



NEOCLASSICISM IN BRITISH  
INSTRUMENTAL MUSIC

1918-45

# Neoclassicism in British Instrumental Music 1918-45

Elizabeth Sweet

## Material Abstract

The early twentieth century saw music fracture into many individual dialects; one of the most significant of these was Neoclassicism. Given that the Neoclassical compositional aesthetic was so significant to early twentieth-century music there is relatively little written on Neoclassicism. While there has been research into the music of some British composers writing between 1918 and 1945 there has been no research into British Neoclassicism, or any attempt to create a universal model to define Neoclassical music.

This thesis is an extension of the research carried out in my MA by Thesis *Neoclassicism in the Music of William Alwyn* which was inspired by his turn to Neoclassicism in 1938, particularly his *Divertimento for Solo Flute*. It will firstly examine the state of British music in the period 1918-45 to determine the factors influencing British composers to turn to the Neoclassical aesthetic.

I will examine the roots of Neoclassicism through the French and German stems together with other manifestations of the style. I will argue that Neoclassicism is an aesthetic which represents a break from the preceding musical tradition since it looks back to pre-Romantic music for inspiration. I will outline a universal model for Neoclassicism which will attempt to reconcile the varying opinion on Neoclassicism by identifying four characteristics: old, new, borrowed, blue (anti-romantic). I will then apply that model to case studies provided by the instrumental music of ten British composers writing between 1918 and 1945. These composers will include those familiar to a general audience, but also those whose music will be less well-known.

# **Neoclassicism in British Instrumental Music**

## **1918-45**

Elizabeth Sweet

Submitted for the Degree of Doctor of Philosophy

Department of Music

University of Durham

2023

# Contents

<b>Chapter 1 Introduction</b>	2
1.1 Existing Opinion on Neoclassicism in Music	4
1.2 Literature on Early Twentieth-Century British Music	17
1.3 The Thesis	21
<b>Chapter 2 Music in Early Twentieth-Century Britain</b>	25
2.1 Britain after World War I	26
2.2 Developments in the Arts	28
2.3 Neoclassicism in British Music	30
<b>Chapter 3 Neoclassicism in Music</b>	35
3.1 French Neoclassicism	37
3.2 German Neoclassicism	46
3.3 Other Nationalities	52
3.4 A Model for Neoclassicism	53
<b>Chapter 4 The ‘Old Guard’: Gustav Holst and Ralph Vaughan Williams</b>	72
4.1 Gustav Holst	74
4.2 Ralph Vaughan Williams	109
4.3 The Case for Holst and Vaughan Williams as Neoclassicists	137
<b>Chapter 5 A Duo of Hindemith Disciples: Walter Leigh and Arnold Cooke</b>	140
5.1 Walter Leigh	143

5.2	Arnold Cooke	178
<b>Chapter 6 The Boulanger-Hindemith Pupil: Stanley Bate</b>		201
<b>Chapter 7 A Pair of Musical Friends and Rivals: William Walton and Constant Lambert</b>		240
7.1	William Walton	241
7.2	Constant Lambert	270
<b>Chapter 8 The Rhythmic Neoclassicist: Michael Tippett</b>		302
<b>Chapter 9 An English Francophile and His Suffolk Friend: Lennox Berkeley and Benjamin Britten</b>		346
9.1	Lennox Berkeley	347
9.2	Benjamin Britten	375
<b>Chapter 10 Conclusion</b>		408
<b>Appendices</b>		437
A	The Walter Leigh Cambridge Lectures 'Modern Music'	438
B	Translation of Höckner's Performance Instructions to Walter Leigh's <i>A Midsummer Night's Dream</i>	561
C	Metrical Fluctuation in Stanley Bate, Symphony No. 3, First Movement	577
Bibliography		580
Discography		602

## List of Tables

Table 1: a Selected Catalogue of Instrumental Works by Holst 1918-34	75
Table 2: Form of Holst, Terzetto for Flute, Oboe and Viola, I ' <i>Allegretto</i> '	84
Table 3: Structure of Holst, Terzetto, II ' <i>Un poco vivace</i> '	86
Table 4: Structure of Holst, Double Concerto, I ' <i>Scherzo</i> '	88
Table 5: Structure of Holst, Scherzo	90
Table 6: A Selected Catalogue of Instrumental Works by Vaughan Williams 1918-45	109
Table 7: Movement titles and opening keys of Vaughan Williams' Concerti 1924-44	114
Table 8: Structure of Vaughan Williams, Concerto for Violin and String Orchestra, I ' <i>Allegro Pesante</i> '	115
Table 9: Structure of Vaughan Williams, Concerto for Pianoforte and Orchestra, I ' <i>Toccata</i> '	117
Table 10: Structure of Vaughan Williams, Concerto for Oboe and Strings, I ' <i>Rondo Pastorale</i> '	119
Table 11: Structure of Vaughan Williams, Symphony No. 4, I ' <i>Allegro</i> '	120
Table 12: Entries of Subjects and Countersubjects in Vaughan Williams, Concerto for Piano and Orchestra, III ' <i>Fuga Chromatica</i> '	136
Table 13: A Selected Catalogue of Instrumental Works by Walter Leigh	146
Table 14: Structure of Leigh, Sonatina for Viola and Piano, I	151
Table 15: Structure of Leigh, Concertino for Harpsichord or Piano and String Orchestra, I ' <i>Allegro</i> '	157
Table 16: Structure of Leigh, Sonatina for Recorder and Piano, I ' <i>Allegretto</i> '	160
Table 17: A Catalogue of Instrumental Works by Arnold Cooke	179
Table 18: Structure of Cooke, <i>Passacaglia, Scherzo and Finale for String Orchestra</i> , I	184

Table 19: Interval Class Content of the Ground Bass from Cooke, <i>Passacaglia, Scherzo and Finale for String Orchestra</i> , I	185
Table 20: Interval Class Content of the Fugal Four Note Motif from Cooke, <i>Passacaglia, Scherzo and Finale for String Orchestra</i> , I compared to the BACH motif	186
Table 21: A Catalogue of the Instrumental Works by Stanley Bate	207
Table 22: Structure of Stanley Bate, <i>Symphony No. 3, I 'Moderato'</i>	212
Table 23: Form of Bate, <i>Sonata for Flute and Piano, I 'Allegro'</i>	216
Table 24: Metrical Changes in Bate, <i>Symphony No. 3, I - Exposition</i>	223
Table 25: A Catalogued of Instrumental Works by Walton to 1945	242
Table 26: Structure of Walton, <i>Sinfonia Concertante</i> , I (first version)	252
Table 27: Intervals in Walton, <i>Tocatta for Violin and Piano</i> , bar 1	256
Table 28: A Catalogue of Works by Constant Lambert to 1945	271
Table 29: Structure of Lambert, <i>Music for Orchestra</i> , II ' <i>Allegro Risoluto</i> '	279
Table 30: Structure of Lambert, <i>Piano Sonata</i> , I ' <i>Allegro molto marcato</i> '	283
Table 31: A Catalogue of Instrumental Works by Tippett 1938-45	303
Table 32: Metrical Structure of Tippett, <i>String Quartet No. 1, II</i>	311
Table 33: Fractional Time Signatures in Tippett, <i>Piano Sonata No. 1, I 'Allegro'</i>	313
Table 34: Tippett's use of Form in the Early Instrumental Works	319
Table 35: Structure of Tippett, <i>Symphony No. 1, I 'Allegro vigoroso: quasi alla breve'</i> - Exposition	328
Table 36: Tippett, <i>Symphony No. 1, II, 'Variations'</i>	331
Table 37: Subject Entries in the Fugue in Tippett, <i>String Quartet No. 2, II 'Andante'</i>	336
Table 38: A Selected Catalogue of Works by Lennox Berkeley	349
Table 39: Main Sections in Movements in Sonata Form by Lennox Berkeley	354

Table 40: Structure of Berkeley, Piano Sonata, I ' <i>Moderato</i> '	357
Table 41: Structure of Berkeley, Symphony No. 1, I ' <i>Allegro Moderato</i> '	358
Table 42: Metrical Variations in Works by Berkeley	363
Table 43: A Catalogue of Works by Benjamin Britten to 1945	376
Table 44: General Structure of Britten Piano Concerto, IV 'March'	393
Table 45: Structure of Britten, String Quartet No. 2, I ' <i>Allegro calmo, senza rigore</i> '	395
Table 46: Entries of the Melody in Britten, String Quartet No. 2, I	405



## List of Musical Examples

Figure 1: Holst, <i>A Fugal Overture</i> , bb. 4-6	59
Figure 2: Polytonality in Holst, <i>Terzetto, I</i> , bb. 43-5 (here given without key signatures)	60
Figure 3: Motor rhythms in Berkeley, <i>Sonatina for Treble Recorder and Piano, I</i> , bb. 1-5	61
Figure 4: Borrowing in Alwyn, <i>Divertimento for Solo Flute, 'Introduction and Fughetta'</i> , bb. 1-4; Telemann, <i>Twelve Fantasias for Flute without Bass, 'Fantasia in A'</i> , b. 1	64
Figure 5: Linear writing in Britten, <i>String Quartet No. 2, I 'animato'</i> , Figure <b>B</b>	68
Figure 6: Holst, <i>Themes from Terzetto, I 'Allegretto'</i>	81
Figure 7: Themes from Holst, <i>Terzetto, II 'Un poco vivace'</i>	85
Figure 8: Themes and Motifs from Holst, <i>Double Concerto, I 'Scherzo'</i>	88
Figure 9: Themes and Motifs from Holst, <i>Scherzo</i>	90
Figure 10: Holst, <i>Double Concerto for Two Violins and Orchestra, I 'Scherzo'</i> , figure <b>5</b>	93
Figure 11: Mode and Scale combinations in Holst, <i>Double Concerto for Two Violins and Orchestra</i>	93
Figure 12: Holst, <i>Terzetto, I</i> , b. 15 (without key signatures)	95
Figure 13: Holst, <i>Terzetto, I</i> , bb. 43-5	96
Figure 14: Holst, <i>Terzetto, II</i> , bb. 1-6	98
Figure 15: Holst, <i>Terzetto, II 'Un poco vivace'</i> , bb. 64-9	99
Figure 16: Holst, <i>A Fugal Overture</i> , bb. 4-6	99
Figure 17: Holst, <i>A Fugal Overture</i> , Rehearsal Mark <b>4</b>	100
Figure 18: Holst, <i>A Fugal Concerto, I 'Moderato'</i> , bb. 1-4	102
Figure 19: Holst, <i>A Fugal Overture</i> , end of Rehearsal Mark <b>6</b>	105

Figure 20: Themes and Motifs from Vaughan Williams, Concerto for Violin in D minor, I ' <i>Allegro Pesante</i> '	116
Figure 21: Themes and Motifs from Vaughan Williams, Symphony No. 4, I ' <i>Allegro</i> '	121
Figure 22: Vaughan Williams, Symphony No. 4, I, ' <i>Allegro</i> ' bb. 1-2 and IV ' <i>Epilogue</i> ', final two bars	125
Figure 23: Vaughan Williams, Symphony No. 4, I ' <i>Allegro</i> ', Figure 2	128
Figure 24: Vaughan Williams, Concerto for Oboe and Strings, I ' <i>Rondo Pastorale</i> ', bb. 62-7	129
Figure 25: Vaughan Williams, Piano Concerto, III ' <i>Finale alla Tedesca</i> '	131
Figure 26: <i>Geordie</i> bb. 8-10 and Vaughan Williams, Concerto for Oboe and Strings, I ' <i>Rondo Pastorale</i> ', b. 2	131
Figure 27: Vaughan Williams, <i>Concerto Accademico</i> , I, bb. 2-4 – Theme A	135
Figure 28: Vaughan Williams, Concerto for Piano and Orchestra, III ' <i>Fuga Chromatica</i> ', from Figure 30	135
Figure 29: Themes from Hindemith, <i>Mathis de Maler Symphony</i> , I	141
Figure 30: Leigh, Piano Sonata, I ' <i>Moderato</i> ', bb. 11-7	144
Figure 31: Leigh, Sonatina for Viola and Piano, I ' <i>Moderato</i> ', Theme A, bb. 1-5	152
Figure 32: Leigh, Trio for Flute, Oboe and Piano, B theme, I ' <i>Allegro</i> ', bb. 15-21	154
Figure 33: Leigh, Concertino for Harpsichord or Piano and String Orchestra, I ' <i>Allegro</i> '	156
Figure 34: Leigh, Concertino for Harpsichord or Piano and String Orchestra, I ' <i>Allegro</i> ', B theme	158
Figure 35: Leigh, Sonatina for Recorder and Piano, I ' <i>Allegretto</i> ', A theme, bb. 1-9	161
Figure 36: Leigh, Sonatina for Recorder and Piano, II ' <i>Larghetto, molto tranquillo</i> ', bb. 1-4	162

Figure 37: Leigh, <i>Sonatina for Recorder and Piano</i> , III ' <i>Allegro leggiero</i> ', bb. 1-9	162
Figure 38: Leigh, <i>A Midsummer Night's Dream Suite</i> , ' <i>Elfentanz</i> ', bb. 1-5 and Mendelssohn, <i>Sommernachtstraum</i> , ' <i>Scherzo</i> ', bb. 1-4	166
Figure 39: Leigh, <i>Sonatina for Viola and Piano</i> , I ' <i>Moderato</i> ', bb. 1-9, expanded to show the linear writing	171
Figure 40: Leigh, <i>Sonatina for Viola and Piano</i> , I ' <i>Moderato</i> ', bb. 69-77	172
Figure 41: Leigh, <i>Sonatina for Viola and Piano</i> , III ' <i>Molto Vivace</i> ', bb. 10-17	172
Figure 42: Leigh, <i>Music for String Orchestra</i> , I ' <i>Adagio</i> ', bb. 1-13	174
Figure 43: Leigh, <i>Three Movements for String Quartet</i> , I ' <i>Lento</i> ', bb. 1-8	175
Figure 44: Leigh, <i>Sonatina for Recorder and Piano</i> , I ' <i>Allegretto</i> ', bb. 41-3	177
Figure 45: 'Introduction' and Ground Bass from Cooke, <i>Passacaglia, Scherzo and Finale for String Orchestra</i> , I	184
Figure 46: Cooke, <i>Passacaglia, Scherzo and Finale</i> , II ' <i>Scherzo</i> ', A Theme	186
Figure 47: Cooke, <i>Quintet for Harp, Flute, Clarinet, Violin and Violoncello</i> , I, bb. 47-9	188
Figure 48: Cooke, <i>Scherzo</i> , bb. 237-40	190
Figure 49: Cooke, <i>Passacaglia, Scherzo and Finale</i> , III ' <i>Finale</i> ', rehearsal marks <b>G</b> and <b>H</b>	191
Figure 50: Cooke, <i>Viola Sonata</i> , II ' <i>Più mosso</i> '	191
Figure 51: Cooke, <i>Harp Quintet</i> , I, bb. 63-5	192
Figure 52: Cooke, <i>Passacaglia, Scherzo and Finale</i> , I ' <i>Passacaglia</i> ' Variation 4	194
Figure 53: Cooke, <i>Passacaglia, Scherzo and Finale</i> , III ' <i>Finale</i> ', bb. 1-4	195
Figure 54: Cooke, <i>Viola Sonata</i> , I, bb. 1-4	195
Figure 55: Cooke, <i>Harp Quintet</i> , III, bb. 8-11.	197
Figure 56: Cooke, <i>Duo for Violin and Viola</i> , 'Introduction', bb. 1-9 and bb. 57-8	198

Figure 57: Cooke, 'Cello Sonata, first movement, bb. 79-83	199
Figure 58: Stanley Bate, <i>All for the Queen</i> , 'Madrigal'	202
Figure 59: Bate, Symphony No. 3, I, A theme bb. 1-8	214
Figure 60: Bate, Symphony No. 3, I, bb. 290-94	214
Figure 61: Bate, Symphony No. 3, II, bb.1-6	215
Figure 62: Stanley Bate, Symphony No. 3, I, B theme, bb. 38-47	218
Figure 63: Stanley Bate, Symphony No. 3, I, C theme with counter melody, bb. 79-91	219
Figure 64: Bate, Concertino for Pianoforte and Small Orchestra, 'Toccata' and 'Romanza', A themes	220
Figure 65: Bate, Sonata for Flute and Piano, I, motifs and themes	221
Figure 66: Bate, String Quartet No. 2, III 'Allegro Moderato', bb. 1-17	224
Figure 67: Stanley Bate, Sinfonietta No. 2, I 'Presto', bb. 1-8 and Handel, Sonata X for Violin with a Thorough Bass, bb. 1-8.	226
Figure 68: Bate, Sonatina for Recorder and Piano, III 'Presto', bb. 1-4	227
Figure 69: Bate, Symphony No. 3, II, bb. 6-16	230
Figure 70: Bate, Symphony No. 3, III 'Presto', bb. 1-6	231
Figure 71: Stanley Bate, Symphony No. 3, III 'Presto', A theme bb. 84-91	231
Figure 72: Bate, String Quartet No. 2, I, bb. 1-8	232
Figure 73: Bate, String Quartet No. 2, I 'Allegro', Rehearsal Mark <b>12</b>	232
Figure 74: Stanley Bate, Symphony No. 3, II 'Andante', bb. 34-6	234
Figure 75: Themes from Walton's <i>Sinfonia Concertante</i> , I	253
Figure 76: Walton, Piano Quartet, I 'Allegramente', bb. 1-16	256
Figure 77: Walton, <i>Sinfonia Concertante</i> , II 'Andante comodo', bb. 1-4	259
Figure 78: Walton, <i>Sinfonia Concertante</i> , III 'Allegro molto', bb. 1-2 and 28	259

Figure 79: Walton, Quartet for Piano and Strings, I ' <i>Allegramente</i> ', bb. 140-1	261
Figure 80: Walton, String Quartet in A minor, I ' <i>Allegro</i> ', bb. 1-6	262
Figure 81: Walton, <i>Façade Suite No. 1</i> , 'Polka', figure E	264
Figure 82: Stravinsky, <i>Le sacre du printemps</i>	266
Figure 83: Walton, String Quartet (1922), I ' <i>Moderato</i> ', bb. 112-5	266
Figure 84: Walton, <i>Sinfonia Concertante</i> , I ' <i>Maestoso</i> ', bb. 1-5	267
Figure 85: Quartet for Violin, Viola, Cello and Piano, I ' <i>Allegramente</i> ', bb. 177-82	268
Figure 86: Themes from Lambert, <i>Music for Orchestra</i> , I ' <i>Andante</i> '	278
Figure 87: Themes from Lambert, <i>Music for Orchestra</i> , II ' <i>Risoluto</i> '	280
Figure 88: Lambert, Piano Sonata, I ' <i>Allegro molto marcato</i> , A and B themes	282
Figure 89: Themes from Lambert, Concerto for Pianoforte and Nine Players, I ' <i>Overture</i> '	285
Figure 90: Lambert, Concerto for Pianoforte and Nine Players, II ' <i>Intermède</i> ', A and B themes	287
Figure 91: Lambert, Concerto for Pianoforte and Nine Players, II ' <i>Intermède</i> ', ' <i>Allegro Scherzando</i> '	288
Figure 92: Lambert, <i>Elegiac Blues</i> , bb. 1-7	290
Figure 93: Lambert, Piano Sonata, I ' <i>Allegro molto marcato</i> ', bb. 1-6	291
Figure 94: Lambert, <i>The Rio Grande</i> , figure 1:1-7	291
Figure 95: Lambert, Concerto for Pianoforte and Nine Players, II ' <i>Intermède</i> ', bb. 1-5	293
Figure 96: Quotation in <i>Elegiac Blues</i> and the Piano Sonata	295
Figure 97: Liszt, <i>Faust Symphony</i> , 'Gretchen' movement, bb. 188-9	296
Figure 98: Quotation in Lambert, <i>The Rio Grande</i>	296
Figure 99: Lambert, <i>Music for Orchestra</i> , ' <i>Andante</i> ', fig. 1:7-10	299

Figure 100: Lambert, Concerto for Pianoforte and Nine Players, II 'Intermède', figure 47	300
Figure 101: Tippett, Symphony No. 1, I, bb. 3-6	308
Figure 102: Pérotin, <i>Conductus 'Salvatoris Hodie,'</i> bb. 8-20; Tippett, Symphony No. 1, III, bb. 1-7	309
Figure 103: Tippett, Piano Sonata No. 1, II ' <i>Andante tranquillo</i> ', bb. 53-56	312
Figure 104: Tippett, Piano Sonata No. 1, I ' <i>Allegro</i> ', bb. 1-5	312
Figure 105: Tippett, Concerto for Double String Orchestra, I ' <i>Allegro con brio</i> ', bb. 10-16; Byrd, <i>Vigilate</i> , bb. 59-64	314
Figure 106: Tippett, String Quartet No. 2 in F#, I ' <i>Allegro grazioso</i> ', bb. 1-3	316
Figure 107: Tippett, Concerto for Double String Orchestra, I, bb. 1-4	317
Figure 108: Tippett, String Quartet No. 2 in F#, III ' <i>Presto</i> ', four bars before Rehearsal Mark 50	317
Figure 109: Tippett, String Quartet No. 2 in F sharp, II ' <i>Andante</i> ', bb.1-7 and IV figure 73.4-8	323
Figure 110: Tippett, Second String Quartet, IV ' <i>Allegro appassionato</i> ', bb.1-6	324
Figure 111: Tippett, Concerto for Double String Orchestra, II ' <i>Adagio cantabile</i> ', bb. 1-4	326
Figure 112: Tippett, Symphony No. 1, I ' <i>Allegro vigoroso: quasi alla breve</i> ', bb. 1-14	329
Figure 113: Tippett, Symphony No. 1, I ' <i>Allegro vigoroso: quasi alla breve</i> ', new material, B and C Themes	330
Figure 114: Tippett, Symphony No. 1, II, Ground Bass	330
Figure 115: Tippett, String Quartet No. 2 in F Sharp Minor, II ' <i>Andante</i> ', bb. 1-5, Beethoven String Quartet in C Sharp Minor Op. 131, I, bb. 1-4	332
Figure 116: Lennox Berkeley, Piano Sonata, I ' <i>Moderato</i> ', bb.1-9 and bb. 159- 163	356
Figure 117: Selected Themes from Berkeley, Symphony No. 1, I ' <i>Allegro Moderato</i> '	358

