



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF RESEARCH PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Research Programs application guidelines at <http://www.neh.gov/grants/research/fellowships> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Research Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: *William Schuman and the Shaping of America's Musical Life, 1910-1992*

Institution: Dartmouth College

Project Director: Steven Swayne

Grant Program: Fellowships Program

I ask the National Endowment for the Humanities to grant me a fellowship so that I can write the first comprehensive study on the life, times, and music of William Schuman.

The man and the research to date

William Howard Schuman (1910-1992):

recipient of the first-ever Pulitzer Prize for music (1943);

president of the Juilliard School of Music (1945-61), who established the Juilliard String Quartet, instituted the Dance Division, conceived the Drama Division, and spearheaded Juilliard's Literature and Materials of Music curriculum;

president of New York City's Lincoln Center (1962-68), who oversaw the openings of Philharmonic Hall (later, Avery Fisher Hall) and the Metropolitan Opera House, helped to persuade the New York City Ballet and the New York City Opera to join the Met and the New York Philharmonic in residence at the Center, founded the Great Performers series, the Film Society of Lincoln Center, and the Chamber Music Society of Lincoln Center (all of which continue to this day), established (with his friend Richard Rodgers) the Music Theater of Lincoln Center, started the precursor to the Mostly Mozart Festival, and maintained a dynamic and, at times, adversarial relationship with board chairman John D. Rockefeller 3rd in charting the philosophical direction for the Center;

composer of ten symphonies, three concertos, two operas, five ballets, and numerous other pieces for orchestra, chamber ensembles, chorus, piano and voice.

One would think that a figure of Schuman's stature — a composer who attempted to reach new audiences with music, who did not think it condescending to appeal to the more popular aspects of America's culture, whose supporters outnumbered his detractors — would be the subject of several book-length studies. Surprisingly, the single biography is only 139 pages long and was published in 1954. A 1980 "documentary" that, in the words of the author, summarizes "the life and works of a figure vitally important to American music and letters" is 54 pages long. And a 1998 bio-bibliography devotes only 22 pages to Schuman's life, times and music.

In contrast, there is a wealth of research material. The William Schuman Papers, housed at the New York Public Library for the Performing Arts (NYPL), are so extensive that the finding list alone is 138 pages long. His music manuscripts — over 100 in number, including some scores that are presently uncatalogued — reside at the Library of Congress. These papers and manuscripts have not received a comprehensive scholarly review, nor have they been fully examined to determine what they contribute to our knowledge of Schuman and his times. My work thus far suggests that they will tell us much about "the shaping of Schuman," that is, not only do we learn who and what influenced Schuman but we can also draw up an account of the various people, institutions, and attitudes Schuman helped to shape.

The shaping of Schuman

Three articles I have written thus far explore these two aspects of the shaping of Schuman:

- For "William Schuman, World War II, and the Pulitzer Prize," I draw upon documents from the archives at Columbia University, Sarah Lawrence College, and the NYPL as well as old U.S. Army regulations and some secondary sources. I posit that the decision to award a Pulitzer Prize

in Music was in large part meant as an artistic response to World War II. At the same time, Schuman wrote his cantata *A Free Song* (words from Walt Whitman) to capture his feelings toward the war and assuage his disappointment at not being able to enlist in the Army. These parallel stories shed light upon wartime America, not only in the 1940s but also during the Vietnam era and the current war on terror, where prize juries single out works for reasons beyond their intrinsic merit. This 20,000-word article, which is an expansion of a talk I gave in February 2005 at the annual meeting of the Society for American Music, is slated to appear in *Musical Quarterly* 89/1, Spring 2006. While the article has been accepted, the journal is behind in its publication schedule. As of this writing, I have yet to see page proofs.

