

American works. The concert also was broadcast nationally in the U.S.S.R. via radio. The program began with the “[Star-Spangled Banner](#)”—the first-ever concert performance of our national anthem in the Soviet Union—and proceeded to offer both large-scale and small pieces. Listeners heard popular vocal works, such as the minstrel tune “[Old Folks at Home \(Swanee River\)](#),” and hit songs from recent musicals, including “[Smoke Gets in Your Eyes](#)” and “[Love Walked In](#).” The program also presented orchestral art music, including the [Overture to The School for Scandal](#) by Samuel Barber (1910–81), the [Canon and Fugue](#) by Wallingford Riegger (1885–1961), as well as the first movement of a work dedicated to the Russian people: Symphony No. 5 by Roy Harris (1898–1979).<sup>34</sup>

### Roy Harris, American Symphonist

Like Aaron Copland, Roy Harris came from a background that was an unlikely launching pad for a successful composer. His farming family had struggled to survive in Oklahoma but had better success after their move to California. After learning piano from his mother and participating in his high school band as a clarinetist, Harris’s thirst to study music continued to grow. In 1925, he spent a short time in an artists’ colony in New Hampshire, where he met Copland, who immediately recommended that Harris go to Paris to study composition with Nadia Boulanger. Boulanger helped Harris (not without some resistance on his part) to develop a better grounding in music fundamentals; she also oversaw the completion of his first symphonic piece, *American Portrait* (1929).<sup>35</sup> Harris interwove a great deal of American folk music into his works, and the Russian-born conductor of the Boston Symphony Orchestra, Serge Koussevitzky (1874–1951), declared, “I think that nobody has captured in music the essence of American life—its vitality, its greatness, its strength—so well as Roy Harris.”<sup>36</sup>

Koussevitzky gave Harris his first national exposure by commissioning the *Symphony 1933*.<sup>37</sup> Harris subsequently dedicated his second **symphony** to Koussevitzky (who premiered it in 1934), and several years later, Koussevitzky commissioned Symphony No. 5 (Harris had written two more of these multi-movement orchestral works in the meantime). Harris set to work during September 1940, but he soon discovered that he just “was not ready to write it.”<sup>38</sup> It wasn’t until he spent some time in Colorado Springs two years later that he felt inspired. After returning



*Composer Roy Harris (at the piano) laughs with his student George Lynn.*

home, he launched into the symphony once again in October 1942 and finished it on Christmas morning. By that point, the United States had entered World War II, and Harris later remarked, “Students and friends and fellow teachers came to drink a toast to the new Symphony and wish each other a merry Christmas—knowing full well that ‘Peace on Earth, Good Will to Men’ was only something to hope and, ironically enough, to fight for.”<sup>39</sup>

### Reaching Out to Russia

Before Symphony No. 5 (LISTENING EXAMPLE 2) premiered, Harris received a telegram. It had come from the Russian embassy, asking if he could send a musical greeting in honor of the U.S.S.R. Committee for Cultural Relations, which was celebrating its twenty-fifth anniversary. It was a desperate time for the Russians, who were under attack by Nazi Germany. Harris knew, “As an ally, the United States was sending war material and clothing and musical instruments to the Russians, and I consequently dedicated my Fifth Symphony ‘to the valor of the Russian people.’”<sup>40</sup> The full dedication, which

to the C-E-G triad will sound as if we have reached our final destination—as if we’ve come “home.”

Schoenberg asks listeners to expand their sense of “home.” Instead of using only three notes (C-E-G) as our basis, Schoenberg creates a *twelve*-note foundation derived from all the pitches of the chromatic scale. He puts the twelve pitches in an order, or series, that pleases him, and he calls that arrangement the “**prime row**.” An example of a prime row could be B $\flat$ –B–E–C–A $\flat$ –G–D–F–D $\flat$ –F $\sharp$ –A–E $\flat$ . In this series of twelve notes, you’ll notice there are no duplicates; each pitch appears only once. When using Schoenberg’s system to write a piece, a composer customarily sticks to the selected row’s initial order of pitches when writing the music, using the first note of the row, then the second, then the third, etc., usually without going back to any earlier pitches until all twelve have been employed. Schoenberg makes no distinction between enharmonic equivalents: a composer can write an A $\sharp$  instead of B $\flat$ , and it would still be considered the first note of our sample row.