Figure 118: Berkeley, Piano Sonata, I ' <i>Moderato</i> ', bb. 14-16	360
Figure 119: Berkeley, Sonatina for Treble Recorder and Piano, I ' <i>Moderato</i> ', bb. 1-5	367
Figure 120: Stravinsky and Berkeley Symphonies in C	368
Figure 121: Berkeley, String Quartet I, I ' <i>Allegro moderato</i> ', bb. 6-9	370
Figure 122: Berkeley, <i>Serenade for Strings</i> , II ' <i>Andantino</i> ', bb. 1-7	371
Figure 123: Berkeley, Symphony for Orchestra, I ' <i>Allegro Moderato</i> ', bb. 19-21 (strings)	372
Figure 124: Berkeley, Symphony for Orchestra, II ' <i>Allegretto</i> ', bb. 18-25	373
Figure 125: Berkeley, Piano Sonata, I ' <i>Moderato</i> ', bb. 116-9	374
Figure 126: Britten, Sinfonietta, I, A theme bb. 18-24 (2 before figure 2)	380
Figure 127: Britten, Sinfonietta, I, B theme fig. 8	381
Figure 128: Britten, Sinfonietta, II ' <i>Variations</i> ', Theme bb. 1-5	383
Figure 129: Britten, Sinfonietta, III ' <i>Tarantella</i> ', A Theme	384
Figure 130: Britten, Sinfonietta, III ' <i>Tarantella</i> ', from figure 4	384
Figure 131: Britten, Sinfonietta, I, Ostinato Tetrachord at figure 15	385
Figure 132: Britten, Concerto for Pianoforte, I ' <i>Toccata</i> ', bb. 1-5	386
Figure 133: Britten, Piano Concerto, I ' <i>Toccata</i> ', chordal motif	388
Figure 134: Britten, Concerto for Piano and Orchestra, II ' <i>Waltz</i> ', bb. 5-20	390
Figure 135: Britten, Concerto for Piano and Orchestra, III ' <i>Impromptu</i> ', bb. 1-9	392
Figure 136: Britten, String Quartet No. 2, I ' <i>Allegro calmo senza rigore</i> ': Three Themes	394
Figure 137: Britten, String Quartet No. 2, III ' <i>Chacony</i> ', bb. 1-9	396
Figure 138: Britten, Sinfonietta, I ' <i>Poco presto ed agitato</i> ', bb. 1-10	397
Figure 139: Schoenberg, <i>Kammersymphonie</i> Op. 9, A theme, bb. 5-9	398

Figure 140: Britten, <i>String Quartet No. 2</i> , III 'Chacony', violin I bb. 1-4, and Purcell, <i>Chacony in G Minor Z. 730</i> , violin I, bb. 1-4	399
Figure 141: Britten, <i>Sinfonietta</i> , II 'Variations', figure 2	401
Figure 142: Britten, <i>Concerto for Pianoforte and Orchestra</i> , I, 'Toccatà', figure 4 - second theme	403
Figure 143: Britten, <i>Concerto for Pianoforte and Orchestra</i> , III 'Recitative and Aria', bb. 7-10, Piano solo	404
Figure 144: Britten, <i>String Quartet No. 2</i> , I ' <i>Animato</i> ', Figure B	406



## **Statement of Copyright**

The copyright of this thesis rests with the author. No quotation from it should be published without the author's prior written consent and information derived from it should be acknowledged.

## Acknowledgements

I would like to thank my supervisors Professor Jeremy Dibble and Professor Julian Horton for their support in the completion of this research project. I would also like to acknowledge those who have assisted me by providing me with access to scores, archival materials, and other information during my research, particularly Stephen Lloyd, George Kennaway, the family of Walter Leigh, and the archivists at the Royal Northern College of Music and the Royal College of Music. Finally, I would like to thank the oncology department of James Cook Hospital, Middlesborough, particularly Dr Alison Humphreys, for saving my life and allowing me to complete this project.

# Dedication

To my husband, Stuart Sweet

# Chapter 1

## Introduction

Peter Burkholder has maintained that, in a reaction to the huge diversity of sound and approach resulting from the increasing interest in the music of the past at the end of the nineteenth century, the musical language splintered into what he describes as 'individual dialects'. He argued that the fast and dramatic changes in style characterising the twentieth century resulted from this break-up of the common musical language; one such fragment is Neoclassicism.<sup>1</sup>

The research into the topic of Neoclassicism in British music arose through my experience as a performer. In a search for new repertoire I came across William Alwyn's *Divertimento for Solo Flute* in the FRSM syllabus. It was an interesting work due to its use of counterpoint in a solo instrument, and, when compared to other works of the early twentieth century, remarkably accessible and, although technically challenging, was a pleasure to play. In an anthology of his writings Alwyn stated that, being dissatisfied with his compositions to date, he had

---

<sup>1</sup> J. Peter Burkholder, 'Brahms and Twentieth-Century Classical Music, *19<sup>th</sup>-Century Music* 8.1 (1984), 75-83 (p. 77).

abandoned his previous compositional methods and had decided to try Neoclassicism.<sup>2</sup> This aroused an interest in the meaning of the term Neoclassicism and led to an MA by Thesis into the Neoclassical music of William Alwyn, and in turn to this PhD thesis.

Neoclassicism in music is a subject often mentioned in relation to composers writing in the early twentieth century, but the meaning of the term is somewhat nebulous; Martha M. Hyde describes this as a 'long history of careless or tendentious usage'.<sup>3</sup> Arnold Whittall, writing in the *New Grove Dictionary of Music* provides a common definition for Neoclassicism:

A movement of style in the works of certain 20th-century composers, who, particularly during the period between the two world wars, revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism.[...] Since a neo-classicist is more likely to employ some kind of extended tonality, modality or even atonality than to reproduce the hierarchically structured tonal system of true (Viennese) Classicism, the prefix 'neo-' often carries the implication of parody, or distortion, of truly Classical traits.<sup>4</sup>

In his Grove entry Whittall notes that the term 'neo-classical' is imprecise and has never been understood to refer purely to a revival of the 'techniques and forms' of the Classical era; he mentions Scott Messing's work on Neoclassicism, which has gone some way to explaining the history and evolution of the term, and refers to Hindemith's music, which is so often ignored by those writing on the subject of

---

<sup>2</sup> William Alwyn, 'Winged Chariot', in *Composing in Words* ed. by Andrew Palmer (London: Toccata Press, 2009), pp. 13-50 (p. 27).

<sup>3</sup> Martha M. Hyde, 'Neoclassical and Anachronistic Impulses in Twentieth-Century Music', *Music Theory Spectrum* 18.2 (1996), 200-235 (p. 200).

<sup>4</sup> Arnold Whittall, 'Neo-classicism', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 16 January 2017].

Neoclassicism, highlighting three schools, those of Stravinsky, Hindemith and, to a lesser extent, Schoenberg.<sup>5</sup>

The object of this study, namely Neoclassicism in British Instrumental Music, raises two immediate research questions: firstly, what is meant by 'British' in relation to Neoclassical instrumental music, which will be addressed in chapter two; and secondly, what does the term 'Neoclassicism' in music mean? This will be addressed in two parts, firstly by reviewing current and past scholarly opinion on the meaning of the term in music; and secondly by developing a universal model for Neoclassicism (see chapter three), which can be used to study the genesis of British Neoclassical music.

### **1.1 Existing Opinion on Neoclassicism in Music**

For a compositional aesthetic so significant to early twentieth-century music, there is relatively little written on Neoclassicism and even less about Neoclassicism in British music; even Arnold Whittall, writing specifically about this period, has little to say on the subject – there is no chapter or even index entry in his *Music Since the First World War* and it receives relatively few entries in his *Musical Composition in the Twentieth Century*. However, two significant books provide insight into early twentieth-century Neoclassical music: Scott Messing's *Neoclassicism in Music* and Joseph N. Straus's *Remaking the Past*; also of note are two chapters in Richard Taruskin's *Music in the Early Twentieth Century*, the fourth in his series *The Oxford*

---

<sup>5</sup> Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Rochester, NY: University of Rochester Press, 1988, repr. 1996).

*History of Western Music* and Robert P. Morgan's chapter on Neoclassicism in his book *Twentieth-Century Music*. In addition, Martha M. Hyde published an article concerning anachronistic impulses in Neoclassicism and David Metzger has written a book about quotation in twentieth-century music. It is notable that John Caldwell makes no direct reference to Neoclassicism in *The Oxford History of English Music*; he does briefly note 'Tudorism and the Bach revival' but does not link this to Neoclassicism.<sup>6</sup> Beyond these mentioned above, all other discourse appears to relate either to Stravinsky or, less frequently, Hindemith.

Returning to Whittall's definition, he refers to the 'Back to Bach' slogan often associated with Neoclassicism which Milton Babbitt described as Stravinsky's 'alliteratively catchy slogan, which had no pertinence to professional activity or professional discourse'. Babbitt argues that the use of this 'slogan' was Stravinsky's attempt to forge a link between his new Neoclassical style and Bach to maintain his celebrity status, which was so important to his survival as a composer.<sup>7</sup>

Whittall provides a limited definition for Neoclassicism: he argues that Neoclassicism was more significant for its reaction against the 'extreme indulgences of the recent past' and less so for its revival of traditional forms.<sup>8</sup> Whittall also maintains that the result of anti-Romanticism or anti-Expressionism was not to eliminate all expressiveness, but to refine and control it, which supports an understanding of the extent of anti-Romanticism in the Neoclassical aesthetic. For

---

<sup>6</sup> John Caldwell, *The Oxford History of English Music: volume 2 c. 1715 to the Present Day* (Oxford: Oxford University Press, 1999) p. 404.

<sup>7</sup> Milton Babbitt et al., 'Stravinsky (1882-1971): A Composer's Memorial', *Perspectives of New Music* 9 (1971), 1-180 (p. 106).

<sup>8</sup> Whittall, 'Neo-classicism' in *Oxford Music Online*.

Whittall this suppression of expression added a degree of astringency to a Neoclassical work. However, Whittall also states that Neoclassicism is an 'outgrowth' of late Romanticism rather than Classicism, which goes against the prevailing opinion that Neoclassicism constitutes a break from Romanticism and Expressionism.<sup>9</sup>

A contemporaneous view of Neoclassicism can be found in Cecil Gray's book of 1936, *Predicaments or Music and the Future*, which dedicated a chapter to Neoclassicism. Gray concerned himself primarily with Stravinsky omitting any reference to other forms of Neoclassicism, describing Neoclassicism as 'an entirely artificial thing: a pious aspiration, a consummation devoutly to be desired, but not an actuality' and argued that Neoclassicism pre-dated Stravinsky, drawing attention to a 1914 article by T.E. Hulme who predicted a Classical revival.<sup>10</sup> However, while being generally negative about Neoclassical music, he provided no definition beyond drawing attention to its anti-Romantic nature and Stravinsky's term 'Back to Bach'.<sup>11</sup>

Scott Messing, in his book *Neoclassicism in Music*, identifies two contexts for the term Neoclassicism. The first is an aesthetic idea, the second emerging as an indicator of style defined in terms of 'musical gestures' within Stravinsky's compositions when compared with those of Schoenberg.<sup>12</sup> While Messing produces a convincing account of the genesis of Franco-Russo (Stravinskian) and German (via

---

<sup>9</sup> Arnold Whittall, *Exploring Twentieth-Century Music: Tradition and Innovation* (Cambridge: Cambridge University Press, 2003), p. 56.

<sup>10</sup> Cecil Gray, *Predicaments or Music and the Future* (London: Oxford University Press, 1936), p. 211-2.

<sup>11</sup> *Ibid.*, p. 197.

<sup>12</sup> Messing, p. 151.



Busoni, though not Hindemith) Neoclassicism, he does not extend his research beyond this limited area and despite criticising the lack of a clear definition for Neoclassicism in music, also fails to provide a complete definition. In particular, he does not give an account of the development of Neoclassicism elsewhere in western art music, such as that seen in the music of Paul Hindemith, Alfredo Casella, Manuel de Falla, Ottorino Respighi, or even possibly Zoltán Kodály and Béla Bartók, or to trace how this aesthetic spread to and influenced other composers, particularly in South America. A notable example is provided by the Brazilian Heitor Villa-Lobos, as well as many lesser-known composers, and of course, the numerous British Neoclassical composers who are the subject of this thesis.

In his pivotal work on early twentieth-century music Joseph N. Straus, while giving no clear model for Neoclassicism himself, summarises his observation of music critics' view of Neoclassicism in two ways: firstly, that they depict the Neoclassicists (particularly Stravinsky) as trying to re-establish and revive aspects of earlier music; and secondly that the music is viewed as relatively simple, static, and objective - as having revived the Classical ideas of balance and proportion.<sup>13</sup> This concurs with Whittall's definition for Neoclassicism. Straus applies Bloom's concept of misreading and anxiety of influence to early twentieth-century music, including Neoclassicism, as a method of asserting a composer's ideas over their predecessor's work. Straus maintains that the central concept is intertextuality - no text can be truly discrete, instead it is interpenetrated by others; the older elements are identifiable, but located in a new setting that gives them new meaning in which old

---

<sup>13</sup> Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Triad* (Cambridge, Massachusetts and London: Harvard University Press, 1990), pp. 1-2.

and new are tied together in conflict.<sup>14</sup> Straus modified Bloom's 'revisionary ratios' in which a new work simultaneously resists and remakes its predecessors into eight musical techniques which composers use to remake earlier forms, style elements, sonorities and musical works.<sup>15</sup> These compositional techniques can be used to analyse twentieth-century Neoclassical works to identify how the old material has been incorporated into the new.

In Richard Taruskin's book *Music in the Early Twentieth Century: The Oxford History of Western Music* he separates Stravinsky's Neoclassicism from that of other composers, devoting a chapter to Stravinsky's Neoclassicism, addressing the Neoclassical music of Hindemith, Casella, and others in sections of two subsequent chapters. However, unlike many other musical commentators, Taruskin does make a link between the aesthetic of Stravinskian Neoclassicism and the German *neue Sachlichkeit* and onto Hindemith's *Gebrauchsmusik*, which he describes as 'planned obsolescence'.<sup>16</sup> Writing in relation to Stravinskian Neoclassicism, particularly his *Octet for Wind Instruments*, Taruskin identifies three separable but related trends in the culture of the early twentieth century which he describes as combining in a 'crux'.<sup>17</sup> The first is pastiche; however he argues that this element is its least distinctive or necessary aspect, despite its use as an 'attention-grabber', and its durability as a surface characteristic of Neoclassicism. Taruskin maintains that the imitation or revival of archaic musical styles has a history that goes back to the

---

<sup>14</sup> Straus, pp. 15-16.

<sup>15</sup> *Ibid.*, pp. 16-17.

<sup>16</sup> Richard Taruskin, *The Oxford History of Western Music: Music in the Early Twentieth Century* (New York: Oxford University Press, 2005), pp. 527-8.

<sup>17</sup> *Ibid.*, p. 449.

Renaissance, therefore this 'historicism' is not exclusive to Neoclassicism. This concurs with Matti Huttunen who argues that Western music culture has been strongly historical since the nineteenth century.<sup>18</sup> There is evidence of historicism and also Neo-Baroque practices throughout Romanticism which is seen in the music of many composers including Brahms, with his interest in the forms and techniques of the sixteenth through to the eighteenth centuries, and Max Reger with his use of polyphonic writing and traditional forms (such as his *Phantasie und Fuge über den Namen B-A-C-H*, Op. 46). Further examples are provided by Grieg's *Holberg Suite*, Parry's *A Lady Radnor Suite*, and two works by Tchaikovsky – *Mozartiana* and his *Third Suite*.

Taruskin's second element relates to the tension created between traditional and modern elements first seen in the maximalist and modernist art of the early twentieth-century arts, which is also described by Straus. In his formulation maximalist music was the continuation of traditional aims by drastically intensified methods. In contrast modernism was concerned with elitism, often being described in terms such as sophisticated, artificial, or mannered.<sup>19</sup>

Taruskin's final cultural trend recounts the break with the Romantic tradition resulting from a reaction to the horrors of the First World War, which manifested itself generally indirectly in the Arts, and which Taruskin states predominantly took the form of 'irony, black humour, and cynicism'.<sup>20</sup> This agrees with the anti-Romanticism described by other musicologists writing in this area. After this Great

---

<sup>18</sup> Matti Huttunen, 'The Historical Justification of Music', *Philosophy of Music Education Review* 16.1 (2008), 3-19 (p.4).

<sup>19</sup> Taruskin, *The Oxford History of Western Music*, p. 456-7.

<sup>20</sup> *Ibid.*, p. 472.

War, modernist artists abandoned Romantic 'sincerity' in favour for irony, creating a much more momentous breach than the one generated by maximalism. Taruskin argues that this 'ironic break', the rejection of the immediate past, was a true break with tradition in all modern music.<sup>21</sup> This differs from Straus' opinion that 'progressive' music represented by Schoenberg was a continuation of the German tradition, but Stravinsky's Neoclassicism, by establishing a link with tradition but then reshaping them 'in his own image', was a break with the immediate past.<sup>22</sup> This is a view echoed by the German composer and contemporary of Hindemith, Ernst Krenek, who believed that:

[T]he neoclassicism of that day is actually an anti-traditional movement. If, in terms of the philosophy of steady 'progress', tradition is understood to come down from Classicism through Romanticism and to lead directly to Expressionism (as a style that carries the mounting expressive intensity of Romanticism to an extreme), neoclassicism is a protest against such continuity.<sup>23</sup>

Taruskin also devoted a section of a chapter to Neoclassicism in Stravinsky's opera *Mavra* in his second volume of *Stravinsky and the Russian Traditions*.<sup>24</sup> Taruskin variously makes reference to Stravinsky's use of old and new materials, antimodernist stance, anti-Romanticism and the goal of simplicity, together with irony; however, although there are numerous references to Neoclassicism in this lengthy tome they are spread throughout the book, there is no chapter dedicated solely to Neoclassicism.

Katharina Clausius in her article on Stravinsky's *Pulcinella* begins by quoting from Charles Rosen's *The Classical Style* in which he states that 'Neoclassicism is

---

<sup>21</sup> Taruskin, *The Oxford History of Western Music*, p. 267.

<sup>22</sup> Straus, p. 6.

<sup>23</sup> Ernst Křenek, 'Tradition in Perspective', *Perspectives of New Music* I/I (1962), 27-38 (p. 33).

<sup>24</sup> Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra Volume II* (Berkeley and Los Angeles: University of California Press, 1996), pp. 1576-84.

aggressively doctrinaire: it is an art with a thesis'.<sup>25</sup> While this may have some relevance, he is writing with regards to the eighteenth century, specifically the music of Gluck, the architecture of Ledoux and the paintings of David rather than the early twentieth-century musical aesthetic. He further states that his use of '[n]eoclassicism' is in the narrow sense, of a return to the simplicity of nature through the imitation of the ancients.<sup>26</sup> Clausius describes Neoclassicism's goal as being not to repeat musical history, instead to rewrite it, which is similar to Straus's ideas intertextuality.<sup>27</sup> While she provides no definite model for Neoclassicism, she draws attention to its imitation of conventional styles which sets tradition in conflict with modern approaches, arguing that the artist, while concerned by history's restrictive influence, inevitably extends the past's authority and finds the imitation a 'form of liberating inspiration'.<sup>28</sup>

In a relatively recent study of 'anachronistic impulses' in Neoclassical music Martha M. Hyde provides an alternative view of Neoclassicism based upon what she describes as 'metamorphic anachronism'. She argues that musicologists' analyses of Neoclassical works are inclined to detach the characteristics they are focused on, but at the same time seem to lack a 'theory of imitation' that would assist in identifying and classifying imitative resources and effects.<sup>29</sup> Having excluded

---

<sup>25</sup> Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* rev. ed. (New York: W.W. Norton, 1997), p.171 quoted in Katharina Clausius, 'Historical Mirroring, Mirroring History: An Aesthetic of Collaboration in *Pulcinella*', *The Journal of Musicology* 30 (2013), 215-51 (p. 215).

<sup>26</sup> Rosen, p. 172 n.1.

<sup>27</sup> Clausius, 215-51 (p. 224.)

<sup>28</sup> *Ibid.*, 215-51 (pp. 229-30).

