” quotations builds toward the first climax in movement 5 and also contributes to unity within this large, multi-movement work.¹⁰⁷ In examining the different quotations according to their individual functions and placement within the continuum (or overlapping of functions – as in troping), the chronological order of appearance has not always been presented. Therefore, a chronological motivic evolution that takes place over five appearances of the “We Shall Overcome” quotation is shown below in example 28.

¹⁰⁷ By additive evolution, I refer to the additive process by which this grouping of quotations evolves. With each hearing of the quotation, more pitches from the final, goal quotation of example 8b are present.

Example 28: The Motivic Evolution and Variation of the Melody from “We Shall Overcome”

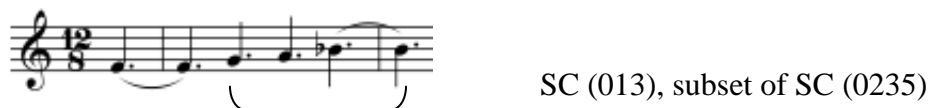
1st appearance: Movement 2, mm. 92-94, g^1-c^2 (from example 11 in Ch. 2)

“(and we shall) overcome some-(day)”



2nd appearance: Movement 5, mm. 2-4, f^1-b^2

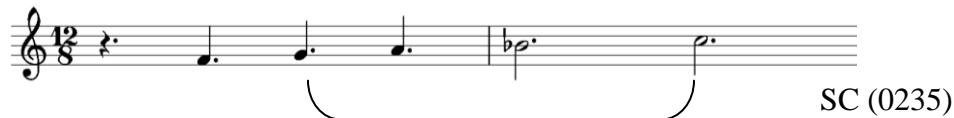
“(and we) shall overcome (someday)”



3rd appearance: Movement 5, mm. 19-21, f^1-c^2

(1st appearance pitches + 2nd appearance pitches = expanded statement)

“(and we) shall overcome some (day)”



4th appearance: Movement 5, mm. 112-114, f^1-d^2

“(and we) shall overcome some (day?)”



5th appearance: Movement 5, mm. 127-130, d^1-c^2 and d^2-c^2 (from example 8b in chapter 2)

“(and) we shall overcome some(day!)”



The progression through the five quotations in example 28 shows a movement toward the climax of movement 5, the most “obvious/literal” quotation in example 8b. Beginning with a small fragment of the quotation in example 8b initially, built from SC (0235), this additive evolution takes place over five chronological presentations, ultimately evolving into the full melodic quotation heard in example 8b. The first occurrence, musically characterized by an ascending melodic line and presented initially in movement 2 as the pitches $\underline{g^1 - a^1 - b \flat^1 - c^2}$, belongs to SC (0235) (ultimately heading toward the full statement of $\underline{d^1 - f^1 - f^1 - g^1 - a^1 - b \flat^1 - c^2 - c^2}$ in the fifth appearance of the motive.)

The second appearance introduces a new pitch (f^1) to the previous collection, (omitting the c^2 at the top) and the third presentation combines the pitches from both previous occurrences of the motive into $f^1 - g^1 - a^1 - b \flat^1 - c^2$ resulting in an expanded statement of the first occurrence. Incidentally, not only do the recurrences of these pitch classes in actual pitch space create a unifying link between the aural presentations of this motive, one might argue that the motivic connection of the pitches $\underline{g^1 - a^1 - b \flat^1 - c^2}$ with SC (0235) or $a^1 - b \flat^1 - c^2$ as a subset, SC (013), also creates a level of unity.¹⁰⁸

The fourth presentation confounds the ear by adding a $d \flat^2$ to the top, instead of what might be the ultimate goal: the addition of a D, which actually appears as a d^1 in the fifth appearance at the beginning of the quotation in example 8b, $\underline{d^1 - f^1 - f^1 - g^1 - a^1 - b \flat^1 - c^2 - c^2}$.¹⁰⁹ As

¹⁰⁸ Joseph N. Straus, “The Progress of a Motive in Stravinsky’s *The Rake’s Progress*”, *Journal of Musicology* 9, no. 2 (1991): 166. I am using Straus’ argument for fixed pitch-class identity as a unification element as precedent here.