- For “‘The pupil is outdoing the master’: Harris and Schuman, 1933-48,” I draw upon documents from: the Roy and Johana Harris Collection of Musical Scores and Personal Papers, Special Collections, California State University, Los Angeles; the Rockefeller Archives Center; and the archives listed above. I state in the article that, “in many critical corners of yesteryear, Harris ruled the thirties and Schuman the forties.” Harris taught Schuman in the mid-1930s, so I follow the careers of these two men at a time when their successes were considered coeval with those of their colleague Aaron Copland. The title of the article comes from a negative review of Schuman’s music that appeared in *The Nation* in 1939; the reviewer did not care for Schuman or Harris (or Ives, for that matter). The 10,000-word article, which is an expansion of a talk I gave in April 2005 at a colloquium given at the Ohio State University, is currently under review.
- For “The Vincent Persichetti Papers: Unexpected Treasures in the American Music Collection of The New York Library for the Performing Arts,” I draw principally upon one collection at the NYPL that was made public in 2005. My interest in the Persichetti papers came from the fact that Persichetti originally wrote the 1954 Schuman biography single-handedly. The 1949 manuscript is among his papers, and with some correspondence from Schuman to Persichetti, this collection contains material on Schuman not available anywhere else. Other remarkable papers reside in this collection, including a handwritten letter from Jerome Robbins asking Persichetti to introduce Robbins to Leonard Bernstein. I felt obligated to share my discoveries with the scholarly community, which I did this March at a joint meeting of the Society for American Music and the Music Librarians Association. An editor of a journal heard my presentation and requested that I submit it to his journal for publication. The 3,500-word article is currently under review.

A fourth article may come from a paper I will present at the annual meeting of the American Musicological Society in Quebec City, Quebec this November. The paper, entitled “American Musicology at the Crossroads, Contemporary Music in the Crosshairs: The Ideological Battle at G. Schirmer, Inc. at the End of World War II,” springs from my research at NYPL. Paul Henry Lang, émigré musicologist who taught at Columbia, also served as the editor of *The Musical Quarterly* (1945-73). Schuman likely hired him, given Schuman’s role as director of publications at G. Schirmer (1944-51); *The Musical Quarterly* was Schirmer’s house organ “devoted to the scholarly study of the art of music” (Editorial, April 1948). The correspondence between Schuman and Lang shows how two strong-willed men viewed the future of American music and musicology at a critical juncture in world history.

These articles trace Schuman’s roles as an educator, citizen, businessman, administrator, artist, and culture broker in the years before 1950. But Schuman’s impact did not stop mid-century. He pushed to have Juilliard be a part of the Lincoln Center project. Though he himself was a registered Democrat, he served as an advisor to Pres. Eisenhower on music matters and used his position to

write to the State Department on behalf of friends whose U.S. loyalties had been questioned. A decade later, Schuman wrote three scores that commemorate loss in one form or another: a memorial to Italian Jews who were murdered in the Ardeatine caves during World War II (the Ninth Symphony); a remembrance of the assassinations of Martin Luther King, Jr. and Robert F. Kennedy (To Thee Old Cause); and a musical refection of a friend from the art world who had died (In Praise of Shahn). And Schuman continued to be active in the worlds of music, arts, humanities and politics until his death just fifteen years ago. The entire academic community, not just students and scholars of music, stands to profit from knowing more about William Schuman.

How the NEH Research Fellowship will be used

I will be taking a sabbatical beginning in June 2007. From then until March 2008, I will continue the spadework I have been doing among the various collections I have mentioned above and will expand that work to include research at the Juilliard School of Music and at Lincoln Center. I had originally set summer 2009 as the target date by which I hoped to complete my study (Schuman's centenary is 2010), but I cannot reach that date unless I have time after my sabbatical to devote to writing. I would devote an NEH year to additional research and writing.

I have drafted a table of contents for my book. I envision each of the chapters to be 10-15 pages in length. (The articles and paper mentioned above will appear in the book in condensed form.)