<sup>29</sup> Hyde, 'Neoclassical and Anachronistic Impulses in Twentieth-Century Music', 200-235 (p. 204).

parody as an imitative Neoclassical feature, she provides a basic definition for

Neoclassicism:

Neoclassicism in any of the arts contains an impulse to revive or restore an earlier style that is separated from the present by some intervening period. [...] Any neoclassicism does the same, rejecting a prevailing period style in the name of restoring an earlier, more authentic, still relevant – and therefore classic – style.<sup>30</sup>

This appears to be very much in line with many other definitions. Hyde provides a similar definition in her chapter on Neoclassicism in the *Cambridge Companion to Stravinsky*.<sup>31</sup> In this article, she terms metamorphic anachronism as involving the dramatization of historical passage, ‘bringing the present into relation with a specific past and making the distance between them meaningful’, which appears to be very similar to previous definitions.<sup>32</sup> Hyde elaborates upon this by developing a model for four types of imitation, the second being ‘eclectic imitation’ which she identifies as being the type that characterises Neoclassical compositions. She describes these Neoclassical works as ‘pieces in which allusions, echoes, phrases, techniques, structures, and forms from an unspecified group of earlier composers and styles all jostle each other indifferently’ and describes eclectic imitation as a ‘process by which sources and models are compiled’.<sup>33</sup>

David Metzger focuses upon one aspect of Neoclassicism – quotation. While his article does not relate specifically to Neoclassicism his theories can be of use in understanding this element of the aesthetic. Metzger argues that quotation performs as what he describes as a cultural agent: when a musician borrows from another

---

<sup>30</sup> Ibid.

<sup>31</sup> Martha Hyde, ‘Stravinsky’s neoclassicism’ in *The Cambridge Companion to Stravinsky* ed. by Jonathan Cross (New York: Cambridge University Press, 2003), pp. 98-136, (p. 100).

<sup>32</sup> Hyde, ‘Neoclassical and Anachronistic Impulses in Twentieth-Century Music’, 200-235 (p. 205).

<sup>33</sup> Ibid., 200-235 (p. 211).

composer's work they are drawing on both the melody, and the cultural associations of that piece.<sup>34</sup> He argues that the twentieth century provides the richest era for a study of quotation and that this became a prevalent gesture for musicians providing them with a means of confronting a range of cultural discourses. Metzger states that borrowing in the twentieth century comprised many different practices including quotation and parody, allusion, modelling, and paraphrase.<sup>35</sup> Metzger further argues that borrowing is a creative act that stirs different types of self-perception. While this can be a fear of creative sterility, in which the musician has nothing original to say it can also give confidence, since the ability to recreate music in new ways offers a composer the opportunity to enhance their talent.<sup>36</sup>

Hermann Danuser argues that it would be unproductive to fit all the elements of Neoclassicism into a single model, instead it is better to embrace an 'open form of presentation' that permits individual Neoclassical traits to be described; however it is unclear why these separate characteristics cannot be combined into a model.<sup>37</sup> Unlike many musicologists, Danuser does not concentrate solely upon Stravinsky, instead including the composers Satie (as influential in renouncing the aesthetic principals of Expressionism), Busoni, Hindemith, Casella, and the pupils of Nadia Boulanger. He states that Neoclassicism as a wider musical style emerged only after Expressionist modernism had 'run its cycle', avant-garde experimentation began to

---

<sup>34</sup> David Metzger, *Quotation and Cultural Meaning in Twentieth-Century Music* (Cambridge: Cambridge University Press, 2003), p. 2.

<sup>35</sup> *Ibid.*, pp. 3-4.

<sup>36</sup> *Ibid.*, pp. 10-11.

<sup>37</sup> Hermann Danuser, 'Rewriting the past: classicisms of the inter-war period' trans. by Christopher Smith in *The Cambridge History of Twentieth-Century Music* ed. by Nicholas Cooke and Anthony Pople (Cambridge: Cambridge University Press, 2004), pp. 260-285 (pp. 260-1).

lose its artistic attraction and when was possible for a form of contemporary music to emerge which would be understandable to broader section of the audience due to its 'recourse to stylistic means and forms'.<sup>38</sup> Given that the term Expressionism was first applied to music in 1918 Danuser's timeline is incorrect since Neoclassicism and Expressionism co-existed.<sup>39</sup> Danuser draws attention to the possibility of interpreting Stravinsky's Neoclassical works through Russian formalist theory formed around the concepts of parody, deformation and de-familiarisation. In this he disagrees with Hyde, who considers that parody is not a Neoclassical feature. He maintains that parody and de-familiarisation became obscured by an impulse to innovation when Neoclassical music developed into a major current in contemporary music in the two decades from the mid-1920s.<sup>40</sup>

Perhaps a different view on Neoclassicism is provided by Béla Bartók who in about 1927-8 wrote the following:

Apart from the works of Schönberg and his followers, present progressive compositions have two characteristics in common: the rejection of yesterday's music (Romanticism) and reliance upon the music of the more remote past. This latter course is pursued in different ways: either by the composer's reliance upon ancient folk music or peasant music, as in e.g. Stravinsky's first, so-called Russian period, in de Falla's works or in those of Hungarians; or else as adherents of so-called Neoclassicism do (among others also Strav. in his later works), by being inspired by art music of the 18<sup>th</sup>, 17<sup>th</sup> centuries or even earlier times. That is to say, a movement like the Renaissance can be observed practically all over the world. In my opinion this movement is only justified – as indeed, is borne out by the compositions of its chief standard-bearers – if the revival of old music elements, forms and ways of expression is realized in such a way that novel music, different from any earlier musical style is created. [...].

In general, two opposite modes of realization become crystallized: one (e.g. Stravinsky's), on the one hand, is revolutionary, that is to say it shaws [sic] a sudden break with yesterday's music, yet on the other hand it imbues today's music with a mass of spectacular novelties and initiatives. The other way seems rather to be a summerizing [sic] being a grand summary of all the elements still usable: it is not a revolutionary break with yesterday, on the contrary it preserves everything in

---

<sup>38</sup> Danuser, pp. 260-285 (p. 264).

<sup>39</sup> David Fanning, 'Expressionism' in *Oxford Music Online* (2001) <<https://www.oxfordmusiconline-com.ezphost.dur.ac.uk>> [Accessed 14 Aug. 2023]

<sup>40</sup> Danuser, pp. 260-285 (pp. 268-9).



Romanticism that is not superfluous or does not seem to be too bombastic – in short everything that possesses vigorous qualities. The most characteristic representative of this latter trend is the Hungarian Kodály [...]<sup>41</sup>

Ferenc Bónis, who translated Bartók's writing, surmises that Bartók wrote the above passage to explain his own music to the American listening public before his first voyage to the United States; as such it illustrates Bartók's, contemporaneous view of Neoclassicism. While Bónis makes a convincing case for Bartók and Kodály to be considered as Neoclassical composers it is not clear from the above quotation whether Bartók considered either himself or Kodály to be included in this category.

Robert P. Morgan includes a chapter on Neoclassicism in his book on twentieth-century music.<sup>42</sup> He begins his account of Neoclassicism with Jean Cocteau's call for simplicity in French art in his essay 'Cock and Harlequin', and argues that the music of Erik Satie, particularly his *Sonatine bureaucratique* which paraphrased the music of Clementi, very much anticipated Neoclassicism.<sup>43</sup> He provides a historical and analytical account of Neoclassicism making mention of *Les Six*, Stravinsky and Bartók, but also Webern, Szymanowski, and more significantly for the purposes of this research Britten and Holst as composers who have employed the Neoclassical aesthetic in their works. Morgan notes that the composers in *Les Six* were instrumental in bringing certain Neoclassical features to the fore, for example Milhaud employed polytonality to enhance his essentially traditional harmony with an element of 'modernity' without the undesirable complexity or chaotic

---

<sup>41</sup> Béla Bartók, translated from the Hungarian by Ferenc Bónis quoted in Ferenc Bónis, 'Zoltán Kodály, a Hungarian Master of Neoclassicism', *Studia Musicologica Academiae Scientiarum Hungaricae* 25.1/4 (1983), 73-91 (pp. 73-4).

<sup>42</sup> Robert P. Morgan, *Twentieth-Century Music* (New York: W.W. Norton & Company Inc., 1991), pp. 159-86.

<sup>43</sup> *Ibid.*, pp. 159-60.

chromaticism of Romanticism.<sup>44</sup> Similarly he argues that Honegger did much to revive of the oratorio as a twentieth-century medium with his dramatic oratorio *Le Roi David*.<sup>45</sup> Morgan's account of Stravinsky's approach to Neoclassicism has much in common with many other writers, but he summarises it as 'not a return to the past [...], but to revitalize certain basic traditional compositional assumptions in ways consistent with contemporary harmonic and rhythmic practices' which somewhat goes against Stravinsky's own 'back to Bach' motto.<sup>46</sup> Of more importance is Morgan's note that Stravinsky uses two types of borrowing: firstly that which uses musical quotation from the work of other composers for example *Pulcinella*, and secondly that which makes reference to stylistic features such as the Octet; this concurs with my own model for Neoclassicism (see chapter 3).<sup>47</sup> Morgan also includes a section on the Neoclassical music of Bartók which is often overlooked by commentators on this aesthetic.

John Caldwell's *The Oxford History of English Music* has little to say on Neoclassicism, instead he states that the British inter-war symphony was a 'neo-Romantic form par-excellence – hardly ever was it neoclassical'.<sup>48</sup> In contrast, Cecil Gray includes a chapter on Neoclassicism in his 1936 *Predicaments or Music and the Future*. Nicolas Slonimsky's *Music Since 1900* was originally produced in 1937 but the fifth edition published in 1994 incorporates music up until the end of 1991. It provides a descriptive and detailed chronology of musical events throughout the

---

<sup>44</sup> Morgan, pp. 164-5.

<sup>45</sup> *Ibid.*, p. 166.

<sup>46</sup> *Ibid.*, p. 171.

<sup>47</sup> *Ibid.*, p. 173.

<sup>48</sup> John Caldwell, *The Oxford History of English Music: Volume II from c. 1715 to the Present Day* (Oxford: Oxford University Press, 1999), p. 394.

twentieth century together with letters and documents relating to twentieth-century music both of which may be relevant to this research. Richard Burbank has also produced a chronology of events in twentieth-century music from 1900 to 1979, divided by years into different categories such as instrumental and vocal music, opera, and dance. H.H. Stuckenschmidt also provides a chronology by years of musical works from 1854 to 1966 in his *Twentieth Century Music* (World University Library, 1969), but none of these have much to say on either British music of the period or Neoclassicism, despite mentioning several relevant British composers in their chronologies.

## 1.2 Literature on Early Twentieth-Century British Music

Searches of the literature have revealed no single book or article on this subject, except for the multi-authored book *British Music and Modernism* edited by Matthew Riley, which contains several relevant chapters, and a short, but rather unhelpful chapter on the subject by Cecil Gray in his book *Predicaments or Music and the Future* noted above, illustrating the reason behind this research. There are various contemporaneous accounts of early twentieth-century music, Constant Lambert's 1934 discourse on the contemporaneous music scene, *Music Ho!* is the most commonly cited book by a British author on this period, however Lambert has relatively little to say about British music. A survey of the index shows several entries on Elgar, Vaughan Williams, Walton, and Lord Berners (who is mentioned in passing as a 'brilliant parodist')<sup>49</sup>, two on Arnold Bax and Peter Warlock, but

---

<sup>49</sup> Constant Lambert, *Music Ho!* (London: Faber & Faber, 1934), p. 192.

nothing on Holst (other than a passing mention) Britten, Lennox Berkeley, or Tippett, let alone lesser-known composers such as Walter Leigh or William Alwyn. Despite being a British composer himself, Lambert concentrated mostly upon Continental developments in contemporaneous music.

There are various other contemporaneous books including the 1933 Hubert J. Foss, *Music in My Time*, and W.J. Turner, *Facing the Music: Reflections of a Music Critic* also written in 1933. Hubert J. Foss was the first music editor for the Oxford University Press, he was the sole publisher for Vaughan Williams, Walton, and Rawsthorne, and wrote the first full-length study of Vaughan Williams in 1950.<sup>50</sup> Foss's *Music in My Time*, while concerned with Western music in general, is much more focussed on contemporaneous British music than Lambert's *Music Ho!*. Foss wrote that England's contribution to the music of the period was a very special one, but as isolated 'as her geography'.<sup>51</sup> He makes note of the contribution of many composers including Elgar, Delius, Lambert, Walton, Parry, Stanford, Lord Berners, Holst, and Vaughan Williams. He notes particularly the contribution of Stanford and Parry to the development of English music and the almost symbiotic relationship between the two – Parry provided an 'ebullience of invention' and Stanford brought technique.<sup>52</sup>

W.J. Turner has been described as one of the few non-specialist critics of his generation who maintained an unsophisticated approach without compromising

---

<sup>50</sup> H.C. Colles and Frank Howes, 'Foss, Hubert J.', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 29 May 2017].

<sup>51</sup> Hubert J. Foss, *Music in My Time* (London: Rich & Cowan Ltd., 1933), p. 163.

<sup>52</sup> Foss, p. 177.

critical perception. His criticism was often outspoken, controversial, and highly opinionated but he was admired for his integrity and independence; he was particularly critical of insular British musical attitudes during the interwar period.<sup>53</sup> His book *Facing the Music: Reflections of a Music Critic* comprises an eclectic collection of articles published in four periodicals including the *Radio Times*, and as such has little to enlighten researchers into Neoclassical music in Britain. However, in 1942 Turner also produced a small, illustrated book *English Music*; on the dust cover the anonymous editor states 'The common fallacy that we are not a musical nation has persisted so long that we have almost come to believe it ourselves.'. The purpose of the book therefore appears to be to defend English music from the charge of being the product of an unmusical nation. This book gives an account of English music as far back as the fifteenth century through to music being composed in the early twentieth century. Most notably, Turner refers to the affinity between Hindemith and Walton and lays the blame of the dearth of British born composers in the eighteenth and early nineteenth centuries at the door of the Georgian Kings, who, in his opinion, had a decided preference for German music and Italian opera, which had an inevitable impact upon the choices of 'society'.<sup>54</sup>

In 1931 Sir William Henry Hadow, an English writer on music, educationalist, and composer, wrote a book entitled *English Music* which also attempted to trace the history of music from what he terms the earliest records to his present day. The introduction was written by Vaughan Williams, who indicated that this book was

---

<sup>53</sup> David Scott and Nigel Scaife, 'Turner, W.J.' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 30 May 2017].

<sup>54</sup> W.J. Turner, *English Music* (London: William Collins, 1942), p. 31.

also written in defence of English music, citing the oft quoted criticism that Britain was a 'land without music', and Charles Lamb, who refused to include music in the liberal arts.<sup>55</sup> Such books provide an insight into contemporaneous British attitudes to music. A much later account *Music in England* was provided in 1980 by the musicologist Henry Raynor, which provides in one chapter a general overview of British music in the early twentieth century.

The third edition of Ernest Walker's *A History of Music in England*, published in 1952, revised and enlarged by J.A. Westrup, contains chapters on the English Renaissance and music in the twentieth century. It provides a general overview of the music of several composers including Vaughan Williams, Holst, Ireland, Bax, Walton, and Britten but makes no mention of Neoclassicism. Walker also published a collection of articles *Free Thought and the Musician and Other Essays* in 1946; in the chapter which shares the book's title, first published in *Music and Letters* in 1921 Walker discusses the separation of music from the church in the early twentieth century. However, the chapter 'A Generation of Music', first published in 1919, provides Walker's opinion on developments in English music at the turn of the century and its place within the European musical scene and his chapter 'The "How" and the "What"' from 1929 concerns Stravinsky and Boris de Schloezer, the commentator who first affixed the term 'Neoclassical' to Stravinsky's music.

Of interest is the multi-author book *British Music of Our Time* also published in 1946. It contains chapters on several of the composers to be examined by this thesis, particularly the section on Holst by Gerald Abraham which contains one of the few

---

<sup>55</sup> W.H. Hadow, *English Music* (London: Longmans, Green & Co., 1931), p. vii.

contemporaneous discourses on the influence of Stravinsky's theories on Holst's later music in addition to the effect of folk-music on his compositional style.<sup>56</sup>

Books on individual composers often refer to Neoclassicism in their works, but in varying degrees of detail – ranging from that only in passing, to detailed analyses such as Kenneth Gloag's book on Tippett's *A Child of Our Time* (although it should be noted that there is little reference to Neoclassicism in this particular work). There are numerous journal articles relating to individual Neoclassical composers like Walter Leigh, including Thomas Irvine's 'Normality and Emplotment: Walter Leigh's 'Midsummer Night's Dream' in the Third Reich and Britain' in *Music and Letters* (2013) which investigates the collaboration between Walter Leigh and the German teacher Hilmar Höckner in Nazi Germany before the War, and Roger Wimbush's 1938 article on Leigh in the *Monthly Musical Record*, which provides a more biographical approach to the composer.

### **1.3 The Thesis**

This thesis will seek to answer various research questions on its title, Neoclassicism in British Instrumental music. As previously stated, one question concerns the meaning behind the word 'British': what did it mean to be British in the period 1918-45, and did this change during that period? Further, what was the state of British music in the time immediately preceding 1918 – the end of the long nineteenth century - and how did this alter over the stated period? I will argue that there are

---

<sup>56</sup> Gerald Abraham, 'Gustav Holst 1874-1934' in *British Music of Our Time* ed. by A.L. Bacharach (Harmondsworth: Pelican Books, 1946), pp. 44-63 (pp. 50-1, 60-1).

few, if any, characteristics which make this music British, that the idea of a peculiarly British character in music is a misconception, therefore the term British with regards to Neoclassical music relates to music written by British born composers in Britain.

This thesis will argue that Neoclassical music constituted a break from the preceding musical tradition. The term 'Neoclassical' was first applied to Stravinsky's music in 1922 by Boris de Schloezer; however it is necessary to look before this to the great cultural shift that occurred at the end of World War One for the roots of British Neoclassical music. A similar, but perhaps less abrupt, artistic change occurred at the end of the Second World War heralding the advent of a different kind of modernism. While Neoclassical music continued to be composed after 1945, it was a less significant musical style after this time. Therefore, the period 1918 to 1945 provides a rational area for study of British Neoclassical music.

The second question regards the meaning of 'Neoclassicism'; how did it manifest itself in British music, what were the influences on its composers? It is generally understood that musical Neoclassicism derived from various influences, both through the continuation of German hegemony via Schoenberg, Hindemith and Busoni (although Busoni's national identity is a combination of Italian and German) and the rebellion against German domination of music seen in the nationalism of French music beginning at the turn of the twentieth century and their adoption of Stravinsky as a French composer. This thesis will briefly examine the Neoclassicism of Stravinsky, Hindemith, Casella, and other Continental European Neoclassical



composers in chapter three; and seek, by analysis and evidence from archival studies to determine the influences behind different British composers' Neoclassical works.

It will be necessary to provide a model for Neoclassicism, which will provide a theoretical answer to this first research question and provide a methodology whereby the model can be used to analyse British Neoclassical music. This model will attempt to reconcile the varying opinion on Neoclassicism detailed above where possible, incorporating both the aesthetic element and the musical gestures most often seen in Neoclassical music. I will argue that Neoclassicism is an aesthetic which can be identified by four elements: retrospective traits, modernist characteristics, the use of borrowing, and an anti-Romantic stance; and that these elements will be employed to different degrees by each composer.

This thesis will examine the instrumental works of both pivotal and well-known British composers to determine where their compositions fall within the Neoclassical aesthetic. Although this thesis will concentrate on instrumental music it will acknowledge the importance of vocal music to the Neoclassical impulse, from Byrd to Purcell, to Pergolesi, Handel, and Bach. It will determine, by analysis, archival studies, and comparison with Continental Neoclassical music, whether each composer's music is more influenced by the Stravinskian (French) or Hindemith/Busoni (German) form of Neoclassicism, or whether it is a combination of the two, another source of influence such as Respighi or de Falla, or a form of Neoclassicism unique to British music. These composers will include Vaughan Williams, Gustav Holst, Michael Tippett, William Walton, Benjamin Britten and Lennox Berkeley, but also those who have struggled to remain in the musical canon

including Constant Lambert, Walter Leigh, Arnold Cooke, Stanley Bate and William Alwyn.<sup>57</sup> There are obviously connections between some of these composers: for example Lennox Berkeley and Benjamin Britten shared accommodation for a period and collaborated on the *Mont Juic Suite*. Similarly, Vaughan Williams and Gustav Holst had an almost symbiotic working relationship, advising on each other's work. Therefore, these composers will be grouped into chapters based upon their commonalities.

---

<sup>57</sup> The Neoclassical works of William Alwyn have already been subject to extensive research and analysis in my Master of Arts by Research thesis which can be found on the Durham University website at < <http://etheses.dur.ac.uk/11796/>>. However, no work on British Neoclassical instrumental music would be complete without mention of a composer such as William Alwyn who made such an avowed move to Neoclassicism, therefore he has been included here.