In the diagram shown in FIGURE 2-6—called a **matrix**—the prime row featured in the previous paragraph is positioned as the top horizontal line of pitches, or *I*. The prime row is labeled as “P-O” because it is the “original” (unaltered) form of the row. The eleventh horizontal line downward from the top of the matrix (marked *II*) is labeled “P-1” because all of *its* pitches have been raised, or transposed, one half-step higher than the notes in the prime row: B $\flat$  has become B, B has become C, E has become F, C has become C $\sharp$ , and so on. The fifth horizontal line of the matrix (*5*) has the label “P-2” because each of its notes has been transposed *two* half-steps higher than the prime row. In the matrix, each number that follows the “P-” indicates the number of half-steps that the prime row has been lifted. “P-11” (eleven half-steps) is the last possible transposition, because a transposition of twelve half-steps is an octave, which would replicate the prime row’s initial pitches. (Some analysts prefer to use a “zero” (“P-0”) instead of the letter “O” for the prime row, because this designation indicates that the prime row has *not* been transposed; it has been lifted “zero” half-steps.)

The matrix gives a serial composer a considerable number of choices. Besides employing the pitches of a

**FIGURE 2-6**

		<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>	<i>11</i>	<i>12</i>	
		I-O	I-1	I-6	I-2	I-10	I-9	I-4	I-7	I-3	I-8	I-11	I-5	
<i>1</i>	P-0->	B $\flat$	B	E	C	A $\flat$	G	D	F	D $\flat$	F $\sharp$	<u>A</u>	E $\flat$	<-R-0 <i>12</i>
<i>2</i>	P-11->	A	B $\flat$	E $\flat$	B	G	F $\sharp$	D $\flat$	E	C	F	A $\flat$	D	<-R-11 <i>11</i>
<i>3</i>	P-6->	E	F	B $\flat$	F $\sharp$	D	C $\sharp$	A $\flat$	B	G	C	E $\flat$	A	<-R-6 <i>10</i>
<i>4</i>	P-10->	G $\sharp$	A	D	B $\flat$	F $\sharp$	F	C	E $\flat$	B	E	G	C $\sharp$	<-R-10 <i>9</i>
<i>5</i>	P-2->	C	<u>C<math>\sharp</math></u>	F $\sharp$	D	B $\flat$	<u>A</u>	E	G	E $\flat$	A $\flat$	B	F	<-R-2 <i>8</i>
<i>6</i>	P-3->	C $\sharp$	D	G	E $\flat$	B	<u>B<math>\flat</math></u>	F	G $\sharp$	E	A	C	F $\sharp$	<-R-3 <i>7</i>
<i>7</i>	P-8->	F $\sharp$	G	C	G $\sharp$	E	<u>E<math>\flat</math></u>	B $\flat$	C $\sharp$	A	D	F	B	<-R-8 <i>6</i>
<i>8</i>	P-5->	E $\flat$	E	A	F	D $\flat$	C	G	B $\flat$	F $\sharp$	B	D	G $\sharp$	<-R-5 <i>5</i>
<i>9</i>	P-9->	G	A $\flat$	D $\flat$	A	F	E	B	D	B $\flat$	E $\flat$	G $\flat$	C	<-R-9 <i>4</i>
<i>10</i>	P-4->	D	E $\flat$	A $\flat$	E	C	B	F $\sharp$	A	F	B $\flat$	C $\sharp$	G	<-R-4 <i>3</i>
<i>11</i>	P-1->	B	C	F	C $\sharp$	A	G $\sharp$	E $\flat$	F $\sharp$	D	G	B $\flat$	E	<-R-1 <i>2</i>
<i>12</i>	P-7->	F	<u>F<math>\sharp</math></u>	B	G	E $\flat$	D	A	C	G $\sharp$	C $\sharp$	E	B $\flat$	<-R-7 <i>1</i>
		RI-O	RI-1	RI-6	RI-2	RI-10	RI-9	RI-4	RI-7	RI-3	RI-8	RI-11	RI-5	
		<i>12</i>	<i>11</i>	<i>10</i>	<i>9</i>	<i>8</i>	<i>7</i>	<i>6</i>	<i>5</i>	<i>4</i>	<i>3</i>	<i>2</i>	<i>1</i>	

*Matrix for A Survivor from Warsaw*