¹⁰⁹ The composer, when asked about the presence of this particular pitch, $d \flat$, revealed it was drawn from diatonic material at the beginning of the movement in order to stretch this phrase and create a new level of interest for this repeating melodic gesture. Despite the harmonic presence of $D \flat$ at the beginning of the movement and the reoccurrence of these same harmonies just prior to this quotation, (2 successive hexachords/polychords both containing the pitch-class $D \flat$), I still hear the $d \flat$ as unexpected. These polychords can be found in m. 2 of movement 5 in the strings and recur prior to several other “We Shall Overcome” quotations as well.

discussed in chapter 2, this $D \flat / C \sharp$ and D engage in a battle for the tonality of the quotation in example 8b ($B \flat$ minor versus major) with $B \flat$ major emerging triumphantly. The gradual expansion of this ascending melodic motive from its first through fifth statement becomes the declamatory statement of “(and) we shall overcome someday” discussed extensively in chapter 2 and shown in example 8b.

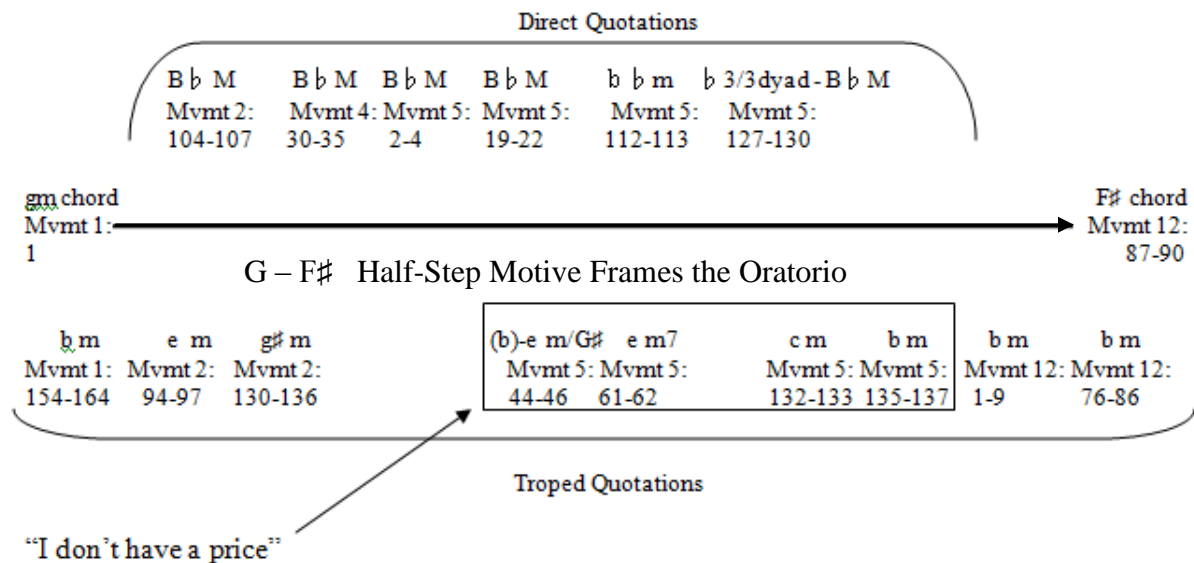
These five quotations link together aurally through the use of set classes mentioned above, the ascending contour with recurring intervallic successions, as well as the reoccurrence of specific pitches each time the quotation returns. Not only are these melodic quotations intimating $B \flat$ as a tonal center, which provides a sense of long-term connection and unity, but the utilization of specific pitches also helps connect the quotation and provide a long-range sense of unification. Furthermore, since the woodwind orchestration is similar in the first four appearances shown in example 28, (in particular flute 1 and clarinet 1 tend to predominate the melody), tone color associated with specific pitches and instrumentation helps provide another aural link between the quotations.

While the recurrence of specific pitches in the “We Shall Overcome” quotations and the melodic (and some harmonic) recurrence in the key of $B \flat$ major provides a means of aural unity, other quotations, such as the troped examples from the end of chapter 3 and chapter 4 (“I don’t have a price” and “I think continually”), highlight pitch centricities other than $B \flat$. Example 29, below, contains a chart showing the key areas/centricities and locations for all the “We Shall Overcome” quotations.

The row of implied key/centricities in example 29 labeled “Direct Quotations” shows the movement and measure numbers of quotations that contain the implied text from either, “(and) we shall overcome some-(day)” or “Oh, deep in my heart, I do believe.” This grouping of

quotations all center around B \flat major with a brief turn to B \flat minor in the middle. The “Troped Quotations” show the implied key/centricities of the quotations set to a new text and include listings of both “I don’t have a price” (labeled) and “I think continually of those who were truly great” (the rest of the “Troped Quotations”).