## Chapter 2

### Music in Early Twentieth-Century Britain

In this chapter I will examine the effect of World War I on Britain and its culture. I will give an overview of what was happening in the Arts in general then focus on British music, in particular Neoclassicism. I will argue that Neoclassicism in British music manifests itself differently for each composer due to multiple influences from the Continent and at Home. I will contend that the prevalence of this aesthetic in Britain in the early twentieth century may owe something to the avowed reserve often remarked in the English national character in addition to its frequently noted conservative aesthetic tastes.<sup>1</sup>

In the first instance it is necessary to establish whether the term 'English' or 'British' is more appropriate. This is a topic subject to much debate, however it is generally agreed that English people in the twenty-first century, with perhaps the exception of those on the political far right, are more likely to call themselves British than English. The term British was brought into common parlance in 1707 by the Act of Union that joined England and Scotland and had become firmly established by

---

<sup>1</sup> James Day, *'Englishness in Music' from Elizabethan Times to Elgar, Tippett, and Britten* (London: Thames Publishing, 1999), p. 12.

the beginning of Victoria's reign, although there is some evidence that the term was first used during the reign of James I of England and VI of Scotland.<sup>2</sup> In the period here under discussion, and that preceding it, commentators generally used 'English' in preference to 'British'; for example, George Grove referred to 'English music and musicians' in the preface to Volume I of his dictionary, and HV Morton wrote his 1927 travelogue 'In Search of England'.<sup>3</sup> By contrast George Orwell, writing in 1941, used both England and Britain.<sup>4</sup> Krishan Kumar in their essay on Englishness and English national identity argues that England and Britain are two sides of the same coin, which creates a difficulty in defining what is an English identity.<sup>5</sup> The composers to be examined in this thesis were all born in England, even if some, for example Gustav Holst (whom the *Daily Mail* described as 'An English Genius'<sup>6</sup>) whose father was descended from mixed Swedish, Latvian, and German ancestry. Since both terms are of equal value, they will be used interchangeably.

## 2.1 Britain after World War I

The end of the 'Great War' saw many effects, among them an initial financial boom caused by the removal of economic controls, but this led to hyper-inflation in late

---

<sup>2</sup> John Storey, 'Becoming British' in *The Cambridge Companion to Modern British Culture* ed. by Michael Higgins et al (Cambridge: Cambridge University Press, 2010), pp. 12-25 (p. 12).

<sup>3</sup> Jeremy Dibble, 'Grove's Musical Dictionary: A National Document' in *Musical Constructions of Nationalism: Essays on the History and Ideology of European Musical Culture 1800-1945* ed. by Harry White and Michael Murphy (Cork: Cork University Press, 2001), p. 33-50 (p. 39); H V Morton, *In Search of England* (London: Methuen & Co. Ltd, 1927).

<sup>4</sup> George Orwell, *The Lion and the Unicorn: Socialism and the English Genius* (London: Penguin Modern Classics, 2008).

<sup>5</sup> Krishan Kumar, *The Idea of Englishness: English Culture, National Identity and Social Thought* (Farnham: Ashgate, 2015), p. 3.

<sup>6</sup> 'Mr Gustav Holst, An English Genius', *Daily Mail*, 26 June 1920, p. 8.

1919; this, combined with a reduced industrial output caused by low productivity, resulted in the steepest recession of the twentieth century and high levels of unemployment.<sup>7</sup> The British depression was brief and relatively shallow by international standards, national income returning to its 1929 levels by 1934, but nonetheless it contributed to a negative change in the mood of the country.<sup>8</sup> Immediately after the War the different social classes were affected in numerous ways; those at the top were hit by falling revenues and higher taxation; by contrast there was a more generous welfare system and pay rates were improved for unskilled workers, with shorter working hours leading to a slight lessening in income inequality. Conversely, class division and identities became more distinct.<sup>9</sup>

The wretched reality of life in the trenches pervaded the arts; this, combined with the effect of bereavement on those at home led to a change in outlook, leading to a rejection of pre-war ideals, as Rollo Myers described it: 'a reaction against emotionalism of any kind' which can be related to the anti-Romanticism of Neoclassicism.<sup>10</sup> The stereotypes of military valour and the English pastoral idyll were challenged and subverted by these experiences, as is evident from the change in War poetry – at the beginning of World War I the horrors of war were romanticised in the works of poets like Rupert Brooke,<sup>11</sup> but by the end a realistic

---

<sup>7</sup> Julian Greaves, 'The First World War and its aftermath' in *Twentieth Century Britain: Economic, Cultural and Social Changes, Second Edition* ed. by Francesca Carnevali and Julie-Marie Strange (London and New York: Routledge, 2014), pp. 127-144 (pp. 132-4).

<sup>8</sup> Christopher Price, 'Depression and Recovery' in *Twentieth Century Britain: Economic, Cultural and Social Changes, Second Edition* ed. by Francesca Carnevali and Julie-Marie Strange (London and New York: Routledge, 2014), pp. 145-161 (p. 145).

<sup>9</sup> Greaves, pp. 127-144 (p. 137).

<sup>10</sup> Myers, p. 184.

<sup>11</sup> Rupert Brooke, 'The Soldier' (verse 1): If I should die, think only this of me:/That there's some corner of a foreign field/That is forever England. There shall be/In that rich earth a richer dust concealed;/ A dust whom England bore, shaped, made aware,/Gave, once, her flowers to love, her

view was expressed in the poems of those who had served in the trenches including Wilfred Owen.<sup>12</sup> Hubert J Foss argued that the War did much to accelerate the 'liberation of individual musical expression' among composers, but it had little effect upon the listening public who generally had more conservative tastes, meaning that Britain lagged behind musical advances in Continental Europe.<sup>13</sup>

## 2.2 Developments in the Arts

The end of the nineteenth century saw an attempt to define a cultural Englishness. This arose partly in response to rising nationalism both across Continental Europe and in other parts of the British Isles. According to Kumar, who expressed a broadly accepted definition of nationalism as it was expressed at the time, the soul of a nation was seen to lie in its language, religion, musical and artistic culture, and its folklore.<sup>14</sup> The Newbolt report of 1921 was commissioned by the government to examine the teaching of English in Britain; it was constructed in terms of a national language and literature that would unite the people after the devastation of the First World War.<sup>15</sup> In the report Sir Henry Newbolt stated: 'our language and literature are as great a source of pride and may be made as great a bond of national unity to

---

ways to roam;/ A body of England's, breathing English air,/Washed by the rivers, blest by suns of home. *Poetry Foundation* (2020) <<https://www.poertyfoundation.org>> [accessed 5 August 2020].

<sup>12</sup> Peter Clarke, *Hope and Glory: Britain 1900-1990* (London: Penguin Books, 1996) p. 84; Wilfrid Owen 'Dulce et Decorum Est' (first four lines): Bent double, like old beggars under sacks,/ Knock-kneed, coughing like hags, we cursed through sludge, /Till on the haunting flares we turned our backs,/ And towards our distant rest began to trudge. *Poetry Foundation* (2020) <<https://www.poertyfoundation.org>> [accessed 5 August 2020].

<sup>13</sup> Hubert J Foss, *Music in My Time* (London: Rich and Cowan Limited, 1933), p. 72.

<sup>14</sup> Kumar, p. 124.

<sup>15</sup> John Hodgson, 'Newbolt Revisited: The Teaching of English in England' *NATE* 21 (n.d.), 82-3 (p. 82) <[Newbolt-Revisited-The-Teaching-of-English-in-England.pdf](https://www.nate.org.uk/files/2013/08/Newbolt-Revisited-The-Teaching-of-English-in-England.pdf) (nate.org.uk)> [accessed 14 August 2023].

us as those of France are'.<sup>16</sup> As a consequence of this new cultural Englishness, poets, novelists, folklorists, musicians, architects, and town-planners made their contribution to this 'moment of Englishness'.<sup>17</sup> The Bloomsbury Set, which included Virginia Woolf, John Maynard Keynes, E.M. Forster, and Lytton Strachey did much to modernise English literature. The architects E.F. Voysey and Edwin Lutyens were inspired by Tudor architecture to create a new style of domestic architecture,<sup>18</sup> and town planners evoked the countryside through their creation of 'Garden Cities'. According to Kumar, the English countryside was the central symbol of this new Englishness that was being discovered at the end of the long nineteenth century.<sup>19</sup>

In music, Cecil Sharp, Ralph Vaughan Williams, and others undertook a systematic search to collect and record English folk song in an attempt to resuscitate homegrown English music;<sup>20</sup> this occurred alongside a flowering of English music which stemmed from the end of the nineteenth century and was latterly termed the 'English Musical Renaissance'. There is much debate as to the validity of this term which will not be addressed here; however, there was an undoubted move to promote British or English music within the sphere and spirit of nationalism which witnessed the formation of several conservatoires designed to train the new British composers and musicians.

---

<sup>16</sup> Stephen Collini, *Public Moralists: Political Thought and Intellectual Life in Britain 1850-1930* (Oxford: Clarendon Press, 1991), p. 56.

<sup>17</sup> Kumar, p. 125.

<sup>18</sup> This retrospection is also seen in British Neoclassical music.

<sup>19</sup> *Ibid.*

<sup>20</sup> Richard Carlton, 'Folksong, Chant and the English Symphonic Renaissance. A Case Study of Ethnic Musical Identity', *International Review of the Aesthetics & Sociology of Music*, 24.2 (1993), 129-42 (p. 130).

## 2.3 Neoclassicism in British Music

I argue that Neoclassicism became one of the most prominent compositional styles in Britain after the Great War because of a combination of factors. For example, in a response to developments in new music abroad the British Music Society was formed in 1918 to promote British music, in part to stimulate more modernist compositions (an area in which Britain had dragged its feet). It gave regular concerts of English music such as that given by Lord Howard de Walden, the president of the society in May 1921.<sup>21</sup> Although there was some interest in continental trends in music, England remained largely cautious in its response to the *avant garde*; however, J.A. Westrup argues that this innate conservatism nevertheless encouraged several British composers to create an 'individual language of their own'; yet this array of 'individual languages' essentially cleaved to the more traditional tenets of tonality rather than to atonality.<sup>22</sup> This perhaps explains the move towards Neoclassicism as a new aesthetic.

This conservatism in Britain can be seen as a product of a general current of anti-intellectualism which manifested itself in an extensive mistrust of Schoenberg's twelve-tone methodology, together with a feeling that the act of composition should not be mechanical, but spontaneous and intuitive.<sup>23</sup> In addition to the selective influences from abroad, this new music took inspiration from folk music and a

---

<sup>21</sup> E.D Mackerness, *A Social History of English Music* (London: Routledge & Kegan Paul, 1964), p. 261; R.C. 'Our Young Composers', *Daily Mail*, 4 May 1920, p. 8.

<sup>22</sup> Ernest Walker, *A History of Music in England* (Third Edition) revised and enlarged by J.A. Westrup (Oxford: Clarendon Press, 1952), p. 344.

<sup>23</sup> Jeremy Dibble and Julian Horton, 'Introduction: Trends in British Musical Thought, 1850-1950' in *British Musical Criticism and Intellectual Thought* ed. by Jeremy Dibble and Julian Horton (Woodbridge: Boydell Press, 2018), pp. 1-8 (p. 4).



newly discovered Elizabethan musical heritage – a genuine English product - which provided materials and stimuli for British composers in their Neoclassical compositions. This musical heritage was highlighted in a 1921 article in which the commentator wrote:

From the dusty archives a small group of English musicians [...] is bringing to light the long-neglected treasures of our Elizabethan and Jacobean music. The unsurpassed masters Tallis, Byrd, Willbye, and their fellows, represent a national achievement, and their recognition affords us a national standard of musical taste, a basis for national outlook on the art, and confidence in the future music that shall truly spring from our race.<sup>24</sup>

Interest in English music of the sixteenth and seventeenth centuries also ignited a new zeal in performance of this music on period instruments, particularly through the work of Arnold Dolmetsch who argued that the performance of music on the instruments for which it was designed was indispensable to its interpretation; this led to the phenomenon of ‘historical performance’ both in Britain and abroad.<sup>25</sup> It also provided a stimulus for composers to write new works for old instruments, namely Lennox Berkeley’s Neoclassical Sonatina for Recorder and Piano and Walter Leigh’s Concertino for Harpsichord and Strings.

The end of the Great War also saw a movement against German hegemony in British music, a form of overt chauvinism which also became more evident in the 1930s when musical refugees, especially those from Austria, Germany and Hungary, started to appear in England. Here the anxiety existed that English musical traditions and training might be downgraded in the face of deference to well-established Austro-German values, one that was intrinsically articulated in a speech by Sir Frederick Bridge, who stated that ‘it was their duty to cultivate English talent,

---

<sup>24</sup> Anon., ‘Fathers of English Music’, *Daily Mail*, 31 January 1921, p. 6.

<sup>25</sup> Walker, p. 344.

to encourage English composition and composers, not to throw away good composers from abroad, but not to discourage English composers as had been too much in fashion in this country'.<sup>26</sup> Granville Bantock reiterated a similar sentiment:

We had been suffering not only from the invasion of Germany in German-made goods, but also with regard to German art and music. There was nothing to be ashamed of in English music, and now we had an opportunity of giving it every encouragement. It was quite as interesting and beautiful as German music, but it had never had a fair chance.<sup>27</sup>

This illustrates the formation of a new mentality in England. After the Great War the population of England, and particularly of London, once greatly inhabited by German migrants, was a very different place.

The growth in British music occurred alongside a rise in new forms of media including film, the gramophone, and radio broadcasting. In the 1920s Hollywood provided 95% of films showing in Britain; this led to a consensus between the British traditional elite and the anti-capitalist left against the cultural threat of the Americanisation and commercialisation of the British media. To ensure that radio broadcasting would be developed under public control the British Broadcasting Corporation was formed in 1922 under John Reith.<sup>28</sup> The BBC was not only instrumental in broadcasting music but also pursued a progressive policy towards the encouragement of new music. The BBC became crucial for public recognition of new music.<sup>29</sup> William Walton was one such British composer who benefited from BBC patronage, particularly in regard to the Viola Concerto and *Belshazzar's Feast*.<sup>30</sup> The impact of broadcasting by the BBC is illustrated in the writings of Foss:

---

<sup>26</sup> Anon., 'Sir Frederick Bridge on English Music', *Aberdeen Daily Journal*, 20 September 1918, p. 2.

<sup>27</sup> Anon., 'Fair Play for English Music', *The Times*, 26 July 1919, p. 15.

<sup>28</sup> Peter Clark, *Hope and Glory: Britain 1900-1990* (London: Penguin Books, 1996), pp. 116-8.

<sup>29</sup> Carlton, 129-142 (p. 140).

<sup>30</sup> Frank Howes, *The Music of William Walton* (London: Oxford University Press, 1974), p. 20.

With a modicum of annual subscription [...] and the turning of a knob or two, any man may sit at home and enjoy the finest masterpieces of music in performances of a good level of excellence. It is an astonishing phenomenon, one of the greatest of all changes in the period of change.<sup>31</sup>

Live music was further disseminated by the foundation of the Promenade Concerts by Sir Henry Wood and Robert Newman in 1893 which provided a model for widening repertoire throughout Britain, by offering a programme which, in addition to 'the classics', included new music and old music which was unfamiliar to the listening public. This included regularly programming all-English music concerts which is evident from a 1929 article in the *Daily Mail* in which an anonymous critic wrote: 'Thursdays are, this year, to be English nights - an interesting innovation. The living composers to be represented range from the veteran Elgar to the very young men such as Heely Hutchinson and Lennox Berkeley'.<sup>32</sup>

All the above factors created an environment in which British composition, and in particular Neoclassical composition, was allowed to thrive. As Sarah Collins has contended, the rhetoric of musical Englishness was constructed against a backdrop of the threat of continental cultural dominance, but, at the same time, provided a foundation of perceived legitimacy and connection with tradition through reference to early English music while also allowing for a gradual change towards modernism.<sup>33</sup> In particular, English composers and audiences viewed Neoclassicism as a more acceptable, approachable form of modernism as it was more appealing than the intellectual elitism of the Second Viennese School. Thus

---

<sup>31</sup> Foss, pp. 22-3.

<sup>32</sup> The Music Critic, 'English Night at the Proms', *Daily Mail*, 17 July 1929, p. 17.

<sup>33</sup> Sarah Collins, pp. 199-234 (p.203).

British music of the period was characterised as being separate from continental modernism while assimilating the best of external influences; it was freely eclectic yet was deeply conscious of its national musical inheritance to which it maintained a potent loyalty. In consequence, each composer wrote music which reflected his or her personal background and training but was nevertheless at liberty to explore his or her own amalgam of stylistic choices under the broader umbrella of Neoclassical ideology.

## Chapter 3

### Neoclassicism in Music

In a note on the back of his lectures to Cambridge University music undergraduates the composer Walter Leigh marked a series of 'isms' beginning with Romanticism, moving onto Naturalism, Symbolism, Expressionism, and Surrealism.<sup>1</sup>

Neoclassicism is another 'ism' in this series in Western Art Music.<sup>2</sup> This chapter will endeavour to address the meaning of 'Neoclassicism', considering how Neoclassical music was employed by pivotal composers to determine the different manifestations of this aesthetic.

Neoclassicism has been described as a break with previous musical styles, in that it is not the continuation of the breakdown of tonality through Romanticism and Impressionism which eventually developed into atonality; instead it represents a break with this evolutionary process. Herman Danuser believes that it would be difficult to provide a single concept of Neoclassicism, but I believe that it *is* possible to postulate a universal model for Neoclassicism. This will be outlined in section 3.4

---

<sup>1</sup> Lecture 1, p. 6.2v.

<sup>2</sup> Walter Leigh Archive, British Library, MS Add. 65133, Lecture I p. 6.2v (see Appendix A)

of this chapter together with an explanation of how this model might be employed to analyse Neoclassical works.<sup>3</sup>

There are two general roots of Neoclassicism, the first arising in France under Stravinsky, and the second in Germany through Busoni and Hindemith; it is also arguable that there are other streams of Neoclassicism including those produced by Kodály and Bartók, and by Prokofiev. Neoclassicism, as a compositional style, spread throughout Western Art Music; many composers experimented with the style. It encompassed canonical composers including Strauss, Poulenc and Milhaud, and lesser-known composers for example María Sepúlveda and Enrique Solares from Chile, two Belgian composers Albert Huybrechts and Gérard Bertouille and the Italian composers Giulio Brero and Alfredo Casella. These different forms of Neoclassicism will be examined below, beginning with French, moving on to German and then briefly other versions.

---

<sup>3</sup> Hermann Danuser, 'Rewriting the past: classicism of the inter-war period' in *The Cambridge History of Twentieth-Century Music* ed. by Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), pp. 260-285 (pp. 260-1).

### 3.1 French Neoclassicism

In the period between the two World Wars, Neoclassicism in France had two connotations; it was associated with increasing French nationalism, and an idealised French character which was represented by French commentators including Jean Huré and Paul Landormy as comprising purity, clarity, simplicity, objectivity, refinement, and sobriety. This was exemplified by a group of young composers, *Les Six*, who, taking Jean Cocteau's *Le Coq et l'arlequin* as a manifesto, demanded that music be anti-Romantic and exclusively French, focusing on popular art and modernity. In 1920 Poulenc listed the shared ideas of *Les Six* as 'the reaction against vagueness, the return to melody, the return to counterpoint, precision, simplification'.<sup>4</sup> Within these ideas Neoclassicism was an aesthetic movement in which the music was distanced from the perceived excesses of the Romantic period represented by Wagner's operas together with an attempt to reassert French musical tradition over the predominantly German musical hegemony. This was a continuation of the regeneration of French art, literature, and music in the Third Republic of France following the defeat by Prussia in 1871, when a number of native composers came to prominence including César Franck, Gabriel Fauré, Camille Saint-Saëns, and Vincent d'Indy.<sup>5</sup> A number of establishments emerged in the early years of the Third Republic; of note were the Société Nationale which ensured the

---

<sup>4</sup> Paul Landormy, 'Darius Milhaud', *La Victoire* (1920) 2, quoted in Marianne Wheeldon, 'Anti-Debussyism and the Formation of French Neoclassicism', *Journal of the American Musicological Society* 70.2 (2017), 433-474 (p. 447).

<sup>5</sup> Barbara L. Kelly, 'Introduction: The Roles of Music and Culture in National Identity Formation' in *French Music, Culture, and National Identity, 1870-1939* ed. by Barbara L. Kelly (Woodbridge: Boydell & Brewer, 2008), pp. 1-14 (p. 4).

preservation of classical values in chamber and orchestral music, and the Schola Cantorum which focused on religious and early music; at the end of the nineteenth century French music looked increasingly to its past, beyond the nineteenth century, foreshadowing Neoclassicism.<sup>6</sup>

The second meaning of Neoclassicism in France was most closely associated with Stravinsky, whose forced exile from Russia by the Revolution led him to be concerned with entering the mainstream of European music by playing to French avant-garde tendencies. Through a deliberate analytical misreading of the works of his predecessors away from tonal harmony towards a motivic orientation, he recomposed their works in his own image. He employed older forms, mixing them with more dissonance than would have been employed in the seventeenth and eighteenth centuries, also making frequent use of ostinato, intricate rhythms and unusual instrumental combinations, creating a characteristically twentieth-century style.