The Family Tree (including Schuman's life in Englewood, NJ, 1910-20) • A Kid Grows in Brooklyn and Manhattan (1920-29) • Camp Cobbossee (1924-32) • A Flash in Tin Pan Alley (1928-35) • Unconventional Education (1929-37) • Frankie (Frances Prince Schuman, 1912-1994) • "Notre Dame Has Knute; We Have Bill": Schuman and Sarah Lawrence (1935-45) • "The Pupil Is Outdoing the Master": Schuman and Harris (1933-39) • Populism, Progressivism, and Politics (1935-40) • Schuman, Koussevitzky, Copland, and Bernstein (1938-42) • World War II and the Prize-Winning Composer • A New Broom (1945-51) • In Search of Drama, An Emphasis on Dance (Compositions, 1945-51) • Tony (1943-) and Andrea (1949-) • A New Symphony, a New Champion (Schuman and Eugene Ormandy) • Striking Out (*The Mighty Casey*, 1953) • The Education Ambassador at Home (late 1940s-early 1950s) • The Cultural Ambassador Abroad (1950s) • Growing Pains at Juilliard (1950s) • The Composer Reasserts Himself (Compositions, 1956-64) • The Dream Defined (1959-64) • Frankie's Career • The Dream Delayed (1965-67) • In Memoriam (Compositions, 1965-69) • The Dream Dies (1968-69) • The Composer Reinvents Himself (1970-74) • Bicentennial Fireworks (1975-77) • Reaching Across the Generation Gap (1978-81) • Schuman During the Reagan Years • A Question of Style (The Last Compositions, 1985-87) • Summing Up (1988-92) • Schuman and the Shaping of America's Musical Life

As of this writing, I feel I have done sufficient research to write much of the book up to 1945, and I have begun to draft the first chapters. A student assistant is doing work on the Lincoln Center years for me. My study, when complete, will alternately bring different aspects of this era into clearer focus and complicate stories that have become overly familiar.

For reasons that should be clear by now, I am increasingly seen in American musicological circles as the leading authority on William Schuman. Several colleagues routinely ask me about my research and when they might expect my book. They know, as I do, that Schuman profoundly shaped America's musical landscape and that his story has not been adequately told. I ask the National Endowment for the Humanities to award me a research fellowship, so that I might tell his story.

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- Chermayeff, Maro, Amy Schewel and Joseph W. Polisi. *Juilliard*. Preface by Frank Rich. New York: Harry N Abrams, 2003.
- Harris, Roy and Johana Harris. The Roy and Johana Harris Collection of Musical Scores and Personal Papers, Special Collections, California State University, Los Angeles.
- Juilliard Report on Teaching the Literature and Materials of Music, The*. Introduction by William H. Schuman. New York: W.W. Norton, 1953.
- Olmstead, Andrea. *Juilliard: A History*. Urbana and Chicago: University of Illinois Press, 1999.
- Persichetti, Vincent. Vincent Persichetti Papers, JPB 90-77, Music Division, The New York Public Library for the Performing Arts. Includes untitled draft of biography of William Schuman (ca. 1949).
- Rich, Alan. *The Lincoln Center Story*. Boston: Houghton Mifflin, 1984.
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- Schuman, William. Interview. Oral History of American Music, Yale University School of Music, 1977 and 1990. 529pp.
- _____. Manuscripts. Music Division, Library of Congress.
- _____. The Papers and Records of William Schuman, JPB 87-33, Music Division, The New York Public Library for the Performing Arts.
- _____. Untitled memoir, 1970. Five completed chapters out of a projected thirteen chapters. Provided by Anthony and Andrea Schuman on behalf of the William Schuman Music Trust. 93pp.
- “Schuman, William H. 1936-1994.” Faculty folder. Sarah Lawrence College Archives. Other materials consulted at the Archives have been: President’s Reports; Faculty Minutes; *The Campus* (student newspaper).
- Young, Edgar B. *Lincoln Center: The Building of an Institution*. New York: New York University Press, 1980.
- Zinsser, William. “Dialogue between William Schuman and William Zinsser.” Transcript of Interviews, 1989. Provided by Anthony and Andrea Schuman on behalf of the William Schuman Music Trust. 113pp.