Example 29: Overview of all “We Shall Overcome” Quotation Centricities and Tonal Implications, in Chronological Order from Movement 1 to Movement 12: (M=major key implications, m=minor key implications)



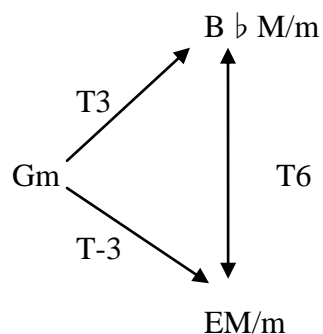
The troped quotations highlight several different centricities (these quotations, in general, do not contain the direct progression of functional tonal relationships that characterize many of the quotations from the “Direct Quotations” category above. It is possible to view the centricities contained in this grouping of quotations in relationship to the E tonal center that begins and ends movement 7, “Elegy.” For instance, after the added introduction to “Elegy,” a unison E sustains in all strings parts and in horns 3 and 4. Solo oboe, in mm. 16-18 plays the melodic half-step motive corresponding to E minor scale degrees \flat 6-5 (C-B) over this sustained E. “Elegy” also ends on an E major triad. If one considers this E as a possible long-range

structural organizing centrality, it is then possible to view the smaller B minor implications as v of E minor and the C and B centricities as b6 – 5 (particularly since these two quotations are adjacent in the music). The function of the brief G# centricity could be considered a bridge from E to B, outlining (in a larger sense) an E major triad, with (E, G#, B) relating to the final chord of “Elegy,” E major (with the b 6-5 half-step motive in E sounding above).

In two occurrences of the troped quotation, “I don’t have a price,” from movement 5 (mm. 44-46 and mm. 61-62) B, E, and G# integrate briefly, lending further evidence for a connection between these three areas. As discussed toward the end of chapter 3, the unison B that begins the quotation in example 14b expands outward into an E minor ⁷ chord. When the strings add to the E minor ⁷ sonority (joining on the word “price,”) the lowest violoncello part plays a G#. There is a possible aural correlation here to the opening of the introduction to “Elegy;” in m. 3 a first inversion E major triad (with b 6-5 gesture) sounds throughout the orchestra (violoncello, contrabass, harp, timpani, trombone 3, tuba, bassoon 2 and contrabassoon all carry the G# in the bass).

In example 30, seen below, I show a greatly reduced and simplified version of the tonal/centricity relationships from example 29.

Example 30: Simplified Tonal/Centric Pitch Relationships from Example 29



Tonal/Centric Relationships:

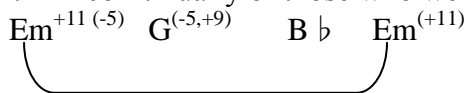
- B ♭ major: minor third above gm (III, relative major to B ♭ M) and b-flat minor (parallel minor to B ♭ M)
- E major: (a minor third below G) and e minor (parallel minor to EM); G versus G♯ creates dualism of tonality
- B ♭ and E form an augmented fourth

In example 29 and 30, G minor represents the centrality from the outset of the oratorio.

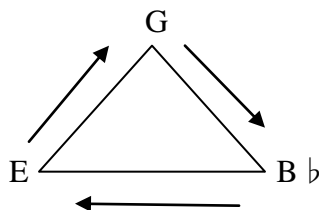
G minor could be construed as a “home” centrality since it appears extensively in the opening of the oratorio and returns for the recapitulation in movement 10. The “We Shall Overcome” quotations that are all set in B ♭ major (or B ♭ minor) can be connected to the opening G minor centrality by third relation. B ♭ is related to G by T3, and tonally shares a key signature as the relative major. Conversely, the relationship of G to E can be expressed as T-3, a minor third below G (instead of up a minor third). A localized connection between all three of the pitch-classes shown above in example 30 was previously discussed in chapter 4, in regards to the troped quotation in example 20:

2. Harmonic Progression in movement 2, mm. 94-95 (shown in example 20):

(“I think con-tinually of those who were truly great.”)



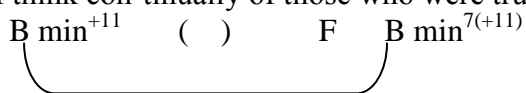
In the opening of this quotation (the bracket shows prolongation), the harmony moves around the triangle of pitch-class relationships from example 30 beginning and ending with E.



An earlier version of this quotation differs slightly:

1. Harmonic Progression in movement 1, mm. 155-156 (shown in example 19):

(“I think con-tinually of those who were truly great.”)



In this progression the third relationship from B, D, and F is omitted, leaving only the augmented fourth between B and F. It is possible, although likely coincidental, to view these harmonic progressions as localized appearances of a larger tertian organization demonstrated in example 30.