The Russian émigré Boris de Schloezer first used the term 'Neoclassicism' in 1923 to describe Stravinsky's music and highlight its dissimilarity to Schoenberg's. His use of the term 'Neoclassical' did not make any allusion to pre-Romantic composers; rather he considered Stravinsky's music to follow those French ideals of purity, simplicity and gracefulness. Taruskin contends that Stravinsky was influenced by the praise of French writers such as Rivière who valued him above French composers, even Debussy; he therefore continued to composed music that

---

<sup>6</sup> Kelly, p. 7.



would ensure the furtherance of that acclaim.<sup>7</sup> Maureen Carr maintains that the emergence of Stravinsky's Neoclassicism between 1914 and 1925 was closely tied to the changing aesthetic of the time; the year 1914 saw experiments in literature, art, music and dance that were introduced by influential émigrés such as Arthur Lourié, Sonia and Robert Delaney, Igor Stravinsky and Michael Fokine.<sup>8</sup> A contemporaneous view of Stravinsky in Britain is provided by Walter Leigh who argued that Stravinsky's Neoclassicism was a theatrical gesture akin to his return to primitivism.<sup>9</sup>

Stravinsky composed many Neoclassical works beginning with *Pulcinella*, which was composed as ballet music for Diaghilev's *Ballets Russes*, and the *Octuor pour instruments à vent*; it also includes his 1924 *Concerto pour piano et instruments à vent* in which Stravinsky explored references to Bach and his *Sonate pour piano*, also composed in 1924, which included elements from Beethoven.<sup>10</sup> Although Stravinsky eventually retracted his use of the term Neoclassical to describe his music, the ideas behind French Neoclassicism continued through Nadia Boulanger. She remained a highly influential teacher during the first half of the twentieth century; her pupils included two English composers Lennox Berkeley and Stanley Bate, also Elliott Carter, Aaron Copland, and Darius Milhaud. Through the offices of Nadia

---

<sup>7</sup> Richard Taruskin, 'Back to Whom? Neoclassicism as Ideology', *19<sup>th</sup> -Century Music* 16 (1993), 286-302 (p. 292).

<sup>8</sup> Maureen A. Carr, *After the Rite: Stravinsky's Path to Neoclassicism (1914-1925)* (New York: Oxford University Press, 2014), p. 7.

<sup>9</sup> Walter Leigh Archive, Lecture VII, p. 6.1.

<sup>10</sup> An analysis of both *Pulcinella* and the *Octuor* can be found in Sweet, *Neoclassicism in the Music of William Alwyn* <<http://etheses.dur.ac.uk/11796/>> pp. 20-31; 'The French Period', *Igor Stravinsky Foundation* (2010) <<http://www.fondation-igor-stravinsky.org>> [accessed 11 July 2017].

Boulangier and others, French Neoclassicism disseminated to other parts of the globe; this will be examined in the following sections.

### 3.1.1. Italian Neoclassicism

Italian Neoclassicism is largely derived from the French version and arose from the rejection of 'verismo opera' and a wish to foster instrumental music.<sup>11</sup> Of all the composers writing in the period between the two wars Alfredo Casella was the most influential innovative figure in Italian music;<sup>12</sup> and in addition to his own compositions he was instrumental in the revival of Monteverdi's music.<sup>13</sup>

His music has been divided into three 'manners', his third began in 1920 retaining some elements of his second manner in what Waterhouse describes as 'an unobtrusive harmonic "stiffening"'.<sup>14</sup> Casella's music of this period was Neoclassical, based upon dissonant diatonic harmonies with accompanying chromatic detours; his textures became linear, but underlined by driving motor rhythms. The Italian folk-music influences which were seen in Casella's first period returned (for example, in his 1924 Symphonic Suite *La giara* Op. 41b) and there were clear signs of the influence of pre-nineteenth-century Italian music. In an obvious echo of Stravinsky's *Pulcinella*, Casella's 1926 *Scarlattiana* Op. 44, subtitled *Divertimento su musiche di Domenico Scarlatti*, is a concerto for piano and small orchestra; it is a fantasia style work based upon about eighty themes taken from the

---

<sup>11</sup> Danuser, pp. 260-285 (p. 269).

<sup>12</sup> John C.G. Waterhouse and Virgilio Bernardoni, 'Casella, Alfredo' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 13 July 2017].

<sup>13</sup> Alfredo Casella, *Music in My Time: the Memoirs of Alfredo Casella* (Norman University of Oklahoma Press, 1955), pp. 159-63.

<sup>14</sup> Waterhouse and Bernardoni, 'Casella, Alfredo' [accessed 13 July 2017].

keyboard sonatas of Domenico Scarlatti which Casella described as being a combination of his own and Scarlatti's personalities, having a 'purity of style'.<sup>15</sup>

Casella describes Neoclassicism as coinciding with the return to old pre-Romantic forms; he wrote: 'it is easy to detect the artificiality and the academicism of that mentality, which in too many cases produced works that did not go beyond pure stylistic exercise or imitation'.<sup>16</sup> However, he also described Neoclassicism as the first part of a 'great movement' which restored a sense of the classic to the arts, including music. For Italians, this movement entailed a rejection of 'the easy seduction of the symphonic poem', and of the inconsistency of impressionism, restoring in their place polyphonic instrumental disciplines, which were a means toward the rediscovery with modern resources of 'the old, admirable, easy, free discursiveness of music'.<sup>17</sup> Thus for Casella, Neoclassicism in Italy had a unique national character that looked back to the best of pre-Romantic Italian music.

Other Italian composers wrote music in the Neoclassical style, these include Respighi, and the early works of Malipiero. Respighi shared certain commonalities with Stravinsky in that he also studied with Rimsky Korsakov and produced music for Diaghilev's *Ballets Russes*,<sup>18</sup> particularly the ballet *La boutique fantasque* (1918) which was based on seventeenth- and eighteenth-century French themes. Respighi was a transcriber of seventeenth- and eighteenth-century music which provided source materials for his Neoclassical music including three *Suites of Ancient Airs and*

---

<sup>15</sup> Casella, p. 173.

<sup>16</sup> *Ibid.*, pp. 225-6.

<sup>17</sup> *Ibid.*, p. 226.

<sup>18</sup> *Ibid.*

*Dances* (1917, 1923, 1932), *The Birds* and the *Tocatta for Piano and Orchestra* (both from 1928), and the *Concerto a cinque* (1933).<sup>19</sup>

### 3.1.2. Spanish Neoclassicism

As was the case with Italian Neoclassicism, the Spanish strain is largely derived from the French version. Manuel de Falla might be considered to be the central figure of early twentieth-century Spanish music. Over the course of his career he addressed many of the significant interests of modernist aesthetics including nationalism, Neoclassicism, the role of tonality, parody, and allusion. Like many Spaniards, he was attracted to French culture. His partiality for French music of his time, particularly that of Debussy, caused his music to be attacked by conservative-minded critics for its influence by foreign composers.<sup>20</sup>

In 1919, before de Falla had been attracted to Neoclassical music, Princess Edmond de Polignac requested a work for her private theatre in Paris. In this work, *Retablo de maese Pedro*, Falla investigated medieval and Renaissance materials in his own adaptation of part of Cervantes's *Don Quixote*. In particular, he quoted music by the seventeenth-century composer Gaspar Sanz and a sixteenth-century 'Romance viejo' (old romance) by Salinas. Falla's harmonic language at that time incorporated a mixture of tonal and post-tonal harmonies including octatonic structures and modality, a harsher sounding sonority predominated, including woodwind instruments played at their extreme range, harmonics in the strings and,

---

<sup>19</sup> John C.G. Waterhouse, Janet Waterhouse and Potito Pendarra, 'Respighi, Ottorino' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 30 November 2018].

<sup>20</sup> Carol A. Hess, 'Falla, Manuel de' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 13 July 2017].

to the 1920s, the unfamiliar sound of the harpsichord. Falla's *Retablo* received the most performances during his lifetime; in addition, intellectuals and contemporary music innovators praised the work's asceticism, clean precision, and austerity together with Falla's rigour in working within self-imposed limitations.<sup>21</sup>

Manuel de Falla's Harpsichord Concerto, written for Wanda Landowska, received similar praise and commentary. In the first movement Falla incorporated pieces of a fifteenth-century *villancico* (a form of Spanish folk song): *De los álamos*, *vengo madre*. The concerto was performed by de Falla in London in 1927 (twice in one performance – de Falla played at the beginning and at the end, and on different instruments: piano first, then harpsichord); Collins states that most commentators agreed that the work sounded better on the second hearing, Edwin Evans of the *Musical Times* wrote that 'the harpsichord is its right instrument.'<sup>22</sup> The concerto received overwhelmingly positive reviews, being described as 'an attractive and stimulating work' by *The Daily Telegraph*.<sup>23</sup>

Carol A. Hess argues that the Neoclassical stylistic label is the most accurate description of Falla's works of the 1920s. Although Falla renounced conventional Spanish nationalism in this period, he did not turn his back on his heritage. This is evident in the references, allusions and models in his Neoclassical works which are all handled with great sensitivity.<sup>24</sup> By re-incorporating the highest values created by Spanish brilliance from previous centuries, Falla achieved what might be called the

---

<sup>21</sup> Ibid.

<sup>22</sup> E.[dwin] E.[vans], 'London concerts', *The Musical Times* 68.1014 (1927), p.745 quoted in Chris Collins 'Falla in Britain', *The Musical Times* 144.1883 (2003), 33-48 (p. 41).

<sup>23</sup> Anon., 'London concerts', in *The Daily Telegraph*, (1927), p. 12 quoted in Chris Collins, 'Falla in Britain', *The Musical Times* 144.1883 (2003), 33-48 (p. 41).

<sup>24</sup> Hess, 'Falla, Manuel de' [accessed 13 July 2017].

'Hispanic Neoclassicism' of his last works.<sup>25</sup> Although in certain respects, Falla's Neoclassicism coincided with other European forms, it results from a historic situation that is particularly Spanish: the absence of a national musical tradition since the days of the great classicists such as Albeniz.<sup>26</sup> Burnett James, however, disagrees with this; instead he argues that the musical histories of Spain and England ran on broadly parallel lines, except that Spain lacked a counterpart to the seventeenth-century Henry Purcell; their closest equivalent was the Italian, Scarlatti, who lived for much of his life in Madrid.<sup>27</sup>

### 3.1.3. Russian Neoclassicism

There are many links between Russia and France throughout history – the language primarily spoken by Russian aristocrats, the gentry and the educated upper middle classes was French, and, of course, Stravinsky was Russian. Prokofiev might perhaps be considered one of the first Neoclassicists; examples are proved by his *Classical Symphony* Op. 25 (1916-17) and 1923 Piano Sonata No. 5, both of which were composed before Stravinsky had fully developed his own Neoclassical style. It could therefore be argued that Russian Neoclassicism did not begin from Stravinsky's influence but was influenced by the wider French reaction to Nationalism. In the symphony, Prokofiev referred to classical models in its proportions with well-balanced sonata form in the opening *Allegro* and the *Finale*, employing triad-based melodies and use of *Alberti* bass; it also includes Baroque elements, particularly in the third movement, a *gavotte*, and in the regular accompanying chords of the second

---

<sup>25</sup> Otto Mayer-Serra, 'Falla's Musical Nationalism', *The Musical Quarterly* 29 (1943), 1-17, (p. 7).

<sup>26</sup> Mayer-Serra, 1-17 (p. 8).

<sup>27</sup> Burnett James, *Manuel de Falla and the Spanish Musical Renaissance* (London: Gollancz, 1979), p.24.

movement in combination with twentieth-century harmonic idioms characteristic of Prokofiev.<sup>28</sup> Prokofiev's Piano Sonata No. 5 is also Neoclassical and features unconventional harmonies supporting an otherwise orthodox melodic design, resulting in surprising chromatic contrasts.<sup>29</sup>

Dmitri Shostakovich also produced Neoclassical works which is demonstrated by his overt use of Baroque forms. Of particular note are his variations on a basso ostinato in the First Violin Concerto, the Sixth Quartet, and the Second Piano Trio; in addition in the first two movements of the Piano Quintet (1940), Shostakovich wrote a Prelude and Fugue.<sup>30</sup> It can also be argued that Shostakovich's Fifth Symphony is also Neoclassical with its use of Classical forms, modern harmonies, anti-Romantic character and quotation of Russian hymns. Shostakovich's Twenty-four Preludes and Fugues for piano are also Neoclassical and are based on the music of Bach.

---

<sup>28</sup> Dorothea Redepenning, 'Prokofiev, Sergey' in *Oxford Music Online* (2001) <<http://www.oxfordmusiconline.com>> [accessed 16 May 2018].

<sup>29</sup> See Deborah Rifkin, 'Making it Modern: Chromaticism and Phrase Structure in Twentieth-Century Tonal Music', *Theory and Practice* 31 (2006), 133-158 (p. 134) for a full analysis of Prokofiev's Piano Sonata No. 5.

<sup>30</sup> Yuriy Kholopov, 'Form in Shostakovich's instrumental works' in *Shostakovich Studies* ed. by David Fanning (Cambridge: Cambridge University Press, 2009), pp. 57-75 (pp. 72-3)

### 3.2 German Neoclassicism

While much of European Neoclassicism developed around the French model, Germany took an independent route to a similar conclusion. Music in Germany in the period between the wars was divided between those who followed in the footsteps of Schoenberg and Webern towards atonality and twelve-tone serialism, and the German version of Neoclassicism in the music of Ferruccio Busoni, Paul Hindemith, Richard Strauss, and others. In common with French Neoclassicism these two musical styles also developed as reaction to the excesses of the late nineteenth-century Romantics.

Richard Strauss' music of the 1910s, particularly *Der Rosenkavalier* and *Ariadne auf Naxos*, displays some precursors to Neoclassicism; in addition, in 1923 Strauss arranged Couperin keyboard pieces into a dance suite for small orchestra, possibly inspired by *Pulcinella*.<sup>31</sup> While *Der Rosenkavalier* was composed for a large ensemble, *Ariadne* was written for only thirty six players, hinting at the reaction to the gigantisms of Romanticism seen in Neoclassical music and each of these works has retrospective characteristics. Michael Kennedy identified several Neoclassical characteristics in Strauss' works; he argued that in these works Strauss 'time-travelled to Lully, Couperin, Mozart, to the waltz, to the age of Schumann', he stated that '[Strauss] borrowed their styles and made them his own so convincingly that they are valuable in their own right, not as imitations'.<sup>32</sup> In addition, Kennedy draws attention to the Neoclassical characteristics: clarity and refinement in the score of *Der*

---

<sup>31</sup> Messing, p. 164.

<sup>32</sup> Michael Kennedy, *Richard Strauss* (London: J.M. Dent & Sons Ltd, 1976), p. 161.



*Rosenkavalier*, along with the use of the harmonium, an instrument originating in 1842 (also employed in the two operas in one act, *Feuersnot* and *Salome*).<sup>33</sup> In addition there is evidence of borrowing in *Der Rosenkavalier*, some see characters from *The Marriage of Figaro*, and others see allusion to *The Magic Flute*, but other writers identify references to various Wagner operas.<sup>34</sup>

Tim Ashley also makes the link between the move away from symbolist extravagance in Strauss' 1927 opera *Intermezzo* with the emergence of the *Neue Sachlichkeit* movement in Germany (discussed below).<sup>35</sup> A relationship with the past also flows through from the historicist modernism represented by Ferruccio Busoni, Franz Schmidt, and Max Reger, whereby a prominent use of musical technique from the distant past is used to achieve a separation from the late Romantic styles, and it can be argued that Strauss belongs more to the historicist modernists with their continuity with the immediate past than to Neoclassicism.<sup>36</sup> For example, Schmidt's symphonies provide a synthesis of the Classical and Romantic traditions; he sought clarity with the aid of logical polyphony, relatively strict counterpoint linked to late Romantic harmonies and traditional formal principals, features which connect him with Reger.<sup>37</sup>

Even in the period before the First World War the musical language and Richard Wagner's aesthetic notions were not wholly admired by German and

---

<sup>33</sup> Kennedy, *Richard Strauss*, p. 151; Barbara Owen and Alastair Dick 'Harmonium' in *Oxford Music Online* (2001) <<https://www-oxfordmusiconline-com.ezphost.dur.ac.uk>> [accessed 2 March 2023].

<sup>34</sup> Messing, p. 61.

<sup>35</sup> Tim Ashley, *Richard Strauss* (London: Phaidon Press, 1999), p. 144.

<sup>36</sup> Walter Frisch, *German Modernism: Music and the Arts* (Berkeley: University of California Press, 2006), p. 139.

<sup>37</sup> Carmen Ottner, 'Schmidt, Franz' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 18 September 2016].

Austrian musicians. Friedrich Nietzsche, having become deeply disenchanted with Wagner, described his music as irrational and decadent. This resulted in nostalgia for a pre-Romantic past to counterbalance the excesses of Romanticism.<sup>38</sup> Historicist modernism represented an attempt to bridge the historical gap between the remote past and the present in a fusion of ancient and contemporaneous practices and as such was a precursor to Neoclassicism. A late nineteenth-century example is provided by the music of Brahms who used the music of the past as a creative stimulus.<sup>39</sup>

The term *Neoklassizismus* did not appear in Germany until after the end of World War I where it was usually used to describe the art and architecture of late eighteenth-century France. In an essay in 1911 in which Thomas Mann expressed his growing antipathy towards Wagner, a new term, *eine neue Klassizität*, similar to the French *nouveau classicisme*, was introduced into the Austro-German cultural language.<sup>40</sup> Ferruccio Busoni introduced a similar term, *junge Klassizität*, in 1920 in an open letter to the music critic Paul Bekker to describe the 'mastery, the sifting and the turning to account of all gains of previous experiments and their inclusion in strong and beautiful forms'.<sup>41</sup> Indeed, Busoni is often referred to as the father of Neoclassicism in Germany, both as a composer and writer. Although of Italian birth, he was of Corsican and Austrian extraction and a long-time resident of Germany; he received a wholly German musical education both at the Vienna Conservatoire and

---

<sup>38</sup> Messing, p. 61.

<sup>39</sup> Walter Frisch, *German Modernism: Music and the Arts*, (Berkeley: University of California Press), pp. 149-50.

<sup>40</sup> *Ibid.*

<sup>41</sup> Messing, pp. 62-6.

from the composer W.A. Rémy.<sup>42</sup> Busoni took many of his ideas from Goethe, Schopenhauer and Nietzsche, he based several of his compositions on six Goethe texts, most famously in his opera *Doktor Faustus*.<sup>43</sup> He defended new movements in music in his 1920 article and used the term *junge Klassizität* to describe a musical evolution that exemplified an on-going, rejuvenating process rather than a mere imitation of the past, a pastiche, which for Busoni was implied by the term *neue Klassizität*. Busoni identified three characteristics which defined his 'young classicism': firstly *Einheit* (unity), secondly, music created from horizontal lines and, finally, the denial of the sensuous.<sup>44</sup> Thus Busoni, like Stravinsky, viewed counterpoint as an important constituent of composition. The third and final characteristic of *Junge Klassizität* was that music should be detached, absolute, tranquil, refined and pure - very similar characteristics to that prescribed by French Neoclassicists. Lippman argues that Busoni's *junge Klassizität* was not a rejection of emotion, but its containment, excluding personal feelings but not 'human sentiment'.<sup>45</sup>

Busoni's achievements as a composer, however, were eclipsed by Paul Hindemith, who composed music in a self-consciously heavily contrapuntal, chromatically inflected style. In 1926, some years after Busoni had introduced the concept of *Young Classicism*, the term *Neue Sachlichkeit*, meaning new objectivity or matter-of-factness, which had originally been applied to art, was applied to music.

---

<sup>42</sup> Edward J. Dent, *Ferruccio Busoni: A Biography* (London: Eulenberg Books, 1974), p. 36.

<sup>43</sup> Messing, pp. 67-8.

<sup>44</sup> *Ibid.*, pp. 67-70; a more detailed description of Busoni's three characteristics of 'Young Classicism' can be found in Sweet, *Neoclassicism in the Music of William Alwyn*, <<http://etheses.dur.ac.uk/11796/>>, pp. 41-2.

<sup>45</sup> Lippman, pp. 399-400.

Also in 1926, Heinrich Stobel wrote an article entitled *Neue Sachlichkeit in der Musik*. There he stated: 'In striving for absolute clarity of form the most recent music again coincides with plastic art and indeed with the newest movement, for which, since the Mannheim Exhibition, the general concept of *Neue Sachlichkeit* is current.'<sup>46</sup> The initial representative of this *Neue Sachlichkeit* was Hindemith.

In the early 1920s Hindemith began composing works with independent lines of music, identifying the *Neue Sachlichkeit* stylistically with an avowal of a primarily linear, polyphonic music that gave the impression of being new in the context of the time. However, such use of polyphony had previously been postulated by Busoni as part of his *junge Klassizität* and by both Schoenberg and Stravinsky, though each in their own compositional styles. Lippman observed that the concepts of Neoclassicism and *Neue Sachlichkeit* were fundamentally contemporaneous in origin.<sup>47</sup> Clarity of texture and line together with the composition of stimulating, flowing and rhythmically independent parts were important features of both Hindemith's teaching and compositions.<sup>48</sup> Hindemith insisted that all of his pupils, whatever their ability, should begin by writing two- and three-part exercises based on themes of their own composition, but which were not restricted to traditional harmony. Only after a pupil had satisfied Hindemith in these exercises, were they allowed to begin composition.

Hindemith insisted that a composer should always have in mind the performer and audience for his work.<sup>49</sup> He described himself a craftsman, and wrote

---

<sup>46</sup> Lippman, p. 400.

<sup>47</sup> *Ibid.*, p. 407-8.

<sup>48</sup> Eric Wetherell, *Arnold Cooke* (London: British Music Society, 1996), p. 19

<sup>49</sup> Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz, 1975), p. 88.

music designed to be played for a performer's own pleasure. Ian Kemp argues that Hindemith believed that the health of modern music depended largely on nurturing amateur players.<sup>50</sup> To this end Hindemith wrote several collections of works including *Spielmusik for String Orchestra, Flutes and Oboes*, the *Lieder für Singkreise*, *Schulwerk for Instrumental Ensemble Playing*, and the *Sing- und Spielmusik für Liebhaber und Musikfreunde (for Amateurs and Friends of Music)*. This last work made direct reference to the C.P.E. Bach series of keyboard sonata works bearing the title '*für Kenner und Liebhaber*', which were sold by subscription and intended for amateurs rather than professionals. This is demonstrated by the *Kenner* (connoisseurs) and *Liebhaber* (amateurs) in the title to make them accessible to amateurs. In order to make his works similarly accessible Hindemith limited the technical difficulty in these works; he sometimes left the instrumentation open so that whichever instruments were available could be used. He also allowed for sections within works to be played together into different groups or left out. Such music is often termed *Gebrauchsmusik*, a term of which Hindemith himself was not fond, but which created music that provided opportunities to experience playable, accessible works which offered a basis for an understanding of contemporary music.<sup>51</sup>

In 1927 Hindemith took up a post as composition teacher at the *Staatliche Hochschule für Musik* in Berlin where he remained until 1934.<sup>52</sup> During the period 1927-34 he was influential upon a generation of composers including the British

---

<sup>50</sup> Ian Kemp, *Hindemith* (London: Oxford University Press, 1970), p. 23.

<sup>51</sup> *Ibid.*

<sup>52</sup> Howard Boatwright, 'Paul Hindemith as a Teacher', *The Musical Quarterly* 50.3 (1964), 279-89 (p. 280).

composers Walter Leigh, Arnold Cooke, and Stanley Bate, who went to Germany to study with Hindemith in the later part of the 1920s.<sup>53</sup>

### 3.3 Other Nationalities

In addition to the Russo-French and German streams of Neoclassicism there arose versions of Neoclassicism among other nationalities. For example, Ferenc Bónis makes the case for considering some of Kodály's works to be Neoclassical; he argues that Kodály's motivation was historical as well as musical, and that his inspiration was taken from the works of Palestrina.<sup>54</sup> Bónis maintains that Kodály's Neoclassicism can be seen in the Sarabande-like opening of his 1915 Sonata for 'cello solo which evokes both the spirit of Bach and old Hungarian peasant music; further, the 1934 motet *Jesus and the Traders* demonstrates how Kodály joined polyphonic choral technique of fifteenth- and sixteenth-century Dutch and Italian masters to the Hungarian idiom. Bónis observes that in this work Kodály revived Renaissance echo technique and states that his use of Neoclassicism went beyond the resumption of such techniques, instead being more concerned with a connection between the past and present.<sup>55</sup> Although Kodály wrote music which can be described as Neoclassical his work was less influential upon other composers than that of the French and German mainstreams, perhaps because Hungary was very much on the periphery of Europe at that time.

---

<sup>53</sup> Roger Wimbush, 'The Younger English Composers: II. Walter Leigh', *Monthly Musical Record* 68 (1938), 138-41 (p. 139).

<sup>54</sup> Ferenc Bónis, 'Zoltán Kodály, a Hungarian Master of Neoclassicism', *Studia Musicologica Academiae Scientiarum Hungaricae* 25.1/4 (1983), 73-91 (pp. 74-6).

<sup>55</sup> *Ibid.*, 73-91 (pp. 81-2).

His contemporary and fellow composer Bela Bartók proved more successful in establishing his work within the musical canon, and, by 1926, had already achieved international renown. The subject of Bartók's music is too extensive to address here, but it should be noted that, from 1926, Bartók's music shows a marked increase in Neoclassical traits which appear to have been inspired by Stravinsky's Neoclassical works, including the Concerto for Piano and Wind Instruments, and thus are closely linked to French Neoclassicism. Examples of Bartók's Neoclassically-inspired works include the 1926 Piano Sonata (in which the finale imitates traditional styles and incorporates a ritornello combined with folk song), the First Piano Concerto, the Second Piano Concerto, and several chamber works.<sup>56</sup>

Having examined existing opinion on the different forms of Neoclassicism, the remainder of this chapter will outline a unifying model for Neoclassicism and then elaborate on how this model will be applied to British music in the period 1918-45.

### **3.4 A Model for Neoclassicism**

Neoclassicism arose as part of a wider anti-Romantic movement in the arts. It implied a self-consciously reverent, nostalgic, or ironic distance with respect to pre-Romantic music.<sup>57</sup> As such, I argue that it constitutes a break in the development of music stretching back to Bach and beyond; instead, it looks back, deliberately

---

<sup>56</sup> Malcolm Gillies, 'Bartók, Béla', *Oxford Music Online* (2001) <<https://www-oxfordmusiconline-com.ezphost.dur.ac.uk>> [accessed 4 August 2020].

<sup>57</sup> Keith Chapman, 'Classicism/Neoclassicism' in *Aesthetics of Music: Musicological Perspectives* ed. by Stephen Downes (New York and London: Routledge, 2014) pp. 144-169 (p. 145).

ignoring Romanticism to focus on Classicism and eras of an even earlier character and aesthetic. This retrospective mindset led to an emotional and intellectual distance from Romanticism; as such Neoclassicism came to symbolise purity, clarity, and as having revived the classical ideas of balance and proportion as noted in Chapter 1. In Neoclassical music there is a conflict between the traditional, more tonal, elements and its post-tonal idioms, producing musical tension in which the atavistic elements preserve their traditional overtones and evoke the musical world from which they came.

Most of the varying opinions on Neoclassicism detailed in the introductory chapter can be combined into a single model for Neoclassicism in early twentieth-century music. Put most simply, Neoclassicism is a compositional aesthetic that can be identified by four characteristics. These four identifiers provide a model by which Neoclassical music can be analysed. While it is not possible to include all opinions in such a model, due to the variance in their outlooks, a general and flexible model for Neoclassicism is achievable which provides a benchmark against which to measure early twentieth-century music, and which perhaps also allows for what Danuser terms an 'open form of presentation'.<sup>58</sup>

### **3.4.1. Retrospective Compositional Characteristics**

This element relates to the past, as in use of pre-Romantic forms, titles, and possibly stylistic references, which might include the use of pastiche, but also employment of

---

<sup>58</sup> Danuser, pp. 260-285 (p. 261).



tonal harmonies, neo-modality, and the return to the use of early instruments. This use of instruments such as the harpsichord or recorder is related to the historically-informed performance movement of people including Arnold Dolmetsch, Violet Gordon-Wood and Wanda Landowska.

In the early twentieth century, the use of familiar forms and harmonies made Neoclassical music more acceptable, and therefore both more amenable and accessible to the general listening public than serial music which was foreign to the ear. The use of a retrospective form is not an indication of Neoclassicism by itself, since such a practice was deployed throughout the Romantic period: instead, *it is the manner of its use* in combination with other stylistic elements that marks it out as a Neoclassical characteristic.

Joseph N. Straus argues that the creation of a musical canon in the nineteenth century, combined with the commercial dissemination of music through recordings and widely available sheet music, led to the early twentieth century being dominated by the music of the past, particularly that of a few Classical masters. This led to a feeling of deep ambivalence to the musical canon by twentieth-century composers.<sup>59</sup> The use of pre-Romantic forms or titles in a Neoclassical work resolved this ambivalence by self-consciously returning to pre-Romantic forms, employing them to the composer's own ends, as described by Messing. Hence twentieth-century composers, who use sonata form in their music, are participating in an 'artistic struggle' in which they attempt to challenge and overcome their antecedents on their predecessors' 'home ground'.<sup>60</sup> Taruskin described this characteristic as a

---

<sup>59</sup> Straus, *Remaking the Past*, pp. 4-5.

<sup>60</sup> *Ibid.*, p. 96.

pastiche, and a continuation of 'olden styles' used in music since the Renaissance; while it is true that use of old forms exclusively will constitute a pastiche, the combination with further characteristics does indicate a Neoclassical work.<sup>61</sup>

Examples of the use of these forms include the use of various Baroque forms in Stravinsky's *Pulcinella* and sonata form in Lennox Berkeley's *Sonatina in A minor for Recorder and Harpsichord*.

Sonata form, as the paradigmatic version deployed ubiquitously throughout the Classical era, is the archetypal form of tonal music; indeed, to the twentieth-century composer, it symbolised tonality and was laden with the prestige of canonical repertoire providing what Charles Rosen described as a loosely fashioned model, thus offering an obvious approach to replication of the classics.<sup>62</sup> According to Rosen the sonata represented pure music's highest state.<sup>63</sup> Sonata form in the early twentieth century usually employed a concept of 'exposition, development, and recapitulation' conforming with the expected thematic structure, but even this was frequently subject to interpretation on occasion so that not all of the configuration was present; for example, the first movement of Stravinsky's *Sonata for Piano* has a development section, but its larger hybrid formal concept is a *concerto grosso*. Similarly, tonality was often free; for example, the recapitulation of Hindemith's *Sonata No. 3 for Piano in B flat major* is in A minor and D minor (emulating approaches which had been well practised in both Classical and Romantic works).<sup>64</sup> Because sonata form was such an archetypal form it was used by

---

<sup>61</sup> Taruskin, *The Oxford History of Western Music*, p. 454.

<sup>62</sup> Charles Rosen, *Sonata Forms: Revised Edition* (New York: W.W. Norton & Company, 1988), p. 403.

<sup>63</sup> *Ibid.*, p. 366.

<sup>64</sup> Rosen, p. 403.

many British Neoclassical composers; examples of this use can be found in chapters four to nine.

The term 'Neoclassical' is not restricted to imitation of models in the Classical style: it can generally be taken to include all pre-Romantic styles. However, Neoclassical works are not always related exclusively to pre-Romantic forms. For example, Alwyn composed a *Rhapsody for Piano Quartet* with a strongly Neoclassical anti-Romantic character, using a genre most commonly associated with the Romantic era. Danuser describes this as 'formalist' Neoclassicism, stating that it used music of any origin as material for its 'defamiliarizing compositional practices'.<sup>65</sup> Further, the use of an old title or form does not necessarily indicate that a work has been composed in the Neoclassical aesthetic since it can equally apply to a pastiche. However, there is a deeper aspect beyond the surface use of traditional elements, for as Martha M. Hyde argues, an emphasis upon the surface features of the aesthetic risks neglect of the significance of the composer's engagement with the past.<sup>66</sup> For Hyde, Neoclassical composers are met with a 'specific and urgent challenge', to create a modern piece that rebuilt the past without surrendering its own truth in the 'chronology of styles'.<sup>67</sup> In addition Thomas Irvine argues that Hindemith's *Gebrauchsmusik* encouraged the composition of music for a given purpose in which aesthetic contemplation was irrelevant. Rather than the traditional translation of the term as 'music for use' it related to music being created for a reason rather than as an

---

<sup>65</sup> Danuser, pp. 260-285 (p. 263).

<sup>66</sup> Hyde, 'Neoclassical and Anachronistic Impulses in Twentieth-Century Music', 200-235 (p. 201).

<sup>67</sup> *Ibid.*, 200-235 (p. 206).

expression of a composer's feelings or whim.<sup>68</sup> Thus, the impetus for music composed in the Neoclassical aesthetic returned to the pre-Romantic eras in which music was created at the behest of a sponsor, patron or the church last seen in the Classical era, hence the 'classical' in Neoclassical.

In addition to use of retrospective forms and titles, there was a resurgence in the use of modes in Neoclassical music. Neoclassicism is evident in the integration of these modes into early twentieth-century compositions; it is the use of the retrospective modes in combination with modern characteristics, and the *distance* between old and new which helps to define Neoclassicism. While modes were used through the Classical, Romantic, and Impressionist eras - Beethoven's use of the Lydian mode in his String Quartet Op. 132 is one prominent example of deliberate archaism in late Classicism<sup>69</sup> - the use of modes in what might be termed Neo-modality became more common in the early twentieth century. Neo-modality incorporated the use of the old Church modes together with modes derived from ethnomusicological sources along with what might be described as 'synthetic' modes<sup>70</sup> derived from an amalgam of whole-tone, pentatonic and octatonic scales. These latter characteristics arose as a result of interest in, and the heritage-gathering of Eastern European folk music by many composers including Kodály and Bartók where the old modes were still in use; similarly interest was generated in Britain by

---

<sup>68</sup> Thomas Irvine, 'Hindemith's Disciple in London: Walter Leigh on Modern Music, 1932-40' in *British Music and Modernism, 1895-1960* ed. by Matthew Riley (London and New York: Routledge, 2016), pp. 197-220, (pp. 203-4).

<sup>69</sup> James Porter, 'IV. Modal Scales and traditional music', in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 29 July 2020].

<sup>70</sup> Synthetic modes were those invented by composers including Vaughan Williams, Moeran, and Britten in Britain; an example is provided by Messiaen's 'Modes of Limited Transposition'.

the collection of folksongs by Cecil Sharp, Holst, Vaughan Williams and Percy Grainger. Other rediscoveries, including the music of composers including Tallis and Byrd, also resulted in a renewed interest in composing using the church modes, or at least the outline of them. An example is provided by Holst's *Fugal Overture*, in particular the opening theme which employs the first five notes of the Lydian mode in F (Figure 1).

Figure 1: Holst, *A Fugal Overture*, bb. 4-6



In addition to the retrospective use of modes, there was also a return to 'early music' instruments. One important figure in the early music revival in the twentieth century was Arnold Dolmetsch, who had a significant influence on late nineteenth and twentieth-century attitudes to scholarship and performing practice, particularly through the reconstruction and development of archaic instruments (viols, keyboard instruments and notably the recorder). This led to an interest in composing for these instruments, particularly the recorder and harpsichord, in Neoclassical music. The use of these instruments will be examined in subsequent chapters.

To summarise, the overriding feature of Neoclassical music is the conflict between old and new which gives it its distinctive sound and character. In addition to the various elements which make up the retrospective part of Neoclassical music the following section will examine the new or modernist characteristics of this element.

### 3.4.2. New Compositional Characteristics

This second element denotes the use of modernist elements including harmonic and rhythmic features, also the use of instruments hitherto not routinely used in an orchestral context such as the saxophone, and alternative instrumentation, which is linked to the idea of *Gebrauchsmusik*.

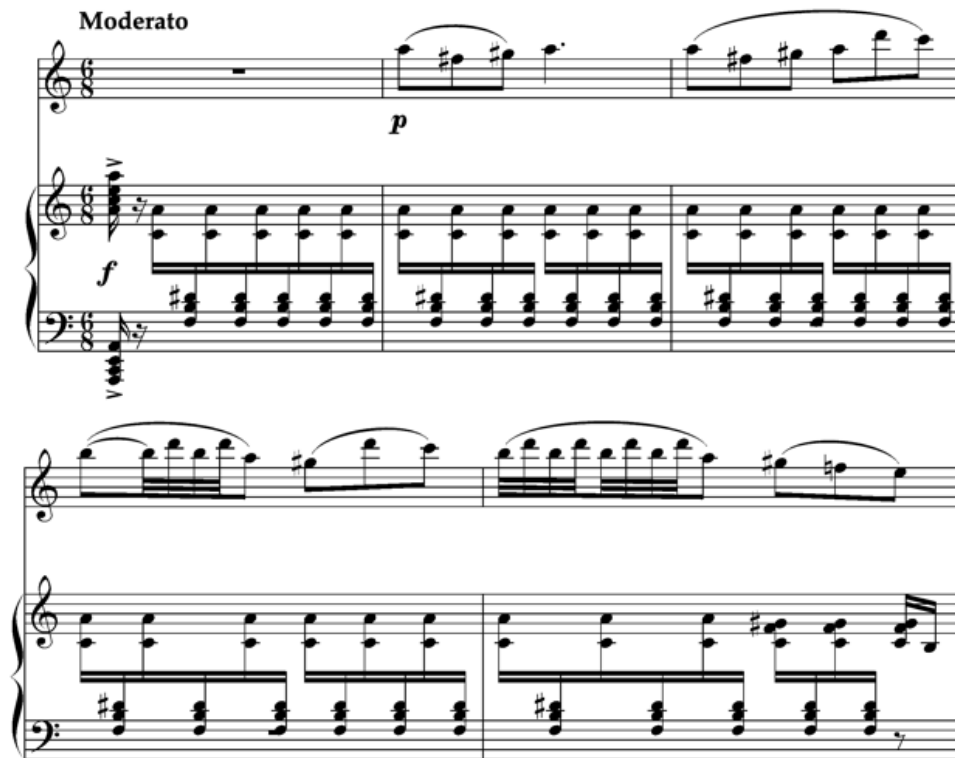
The combination of post-tonal harmonies with tonal harmonies creates relationships which are both in combination and in conflict; for as Straus states, sonorities such as the triad, which provides both the musical surface and the background generator of the whole pitch structure of tonal music, are too deeply representative of tonal tradition to merge easily into a new musical framework.<sup>71</sup> It can also include the incorporation of modern styles, such as Jazz, into a Neoclassical work. However, on a deeper level this also describes how the modern composer subverts the first retrospective Neoclassical element to their own ends by use of modernist elements such as post-tonal harmonies including polytonality (Figure 2) or driving motor rhythms (Figure 3).

Figure 2: Polytonality in Holst, Terzetto, I, bb. 43-5 (here given without key signatures)

The musical score for Figure 2 consists of three staves: Flute, Oboe, and Viola. The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The Flute part is in G major (one sharp), the Oboe part is in B-flat major (two flats), and the Viola part is in D major (two sharps). The score shows the first five measures of the piece, with the Flute and Oboe parts starting on a whole note and the Viola part starting on a half note. The Flute part has a melodic line with a fermata on the fifth measure. The Oboe part has a similar melodic line with a fermata on the fifth measure. The Viola part has a more rhythmic line with a fermata on the fifth measure.

<sup>71</sup> Straus, *Remaking the Past*, p. 1

Figure 3: Motor rhythms in Berkeley, *Sonatina for Treble Recorder and Piano, I*, bb. 1-5



It is this conflict or tension between old and new which provides the distinctive Neoclassical ‘sound’; but further elements are required to classify a work as Neoclassical. In addition to post-tonal harmonies, the twentieth century saw developments in rhythm and metre influenced by African-American music, most commonly Jazz music, and folk-song idioms in combination with older rhythmic devices including additive rhythms, hemiola, syncopation, suspensions and ties. Meyer and Cooper differentiate syncopations, suspensions, and ties by their placement in relation to metric pulse in that a tie occurs on a strong beat, a suspension begins on a weak pulse (with or without dissonance) and syncopation begins where there is no beat on the ‘primary metric level’.<sup>72</sup> Peter Dickinson

<sup>72</sup> Grosvenor Cooper and Leonard B. Meyer, *The Rhythmic Structure of Music* (Chicago: University of Chicago Press, 1960), p. 101.

classifies syncopation into three different types: mid-beat, mid-bar and cross-bar, although the cross bar syncopation might also be described as a simple tie.<sup>73</sup>

Perhaps the simplest examples of modernist rhythmic devices are use of irregular time signature, for example 5/4 and 7/8 and frequent changes in metre which first occur in early twentieth-century music. An example of shifting metre – frequent changes in time signature – is provided by the first movement of Vaughan Williams' *Concerto Accademico*, which begins with a 2/4 time-signature, but at figure D changes to 3/4 before returning to 2/4 for one bar at one before figure F; this oscillation between 2/4 and 3/4 in sections of varying length continues throughout the movement. Such frequently changing metre is a modernist element which conflicts with the fundamental of common-practice metric structures in which pulse groups at the beat level (time signatures) are maintained throughout the composition or section.<sup>74</sup> However, an alternative view is that Vaughan Williams was responding to chant (which was without metre) or folksong. An extension of alternating time signatures is the simultaneous use of different time signatures, sometimes called 'polymetre'.

A further rhythmic feature often seen in Neoclassical music is the use of Stravinskian motor rhythms; these are, of course, a traditional feature borrowed from the Baroque era, also influenced by Russian folk music, but used in a modernist manner.

---

<sup>73</sup> Peter Dickinson, 'The Achievement of Ragtime: An Introductory Study with Some Implications for British Research in Popular Music', *Proceedings of the Royal Musical Association*, 105 (1978 - 1979), 63-76 (p. 74).

<sup>74</sup> Allen Winold, 'Rhythm in Twentieth-Century Music' in *Aspects of Twentieth Century Music* ed. by Richard DeLone and Gary E. Wittlich (London: Prentice-Hall, 1974), pp. 208-69 (p.216).



### 3.4.3. Borrowing

The third, and more problematic, Neoclassical characteristic concerns borrowing. Borrowing can be classified in two ways: firstly as direct borrowing which is the modelling of a composition on an existing piece, either by assuming its structure, or incorporating part of its melodic material, or imitating its form or procedures, or using it as a model in some other way; secondly stylistic allusion which is allusion to a general style or type of music and can include influence by the style of an earlier composer.<sup>75</sup> These definitions relate to borrowing from pre-romantic Western Art Music; however, there are other types of more modern borrowing in the music examined here as one can observe, for instance, in the explicit use of popular tunes. While this type of borrowing does occur, it will not be considered a Neoclassical characteristic because there is no retrospective element.

An example of direct borrowing is provided by Stravinsky's *Suite de Pulcinella*, which is in large part an arrangement of eighteenth-century fragments (particularly with reference to Pergolesi) but with additions by Stravinsky. As such Stravinsky has recomposed these earlier works into a wholly new composition, but even so the original scores are only slightly altered, but at certain key moments Stravinsky significantly altered the pitch structure creating a striking stylistic clash, and by placing the old elements in a new context they gain a new meaning.<sup>76</sup>

Similarly, Vaughan Williams' quotation of the BACH motif in transposition in the

---

<sup>75</sup> These classifications have been adapted from J. Peter Burkholder's fourteen uses of existing material in the works of Charles Ives: J. Peter Burkholder, 'The Uses of Existing Music: Musical Borrowing as a Field', *Note*, *Second Series* 50.3 (1994), 851-870 (p. 854).