Another example of this tertiary relationship from example 30 is shown below in example 31. Examining an excerpt from the opening of movement 10 (the movement in which the recapitulation occurs beginning at m. 33) reveals a harmonic progression that transforms from G minor at the opening of movement 10 into the relative major, B ♭, and then in the style of a vamp fluctuates back and forth between B ♭ major and E minor⁷ as if stuck between two sides of the triangle. This vamp, an alternation between B ♭ and E minor⁷, lasts until m. 16.

It seems apropos that this augmented fourth relationship would appear at the beginning of movement 10, titled “August Fourth,” the climax of the entire oratorio, as a musical representation of the events of the day, August 4, 1964. The ominous repetition of the tritone seems to appropriately underscore the libretto in this example. Mrs. Goodman and Chaney are both singing about the location of three bodies, although they have yet to be identified. While the mothers still hold a small shred of hope, the uneasy alternation of B ♭ to E minor⁷ audibly forewarns the listener of the outcome.

In summary, the functions of the quotations found in *August 4, 1964* (cultural, commentary and remembrance) not only provide a means for extra-musical interpretation once the quotation sources are recognized but also contribute to unity by creating connectivity within

Example 31: Mm. 1-4, movement 10

(7th in Chimes)
(Beg. of Vamp)

Example 31 (continued): Mm. 5-7, movement 10

The musical score for Example 31 (continued) covers measures 5-7 of movement 10. It features the following staves and parts:

- Timp.**: Timpani part.
- Perc. 1**: Percussion 1, featuring Chimes.
- Harp**: Harp part.
- Chaney**: Vocal part with lyrics: "They'd found three bo - dies..."
- Goodman**: Vocal part with lyrics: "...called the Pre - si - dent... six miles south - west of..."
- Vn. I**: Violin I part.
- Vn. II**: Violin II part.
- Va.**: Viola part.
- Vc.**: Violoncello part.
- Cb.**: Contrabass part.

At the bottom of the score, three measures of chords are indicated: **B b maj**, **E min**, and **B b maj**.

the oratorio through techniques such as tertiary tonal relationships, intervallically related ascending melodic gestures, recurring pitches, and similar orchestrations. The half-step quotations from “O Vos Omnes” provide motivic unity through many appearances, motivic saturation, and in particular with one large scale half-step structure surrounding the events of the “day” (the oratorio). Furthermore, each half-step motive carries with it an inherent lament, based upon the biblical text of “O Vos Omnes” and long-reaching historical connections, permeating the oratorio with a sense of sadness and despair. Other quotations found in *August 4, 1964*, from

the unofficial civil rights anthem “We Shall Overcome,” present a variety of possible interpretations based upon cultural associations and the context of the libretto at the moment of the quotation: those of courage, hope, conviction, and also doubt.

The quotations of *August 4, 1964* also provide a means to look back at Lyndon B. Johnson with a more sympathetic viewpoint than the Harvard historians, providing the listener with a deeper look into Johnson’s heart and his thoughts through the commentary function of quotation. Gene Scheer successfully paints a very humane picture of a complex man through the libretto, which Steven Stucky complements and enhances through the musical setting of the libretto and the use of quotation. The quotations from “We Shall Overcome” infuse the narrative with additional insights into the thoughts and hearts of all the characters as well as the culture of the 60s, enhancing the emotional impact of the drama.

Despite their particular functions, (cultural, commentary, and remembrance), all the quotations of “We Shall Overcome,” regardless of their placement on the continuum, carry some cultural threads of hope for freedom, justice and equality, although the more obvious quotations naturally hold stronger cultural associations. This cultural thread, along with recurring pitches, tonal harmonies, motivic (tertian or half-step) relationships, orchestrations, and additive evolutions, all help create unity within *August 4, 1964*. The connecting threads linking the different “We Shall Overcome” quotations together in this oratorio could evoke, in an imaginative mind, the many people that joined hands and sang strains of this inspirational song in hopes of creating unity and desegregation within society.

While the F# major chord at the closing of the oratorio could be interpreted as ending on a hopeful and peaceful note, the sense of resolution is tenuous as the accompanying laments of the half-step motive contradict the major quality of the final triad. In these final measures of the

oratorio lament (the half-step motive D-C# as ♭ 6-5) tropes with remembrance (the instrumental recitation in the strings of “I think continually of those who were truly great”) and the cultural resonations from this “allusive” quotation, perhaps prompting listeners to look back upon all that transpired in the 60s and remember not only those who fought and died in the Civil Rights movement and in the Vietnam war but also the devastating sadness that came with each loss of a loved one.

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