<sup>76</sup> Straus, p. 16, p. 44.

first movement of his Symphony No. 4 is an example of recognisable borrowing. However, finding evidence of direct quotation of musical fragments can be extremely problematic – the repertoire is so large that unless the analyst is familiar with the work being quoted then it will be nigh on impossible to identify whether there is a quotation, and if so, where it has been taken from.

Figure 4: Borrowing in Alwyn, *Divertimento for Solo Flute*, 'Introduction and Fughetta', bb. 1-4; Telemann, *Twelve Fantasias for Flute without Bass*, 'Fantasia in A', b. 1



An example of identifiable borrowing is provided by the opening of the first movement from William Alwyn's *Divertimento for Solo Flute* (Figure 4). Alwyn has borrowed a motif from Telemann's *Fantasia in A* from his *Twelve Fantasias for Solo Flute without Bass* transposing it from A major to D minor and, using a technique described by Straus as 'motivisation', created a fantasia-style introduction to the first movement.<sup>77</sup> Straus defined motivisation as a compositional device used by twentieth-century composers in which the motivic matter from the earlier work is drastically intensified.<sup>78</sup> Only an extensive knowledge of flute repertoire, such as

<sup>77</sup> Sweet, pp. 147-8.

<sup>78</sup> Straus, *Remaking the Past*, p. 17.

that of a professional musician, would allow the source of the material for this work to be identified.

Stylistic allusion is more easily identifiable since it involves composition in a retrospective style. For instance, there are numerous examples of Neoclassical works written with Baroque figurations and characteristics; an example is provided by Walter Leigh's Concertino for Harpsichord and String Orchestra. Stylistic allusion also incorporates the use of pre-romantic stylistic elements - for example the use of the motor rhythm which has been a feature of many musical styles, from the Baroque toccata and beyond. It should also be noted that musical borrowing has occurred throughout musical history, and, as such, on its own cannot be an indication of a Neoclassical work, but in combination with the other elements can provide an indicator that a composition has been written conforming with the Neoclassical aesthetic.

#### **3.4.4. Anti-Romanticism and Linear Writing**

The fourth and final characteristic relates to the reaction of early twentieth-century composers against the excesses of the Romantic era, exemplified in particular by the music of Wagner, with its great length, vast orchestras, complex textures, and rich harmonies. Richard Taruskin describes this Romantic tradition as valuing 'spirituality, sincerity, naturalness, spontaneity, and a host of other qualities that cannot stand the presence of irony (as anything as self-aware as modernism must

imply)'.<sup>79</sup> Thus, for Taruskin, modern, and, by extension, Neoclassical music was synonymous with self-awareness and irony - what he describes as the sacrifice of nineteenth-century sincerity to satire.<sup>80</sup> Constant Lambert, living and writing closer to the end of the Romantic era, described German Romanticism in particular as 'resembl[ing] a stuffy and scented drawing-room, over decorated with silk flounces, and encumbered with vast padded sofas and downy cushions.'<sup>81</sup> However, this fourth characteristic is in some sense tied to the first in that this anti-Romanticism in Germany led to *Gebrauchsmusik* or 'music for a purpose' described above. Neoclassical music, however, is not a rejection of all emotion, it excludes an excess of personal feelings but not 'human sentiment'.<sup>82</sup>

While linear writing has been used in many musical styles including the Romantic era, it is a prominent feature of Neoclassical music. It is evident as both a retrospective, for example in the use of fugal rhetoric or imitation, and new Neoclassical characteristic, as described below. In using traditional counterpoint, the Neoclassical composer was reproducing an intellectual style centred in late seventeenth- and eighteenth-century North Germany, for example in the music of Buxtehude and J.S. Bach. By using an anachronistic compositional methodology, the Neoclassical composer was emphasising the *distance* between this and newer elements. This intellectual style, with its use of compositional rules such as those associated with species counterpoint, served to curb an excess of expression and was therefore anti-Romantic.

---

<sup>79</sup> Taruskin, *The Oxford History of Western Music*, p.457.

<sup>80</sup> *Ibid.*, p. 471.

<sup>81</sup> Lambert, p. 249.

<sup>82</sup> Lippman, pp. 399-400.

In the early twentieth century, composers including Hindemith took a new approach to counterpoint. As Dahlhaus observes:

The emphasis on counterpoint in music after 1910 can be seen as a corollary of the diminishing importance of tonal harmony. Chordal coherence lost its fundamental importance, and did so regardless of whether tonality was dissolved (Schoenberg, Berg, Webern) or metamorphosed (Stravinsky, Bartók, Hindemith). The various types of expanded tonality (whose principal feature is not, however, expansion) appear as hierarchically ordered systems analogous to traditional tonality; but it is less chords than individual notes round which they spin a web of relationships, so that it is more natural for the tonal structures to be characterized by melodic and polyphonic than by homophonic style.<sup>83</sup>

The term 'linear counterpoint' was used to describe this new type of counterpoint and was defined by Ernst Kurth in his book *Grundlagen des linearen Kontrapunkts* in 1917. It is defined as an 'anti-type to the Romantic harmony' loathed by the supporters of *Neue Sachlichkeit*.<sup>84</sup> Thus anti-Romanticism formed one of the pillars of Neoclassical music since, for early twentieth-century Neoclassical adherents, the nature of this modern linear counterpoint was to hold in check an excess of expression. A similar idea was expressed by Stravinsky who wrote: 'I consider counterpoint as the only means through which the attention of the composer is concentrated on purely musical questions'.<sup>85</sup> In combining this new anti-Romantic linear counterpoint with older elements - for example title or form - the Neoclassical composer was emphasising a *distance* between the old and new characteristics.

---

<sup>83</sup> Carl Dahlhaus, 'Counterpoint after 1600' in *Oxford Music Online* (2001) <<https://www-oxfordmusiconline-com.ezphost.dur.ac.uk>> [accessed 30 August 2023].

<sup>84</sup> *Ibid.*

<sup>85</sup> Igor Stravinsky, 'Some Ideas About my Octuor', *The Arts* 5 (1924), 5-6 (p. 6).

Figure 5: Linear writing in Britten, String Quartet No. 2, I 'animato', Figure B

There are many examples of linear writing in British Neoclassical music: one such example is given in Britten's String Quartet No. 2 (figure 5), the string quartet being the quintessential vehicle for linear writing.

### 3.4.5. Application of the Model to the Analysis of Neoclassical Music

The above model provides a theoretical answer to the first research question, but each part of the model requires a different research method to provide an evidence-based response. Analysis of selected works, to identify the form of the work, will provide evidence for much of the first characteristic (although it should be emphasised that this is not a wholly analytical thesis). Tables and examples will be

used to illustrate the Neoclassical characteristics of a work. An analysis of the harmony such as that seen in the work of Pieter van den Toorn, or Straus' analysis of Stravinsky's *Symphony of Psalms*, will seek to explain each composer's use of tonal and post-tonal harmonies: to determine what is tonal or triadic and what is post-tonal, modal, octatonic or even atonal.<sup>86</sup> Further, archival studies may also provide evidence of the composer's intent through correspondence, lectures and musical sketches, where they exist.

Evidence of borrowing will be derived from analysis of selected works by each composer and extensive archival studies. As previously stated, the borrowed element may or may not be obvious, or it may even be stylistic rather than from an identifiable work. Archival research may serve to throw light on the source of material borrowed. An understanding of how this material has been incorporated into the new work is provided by Straus who offers a list of eight techniques composers have used to re-create earlier forms, style elements, and sonorities.<sup>87</sup> The first, 'motivization' relates directly to borrowing, it describes how the motivic content of the original work is drastically intensified. The second 'generalization' also relates to borrowing. Here a motif from an earlier work is generalised into the unordered pitch-class set of which the motif is a member. That pitch-class set is then arranged in the new work according to the normal rules of post-tonal practice. The third and fourth techniques, 'marginalization' and 'generalization' relate both to borrowing and use of old forms. 'Marginalization' describes the process by which musical elements which are central to the structure of the earlier work such as

---

<sup>86</sup> Straus, *Remaking the Past*, pp. 87-90.

<sup>87</sup> *Ibid.*, p. 17.

perfect cadences or linear progressions spanning triad intervals, are consigned to the margins of the new work. Conversely, in 'centralization', elements of the music that were marginal in the earlier piece move to become the structural centre of the new work. The technique of 'compression' relates to the compression of two elements which occur 'diachronically' in the earlier work into something synchronous in the new piece. Straus gives the example of diachronic elements as being two triads in a functional relationship.<sup>88</sup> The sixth technique, 'fragmentation' relates to the separation of elements from the old work in the new work. The compositional procedure 'neutralization' concerns the stripping of traditional elements of music of their normal function, particularly their impulse to move forward. The final compositional technique involves 'symmetricization' which relates more to the first and second Neoclassical elements from this model in which conventional harmonic progressions which move towards a cadential point and musical forms are inverted or made 'retrograde-symmetrical' and are thus arrested.

Anti-Romantic elements are perhaps the most difficult to identify. However, they do include a certain 'intellectual' flavour to the music incorporating horizontal musical lines, polyphony, and counterpoint; it may also be functional, as in *Gebrauchsmusik*, rather than purely as an expression of the composer's emotions and employ a dry timbre (such as Stravinsky's use of wind instruments in his *Octet*) which in combination with tonal and post-tonal harmonies provides Whittall's 'piquancy' of sound. Analysis of selected works together with archival research will serve to provide evidence of an anti-Romantic nature to the music.

---

<sup>88</sup> Straus, *Remaking the Past*, p. 17.



Having provided a model for Neoclassicism and examined the meaning of 'Englishness', this thesis will use case studies to demonstrate the use of Neoclassicism in the music of British composers in the period beginning with the end of the Great War and ending with the close of World War II. The following chapter will begin with the music of Gustav Holst and Ralph Vaughan Williams - the 'Old Guard' - who are the most senior composers to be considered in this thesis, and who worked closely together throughout their lives.

## Chapter 4

### The 'Old Guard': Gustav Holst and Ralph Vaughan Williams

While there is an extensive literature about Gustav Holst and Ralph Vaughan Williams and their music, there has been little research into these composers' use of the Neoclassical aesthetic. There has been very limited analysis of Vaughan Williams' later music, most books being narrative rather than analytical. While neither Vaughan Williams nor Holst could be described as a purely Neoclassical composer, this chapter will examine their later works to determine their use of Neoclassicism. It will analyse selected works for the four Neoclassical characteristics identified in chapter 3; it will review contemporary reception of these works to determine whether they were considered to be Neoclassical by a contemporaneous audience.

Holst and Vaughan Williams are often paired because of their joint interest in folk-song and life-long friendship; Edmund Rubbra however argues that their musical affinity was no more than superficial, being without any great depth.<sup>1</sup> While Rubbra may be correct in his assertion, Holst was both to be influenced by and prove an inspiration to Vaughan Williams who described Holst as 'the greatest influence

---

<sup>1</sup> Edmund Rubbra, *Gustav Holst* (Monaco: The Lyrebird Press, 1947), p. 48.

on my music'.<sup>2</sup> W.H. Hadow considered that there were more links between the two composers than Rubbra, highlighting their innate tendency to mysticism, their attraction to folk song and rural England, and their mastery of 'the free and flexible idiom of the present time.'<sup>3</sup>

Holst first met Vaughan Williams, who was to become his closest friend, in 1895 while at the Royal College of Music. Richard Capell wrote that Vaughan Williams and Holst were to be more than brothers in their common artistic efforts, 'as in most other sympathies of their lives'.<sup>4</sup> The two composers set up what they called 'field days' at their lodgings to discuss each other's works, criticising them constructively, and working through any improvements the other might suggest.<sup>5</sup> Vaughan Williams demonstrated Holst's influence upon his composition in a letter written to Holst on a visit to Harvard: 'I miss you very much when I want to know how to compose, in fact I didn't realize how much you write of my music.'<sup>6</sup> After Holst's death Vaughan Williams stated that he greatly missed the ability to submit new compositions to Holst's unsparingly critical eye, although he did eventually replace Holst with other critical friends.<sup>7</sup>

---

<sup>2</sup> Thomas Armstrong, 'Mr H', *Music in Education* 38.368 (1974), 163–5, quoted in Michael Short, *Gustav Holst: The Man and His Music* (Oxford & New York: Oxford University Press, 1990), p. 336.

<sup>3</sup> Hadow, p. 169.

<sup>4</sup> Richard Capell, 'Notes for a Biography (I)', *Musical Times* 67 (1926), 1073–5 (p. 1074).

<sup>5</sup> Paul Holmes, *The Illustrated Lives of the Great Composers: Holst His Life and Times* (London, New York and Sydney: Omnibus Press, 1997), p. 18.

<sup>6</sup> Vaughan Williams quoted in Michael Kennedy, *The Works of Ralph Vaughan Williams* (London: Oxford University Press, 1964), p. 230.

<sup>7</sup> Michael Trend, *The Music Makers: Heirs and Rebels of the English Musical Renaissance, Edward Elgar to Benjamin Britten* (London: Weidenfeld & Nicholson, 1985), p. 98.

## 4.1 Gustav Holst

Holst is not often connected with the Neoclassical aesthetic; indeed, his daughter Imogen asserted that when he was working on his *Fugal Overture* in 1922 (and when she herself was only fifteen) Holst had never heard of Neoclassicism, arguing that Stravinsky had not yet written his *Octet for Wind* nor Hindemith his *Kammermusik*. Imogen Holst maintains that Holst's own 'inquiring mind' had led him 'up that particular path at that particular moment'.<sup>8</sup> Imogen Holst is not wholly correct since Hindemith had composed his first *Kammermusik* in 1921 (although it is highly unlikely that Holst would have heard it) and musicologists are not unanimous in agreeing with her, although it may be possible that her father was unfamiliar with the term. In particular, Richard Greene makes the link between Holst's *A Fugal Concerto* and the Neoclassical works of Stravinsky, especially his treatment of the borrowed music in *Pulcinella*; in addition both Colin Matthews and Michael Kennedy describes Holst's *Fugal Concerto* as Neoclassical.<sup>9</sup>

While Holst may never have heard of Neoclassicism, Stravinsky's Neoclassical ballet *Pulcinella* had received its premiere in May 1920 and was performed at Covent Garden by Diaghilev's *Ballets Russes* in June 1920.<sup>10</sup> Since *Pulcinella* was received with praise by critics, it is difficult to believe that Holst, who was so open to new ideas, would have been unaware of Stravinsky's new

---

<sup>8</sup> Imogen Holst, *The Music of Gustav Holst Third Revised Edition* (Oxford: Oxford University Press, 1986), p. 58.

<sup>9</sup> Richard Greene, *Gustav Holst and a Rhetoric of Musical Character* (New York & London: Garland Publishing Inc., 1994), pp. 158-9; Colin Matthews, 'Holst, Gustav' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 27 October 2016]; Michael Kennedy, 'The Concerto in Britain' in *A Companion to the Concerto* ed. by Robert Layton (London: Christopher Helm, 1988), pp. 326-349 (p. 342).

<sup>10</sup> 'This Week's Music', *The Times*, 7 June 1920, p. 10.

Neoclassical compositional style or the anti-Romantic and nationalist tendencies developing in many European countries, and Abrahams stated that Holst embraced the idea of detaching emotion from music from Stravinsky.<sup>11</sup> The English composer and contemporary of Holst, Fritz Hart, suggested that Holst was influenced by Stravinsky in embracing the idea that music should be separated from emotion. Abraham describes Holst as ‘the first “classical” English composer since Purcell’ in his rejection of ‘domestic’ emotions and notes *Egdon Heath*, the *Double Concerto*, *Hammersmith*, and the *Choral Fantasia* as being particularly representative of Holst’s most ‘classical’ compositions.<sup>12</sup>

Table 1: A Selected Catalogue of Instrumental Works by Holst 1918-34

Year	Title
1922	<i>A Fugal Overture</i>
1923	<i>A Fugal Concerto</i>
1925	Terzetto for Flute, Oboe and Viola
1927	<i>Egdon Heath</i>
1928	<i>A Moorside Suite</i>
1929	Double Concerto for two Violins and Orchestra
1930	<i>Hammersmith</i>
1930	Nocturne
1933	<i>Brook Green Suite</i>
1933	<i>Lyric Movement</i>
1933-4	Scherzo

Many of Holst’s works (Table 1), particularly his later ones, exhibit Neoclassical characteristics; Vaughan William drew attention to Holst’s later music describing it as ‘cold and inhuman’, which may be another way of describing an anti-Romantic aesthetic; he used the term ‘clarity’, which is so often associated with

---

<sup>11</sup> Gerald Abraham, ‘Gustav Holst’ in *British Music of Our Time* ed. by A.L. Bacharach (Harmondsworth: Pelican Books, 1946), pp. 44–63 (p. 59).

<sup>12</sup> *Ibid.*, pp. 44–63 (pp. 59–61).

Neoclassical music, to describe Holst's watchword in artistic matters.<sup>13</sup> Vaughan Williams also drew attention to Holst being a leader in the revolt against the 'riot of luxurious sentiment which marked the decadence of the Romantic period' but stated that his love of Bach and Wagner prevented his yielding to the poverty-stricken aridity of modern pseudo-classicism', by which he presumably means Neoclassicism.<sup>14</sup>

Holst's later music was influential upon many younger composers and helped to move English music away from what Edmund Rubbra assessed as 'one of the most fallow periods in English musical history'.<sup>15</sup> Imogen Holst claimed that the Tippett had been influenced by the energy of Holst's counterpoint and Britten recognised his enduring debt to Holst's 'directness of thought'.<sup>16</sup>

#### 4.1.1 Reception and Background to the Later Works

The *Fugal Overture* was completed on 4 January 1923, and first performed in May as an overture to Holst's opera *The Perfect Fool*.<sup>17</sup> Its reception was mixed, but a concert performance at the Queens Hall Promenade Concerts on 11 October under Holst's baton evinced more positive reviews; Richard Capell of the *Daily Mail* wrote 'The overture, for full orchestra, rejoices in great hammered rhythms that take me back to

---

<sup>13</sup> Ralph Vaughan Williams, 'A Note on Gustav Holst' in Imogen Holst, *Gustav Holst a Biography* (Oxford: Oxford University Press, 1988), pp. vii-ix (pp. vii-viii).

<sup>14</sup> Vaughan Williams, pp. vii-ix (p. viii).

<sup>15</sup> Edmund Rubbra, 'Choral Symphony' in *Edmund Rubbra's collected essays on Gustav Holst* (London: Triad Press, 1974), pp. 44-47 (p. 44).

<sup>16</sup> Imogen Holst, 'Gustav Holst' in *The New Grove Twentieth-Century English Masters* ed. by Stanley Sadie (London: Macmillan, 1986), pp. 145-171, (p. 165)

<sup>17</sup> Michael Short, *Gustav Holst: The Man and His Music* (Oxford & New York: Oxford University Press, 1990), pp. 202-3.

the Holst of “The Planets”, but has a new conciseness. It is powerfully original and enormously stimulating<sup>18</sup>.

The second work, the *Fugal Concerto* was composed in 1923 while Holst was on a working trip to the University of Michigan. It received a private performance at the university in May 1923, and its first public performance was at Queen’s Hall in October 1923 conducted by Holst, with Robert Murchie (flute) and Leon Goossens (oboe) as soloists. Both this work and the one preceding it are accessible both to the listener and amateur musicians, being redolent of Hindemith’s *Gebrauchsmusik*. The review of the *Fugal Concerto* premiere in the *Daily Mail* described it as ‘a little work of the most cunning craftsmanship’, the reviewer states ‘the starting point of this music belongs to about the year 1700, and the rest is Holst – the Holst of sprightliness, directness, and the bestest economy’ indicating a degree of Neoclassical stylistic borrowing in the work.<sup>19</sup>

The 1925 Terzetto for flute, oboe and viola was the only chamber work to be composed in Holst’s last period. It received its première at the Faculty of Arts in London on 2 March 1926; this première received a brief mention in *The Times* as an upcoming event and on 1 April there was an equally short review in the *Musical Times* in which the critic described the combination of tones as ‘happy’ and was of the opinion that of the two movements the Scherzo had more character.<sup>20</sup> Michael Short maintains that Holst may have been inspired to compose the Terzetto by the bare, hard-edged textures and rigid bitonality of Ravel’s Sonata for Violin and ‘Cello,

---

<sup>18</sup> Richard Capell, ‘New Holst Music’, *Daily Mail*, 12 October 1923, p. 10.

<sup>19</sup> Capell, ‘New Holst Music’.

<sup>20</sup> M.F., ‘Holst’s New Terzetto’, *Musical Times* 67 (1926), 344–350 (p. 347).

written in 1920-2 and performed in London in the early 1920s.<sup>21</sup> When working on the Terzetto Holst wrote to Edwin Evans that he was unsure whether the work would be chamber music or 'waste paper'. Even when the Terzetto was complete, Holst had to hear it several times before he could decide whether he liked it or not, eventually concluding that he did.<sup>22</sup>

The Double Concerto was first played at a Philharmonic concert at Queen's Hall in April 1930. The verdict from the majority of critics was that the work was 'highly intellectualized';<sup>23</sup> however, Herbert Hughes, writing in the *Daily Telegraph*, described the concerto as 'a striking and original work' stating 'He has absorbed the classics and goes his own way. He has listened to the works of the most adventurous moderns, and still goes his own way'.<sup>24</sup> Both these descriptions suggest a Neoclassical aesthetic, the combination of a pre-Romantic style with modernist features and an anti-Romantic (intellectual) character.

The Scherzo, completed in 1934 just before, and premiered after, Holst's death, was intended to be part of a full-scale symphony which would have included an *Allegro* and an *Adagio*, fragments of which can be found in the British Library.<sup>25</sup> A later review of the Scherzo described the work as 'characteristically angular, rather chilly in temperature, and European rather than national in style [...] as if

---

<sup>21</sup> Short, p. 233.

<sup>22</sup> Imogen Holst, *A Thematic Catalogue*, p. 156.

<sup>23</sup> Imogen Holst, *Gustav Holst: A Biography Second Edition* (London: Faber and Faber, 1969), p. 143.

<sup>24</sup> Herbert Hughes, 'Holst's New Double Concerto: A Striking and Original Work', *Daily Telegraph*, 29 March 1930, p. 7.

<sup>25</sup> A.E.F. Dickinson, *Holst's Music: A Guide* (London: Thames Publishing, 1995) p. 153; British Library Add. MS 47835.



Hindemith had taken a hand in a Scherzo by Vaughan Williams', indicating that it has more than a hint of Neoclassicism in its character.<sup>26</sup>

#### 4.1.2 Retrospective Neoclassical Compositional Characteristics

According to Edmund Rubbra, Holst believed form to be of paramount importance in composition; this is underpinned by Holst's own writing in which he stated 'I do not know a case where great inspiration shines through ragged Form'.<sup>27</sup> Rubbra held that, for Holst, it was essential to use a form which was modelled by the musical content, in that the form only existed to express that content, a view that is echoed by Short.<sup>28</sup> This is most apparent in Holst's Terzetto, where the form is driven by thematic groups.

Holst's individual approach to form is illustrated by his use of both sonata form and fugue in his *Fugal Overture*. Following a visit, Holst wrote to W. Probert-Jones, a student from Reading University, of his *Fugal Overture*: 'As soon as I got to work [...] I unexpectedly wrote a thing that was meant for an overture and even now is in strict sonata form: but this happens to be a Fugue! Also it is a Dance!'<sup>29</sup> Although Holst described the overarching structure as 'strict sonata form',<sup>30</sup> there is only a bare outline of ternary form, with first and second subjects, but there is no movement between related keys or the development of materials which are usually

---

<sup>26</sup> Henry Raynor, 'London Music', *Musical Times* 97. 1355 (1956), 34-38 (p. 37).

<sup>27</sup> Gustav Holst, 'The Mystic, the Philistine and the Artist' in *The Quest* (1920) reproduced in Imogen Holst, *Gustav Holst: A Biography* Second Edition, pp. 194-204 (p. 202).

<sup>28</sup> Rubbra, pp. 48-9; Short, p.411.

<sup>29</sup> Imogen Holst, *A Thematic Catalogue of Gustav Holst's Music*, p. 147.

<sup>30</sup> *Ibid.*

seen in sonata form. This lack of development is explained by Rubbra, who describes Holst as a formalist, stating that he did not use the conventions of development, but instead substituted a highly idiomatic use of pattern.<sup>31</sup> Short surmises that Holst's aversion to development arose from his dislike of 'padding' and was also possibly influenced by folk-song in which the character of the original tune must stay untouched.<sup>32</sup> This goes some way to explain why Holst believed the *Fugal Overture* to have been written in strict sonata form, yet conventional analysis struggles to discern his use of this form. In essence, Holst has subverted the form to his own ends in a manner similar to that described by Straus as 'Marginalization' in which musical components (here the elements of the form) which are central to the structure of the work are consigned to the periphery of the new one.<sup>33</sup>

Holst's approach to form is more conventional in his *Fugal Concerto* which is based on the fast-slow-fast three movement form normal in both Baroque and Classical concerti and also seen in Vaughan Williams' three concerti written in this period. The first movement is written as a variant of a Concerto Grosso with the flute and oboe forming the *concertino* and the string orchestra forming the *ripieno*. The second movement, a short *Adagio*, and the third an *Allegro* with a *senza misura* middle section.

Before studying Holst's use of form in the Terzetto, it is necessary to consider the title. The use of 'Terzetto' is an unusual title for instrumental compositions, the only other being Dvořák's 1887 Terzetto for two violins and viola Op. 74, the more

---

<sup>31</sup> Rubbra, p. 48-9.

<sup>32</sup> Short, p. 411.

<sup>33</sup> Straus, *Remaking the Past*, p. 17.

common usage for instrumental music being 'Trio'. The term 'Terzetto' (Italian) or 'Terzet' (German) is more normally applied to a composition for any combination of three voices, with or without accompaniment. It first appeared in scores from the beginning of the eighteenth century, for example Handel's *Solomon* and J.S. Bach's Cantata No. 38. Celebrated examples of the 'Terzet' in the Classical period appear in Mozart's *Le nozze di Figaro* and *Die Zauberflöte*.<sup>34</sup> In using the title 'Terzetto' and the Scherzo of the second movement Holst is employing a Neoclassical retrospective gesture but subverting the title to his own musical ends.

Figure 6: Holst, Themes from Terzetto, I 'Allegretto'

The image displays five staves of musical notation, labeled A through E, representing themes from Holst's 'Themes from Terzetto, I Allegretto'. Each staff includes specific musical markings and structural labels:

- Staff A:** Treble clef, 4/4 time, key signature of two sharps (F# and C#). Markings include *Allegretto*, *p*, and labels 'BI' and 'Continuation'. A triplet of eighth notes is present.
- Staff B:** Treble clef, 4/4 time, key signature of three flats (Bb, Eb, Ab). Markings include *Allegretto* and *p*. Labels 'x', 'x'', and 'x''' are placed above the staff. A triplet of eighth notes is present.
- Staff C:** Bass clef, 4/4 time, key signature of three flats (Bb, Eb, Ab). Markings include *Allegretto* and *p*. Labels 'y', 'y'', 'z', and 'z'' are placed above the staff. A triplet of eighth notes is present. Labels 'BI' and 'Continuation' are also present.
- Staff D:** Treble clef, 4/4 time, key signature of three flats (Bb, Eb, Ab). Markings include *Allegretto*. Labels 'BI' and 'Continuation' are present. The staff ends with 'etc'.
- Staff E:** Bass clef, 4/4 time, key signature of three flats (Bb, Eb, Ab). Markings include *3 Allegretto*. Labels 'Antecedent' and 'Consequent' are placed below the staff. The staff ends with 'etc'.

<sup>34</sup> Michael Tilmouth, 'Terzet' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 4 October 2017].

The first movement of the Terzetto consists of three thematic group sections in which each instrument mostly has separate themes. These thematic group sections occur at bar 1, and at figures **A** and **B** respectively.<sup>35</sup> While the three separate themes at the beginning appear to have little to connect them, analysis of the motifs (Figure 6) reveals connections between the flute and viola themes. The flute line (theme A) commences with a two-bar theme beginning with an anacrusis, this theme is repeated in decoration and ending with a rising fourth. The structure of this theme, and also those of themes C, D, and E, is a Classically inspired sentence; but each theme structure has been transformed in some way; for example theme A is five bars long, the Basic Idea and its repeat are two bars long, but the Continuation is only two bars rather than the expected four. This re-writing of the theme structure, creating something new from something old, is evidence of Neoclassicism.

The intervals between the first four notes of the opening theme are a major second, a perfect fifth and a major second. In writing the viola theme, motif y (theme C), Holst has reversed the order of the intervals from the flute theme so that it is formed from a perfect fifth, a major second and a perfect fifth. The first oboe theme (theme B) is formed from variants of motif x, which is possibly based upon a quotation yet to be identified. Holst has employed the Classical technique of chaining and compression in this theme (Figure 1B) in that motif x occurs three times and is compressed on each repetition. This also occurs in theme C where the Basic Idea is compressed on repeat.

---

<sup>35</sup> A.E.F. Dickinson, p.134.

A further commonality exists between the flute and oboe lines which both end with a perfect fourth (themes A and B), an interval which Rubbra states was important to Holst. While Holst's use of fourths here does not form a major part of any of these themes their use does illustrate Holst's affinity with this interval. In the early twentieth century the fourth was strongly prevalent in Neoclassical music as is evidenced through this thesis; while the fourth was generally considered to be a dissonant interval, by this time it had become emancipated and was accepted as consonant and musical.

The second thematic group begins at figure **A** with the theme on the oboe on an F (theme D), the opening of this new theme is based on a diminution of motif x, theme B. This theme is taken up by the flute in canon with the oboe at the third (on an A) and then at the fifth at the viola (on a C), the three entries forming an F major triad. The third thematic group begins at figure **B** in the viola (theme E) and is again repeated in canon in the flute on F sharp at bar 32 (this is of course another Neoclassical gesture – see section 4.1.6) and a semitone lower on F in the flute at bar 35. The opening of this theme has a passing resemblance to motif z from the viola line from the first thematic group (theme C). Thus, Holst appears to have used melodic cells in composing this movement.

The first movement of the Terzetto is in a modified sonatina form, or sonata form without a development, and is given in Table 2. Hepokoski and Darcy describe such a sonata without development as a Type 1 sonata – the most elementary type of sonata form in which the second 'rotation' begins very shortly after the end of the

first.<sup>36</sup> In employing a version of sonata form, which is the paradigm form of tonal music, but with twentieth-century features, Holst is demonstrating his use of Neoclassicism.

Table 2: Form of Holst, Terzetto for Flute, Oboe and Viola, I 'Allegretto'

Bar	Theme	Key	Instrument	Description
<b>Exposition</b>				
1	A	A	Flute	First thematic group, equivalent to first subject group.
6	B	A $\flat$	Oboe	
9	C	C	Viola	
15	Bridge		All	
19	D	F Phrygian or D $\flat$	Oboe	Second thematic group, equivalent to second subject group
21 (4)	D	A	Flute	
24 (3)	D	C	Viola	
26	Bridge		All	
29	E	Dorian on A	Viola	Third thematic group, composite key of E major.
32	E	F $\sharp$ Dorian or E major	Flute	
35	E	F Dorian	Oboe	
<b>Recapitulation</b>				
69(3)	A	A	Flute	First thematic group
74	B'	A $\flat$	Oboe	
80	C	unknown	Viola	
83	Bridge		All	
85	D	C $\sharp$ Phrygian or A major	Flute	Second thematic group
87 (4)	D	F Aeolian F	Oboe	
89	D	G Aeolian	Viola	
90	Bridge		All	
91(2)	E	A	Flute	Third thematic group
94	E	A $\flat$	Oboe	
97	E	unknown	Viola	
113?	Coda?		All	

<sup>36</sup> James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2016), p. 345.

Holst's use of separate key signatures for the three instruments makes identification of the form more difficult than normal; however, theme A begins in A major, and the final theme of the exposition is in a composite key of E major (see Figure 12), the dominant of A. Further, in the recapitulation, the flute part remains largely in the opening tonic key, which would be expected in sonata form, suggesting that Holst's use of the form here is retrospective. The first movement of the Terzetto has strongly inter-related themes underpinned by contrasting, but post-tonal and neo-modal harmonic areas, which will be explored further in section 4.1.3. There is an evident *distance* between old and new characteristics typical of the Neoclassical aesthetic.

Figure 7: Themes from Holst, Terzetto, II 'Un poco vivace'

**Un poco vivace**  
*staccato*

A 

B **Meno mosso**  
*p* 

C **Meno mosso**  
*mp* 

Scherzo is a form that Holst employed throughout his career; he included a Scherzo in 'Uranus' and 'Mercury' from *The Planets*, *The First Choral Symphony*, *A Moorside Suite*, the second movement of the Terzetto, the Double Concerto, *Hammersmith*, and his final work, the Scherzo from his unfinished symphony, as well as earlier works including his 1891 Scherzo for orchestra, and the Scherzo for string

sextet (1897). Short argues that Holst's use of Scherzo is 'as a manner rather than a formal structure', indicating that Holst used a different formal design to the traditional scherzo.<sup>37</sup>

Table 3: Structure of Holst, Terzetto, II 'Un poco vivace'

Bar/Fig.	Theme	Section	Description
1	A	A	Viola entry beginning on V of C
3	A'		Flute entry beginning on V of A, on the second beat of the bar
6	A''		Oboe entry beginning on V of A flat
17	A'''		Partial statement of theme on oboe
20	A		Partial statement of theme on flute
25 (B)	A	Bridge	Linking passage with partial statements of theme
46 (C)	B	B	Flute entry with partial statement of B theme with metre change to 2/4
51	B		Oboe entry with partial statement of B theme and metre change to 2/4
64	B		<i>Meno Mosso</i> tempo change. Full statement of theme (Oboe) on V of A flat with V accompaniment on Viola both in 2/4
69-70	B/C		Repeat of oboe/viola in 2/4, oboe modulating to D flat with counter melody on flute in E and 6/8 metre.
76 (D)	B/C		Key change to D flat on oboe but with V of A flat on Viola accompaniment
99 (E)	A/B	Bridge	Tempo I and metre change to 6/8 in all instruments. Partial statement of A and B themes
107	A	A	Key change of flute to A and oboe to A flat. Statement of A theme on I of A.
121 (F)	A		Partial statement of theme on oboe leading to sequence of partial restatements of theme A on various instruments
152 (H)	B/C	Coda	<i>Meno mosso</i> tempo change with partial restatement of themes and metre change to 2/4.
183 (L)	A		<i>Tempo I</i> with partial statement of theme and return to 6/8
207	B		Partial statement of theme on all instruments and metre change to 2/4 ending on A minor triad.

<sup>37</sup> Short, p. 412.



The structure of the Terzetto's second movement is as expected with the ABA' with coda form usual to a Scherzo (Table 3). Imogen Holst describes the second movement of the Terzetto as 'a typical Holstian Scherzo, with its prickly fourths hopping over the bar-line and gaining speed as they near the end of the sentence';<sup>38</sup> these 'prickly fourths' Imogen Holst alludes to appear in the A theme (Figure 7). Since the Renaissance the fourth has been considered dissonant or unstable, but in the early twentieth century it became to be regarded as a stable harmonic structure, for example in Schoenberg's Chamber Symphony No. 1 (1906). By using the fourth in a new way in combination with an old idea, the Scherzo form and title, Holst has created that Neoclassical clash between old and new which are distanced by the Romantic era between them.

The Double Concerto was composed in three movements, a 'Scherzo', 'Lament' and 'Variations on a Ground', which are designed to be played without interruption: this work displays many aesthetic and compositional Neoclassical characteristics including his use of the titles 'Scherzo', and 'Variations on a Ground' (inspired by Purcell).<sup>39</sup> As is evident from Table 4 the Scherzo also follows the traditional ternary form but here the new element essential to Neoclassicism is not the use of the fourth, but in his use of modal duality and shifting metres, both of which are examined in section 4.1.3.

---

<sup>38</sup> I. Holst, *The Music of Gustav Holst*, p. 73.

<sup>39</sup> Short, p. 412.

Table 4: Structure of Holst, Double Concerto, I 'Scherzo'

Bar/Fig.	Theme	Section	Description
b. 1	x	A	Two-bar ostinato pattern in viola and double bass
b. 3	A		Introductory theme in B flat clarinet and bassoon with rhythmic ostinato on lower strings
Fig. 1	A'		A Fragments with rhythmic ostinato on low strings
Fig. 2	B		Entry of soloists joined by viola and bassoon – equivalent of the exposition of a four-voice fugue
Fig. 3	C/C'		Soloists and 'cello in octaves with two bar ostinato countermelody (C') on flute/oboe/ viola
Fig. 3+9	D		Orchestra
Fig. 4	E	B	Solo violin I, slower tempo
Fig. 4+8	F		Solo violin I, slower tempo – Country tune
Fig. 4+14	x	A	Reprise of two bar ostinato pattern in viola and double bass
Fig. 4+19	A''		Fragment of A over two bar ostinato pattern in lower strings
Fig. 5-7	G		Terzetto theme, but <i>Allegretto</i>
Fig. 5	D'/G		Solo violin I takes Terzetto theme with counter melody on Solo violin II
Fig. 5+32	C		Return of Fugal writing but for three voices
Fig. 6+9	D		Restatement of D in solo violin II
Fig. 7	F	Coda	Solo violin I
Fig. 7+8	E		Solo violin I, <i>poco adagio</i>

Figure 8: Themes and Motifs from Holst, Double Concerto, I 'Scherzo'

The figure displays three musical excerpts. The first, labeled 'Motif x', is in bass clef, 6/8 time, and consists of two measures: the first measure has a half note G2 and a half note A2, followed by a rest; the second measure has a half note Bb2 and a half note C3, followed by a rest. It is marked 'arco' and 'pizz.' above the staff, and 'p molto staccato' below. The second excerpt, labeled 'A', is in treble clef, 6/8 time, and shows a melodic line starting on G4, moving through A4, Bb4, C5, D5, E5, F5, G5, and ending on G4. It is marked 'Allegro' and 'p'. The third excerpt, labeled 'B', is in treble clef, 6/8 time, and shows a melodic line starting on G4, moving through A4, Bb4, C5, D5, E5, F5, G5, and ending on G4. It is marked 'f melody' and 'p sempre staccato'. Below it, a counter melody is shown in the same clef and time, starting on G4, moving through A4, Bb4, C5, D5, E5, F5, G5, and ending on G4, marked 'counter melody'.

C

D

D'

E

F

G

*ff*

*ma poco meno mosso*

*p*

*poco rit.*

*morendo*

*(sempre Tempo I)*

*mp*

*poco rit.*

*Allegretto*

*ff*

The last of Holst's Scherzos, which was part of an unfinished symphony, also follows the ABA' structure (Table 5) with a slower B section and a much more limited thematic palette (Figure 9). Like the Double Concerto it opens with an ostinato pattern of pitches (motif x) which is played with varying rhythmic patterns and hemiolas and upon which much of the A sections are based. Again, Neoclassicism is evident from Holst's use of a traditional form in combination with newer elements including the use of the emancipated fourth, and different permutations in the position of a phrase.

Table 5: Structure of Holst, Scherzo

Bar/Fig.	Theme	Section	Description
1	x	A	Ostinato on lower strings
6	A		Theme on B flat Clarinet and Bassoon
A	A'/x		Repeat of theme in orchestra with ostinato on Bassoons
A + 6	x		Full orchestra based on ostinato
D	x'		Based upon the first three notes of x
E + 7	B		Entry in Clarinets
G-2	B		Repeat of theme on oboes, bassoons and French Horns
I + 2	x/A		x on lower strings joined by A on woodwind and upper strings
K + 4	C		B
L + 3	C	<i>Andante</i> statement of theme	
N + 6	x	A	Metre change back to 6/8 and tempo change to <i>Allegro</i>
P + 5	A		
Q + 2	x		
S + 6	x'		
U + 4	B		
Y - 1	A/x	Coda	
Z	A/x		<i>Vivace</i> section based on x plus fragments of A

Figure 9: Themes and Motifs from Holst, Scherzo

The figure displays four musical staves, each representing a different theme or motif. The first staff, labeled 'x', is in bass clef with a 6/8 time signature, marked 'Allegro' and 'ff pesante'. The second staff, labeled 'A', is in treble clef with a 6/8 time signature, marked 'Allegro' and 'p'. The third staff, labeled 'x'', is in treble clef with a 6/8 time signature, marked 'Allegro' and 'mp', and includes the instruction 'SOLO I'. The fourth staff, labeled 'B', is in treble clef with a 6/8 time signature, marked 'Allegro' and 'mp'. Each staff shows a sequence of notes with various articulations and dynamics.

The image shows a musical score for two staves. The top staff is marked 'Allegro' and the bottom staff is marked 'sempre ff' and 'rall. e dim.'. Both staves are in 5/4 time and feature complex rhythmic patterns with many beamed notes and slurs. The key signature has one flat (B-flat). The bottom staff ends with a fermata over a whole note.

Holst's use of form in the three Scherzi analysed here demonstrates the structure expected from this form; such strong use of form is clear evidence of a retrospective Neoclassical characteristic. Holst's use of form in the *Fugal Concerto* (in which the first movement is written as a Concerto Grosso), the first movement of the Terzetto and these three Scherzi largely conforms to that expected from these forms, and, as such can be viewed as Neoclassical compositional characteristics in these works. Holst's use of form within all of these works has a certain commonality around variations of ternary form.

#### 4.1.3 Tonality

Holst's approach to tonality was complex; Short argues that Holst developed his own systems of tonality which merged elements of diatonicism with extended chromaticism.<sup>40</sup> When this chromaticism is taken to an extreme the harmony is no longer tonal, but post-tonal. According to Edmund Rubbra the whole texture of Holst's (and Vaughan Williams') music was influenced by the implications, rhythmic and modal, of folk music.<sup>41</sup> In addition to use of pentatonic and whole-tone

<sup>40</sup> Short, p. 376.

<sup>41</sup> Rubbra, p. 45.

scales, Holst experimented with modes, including the Dorian, Lydian, Mixolydian, Aeolian and Phrygian, all of which are a retrospective compositional feature, but their use in twentieth-century works might also be considered to be a modernist feature (neo-modality), depending on their usage.<sup>42</sup> Holst uses the Lydian mode in his *Fugal Overture*, in particular the opening theme (Figure 15) employs the first five notes of the Lydian mode in F which is repeated on the viola a fifth higher in the Lydian mode in C. He makes extensive use of Phrygian and Dorian modes in the first movement of his Terzetto in which Holst substitutes modes for the traditional tonic and dominant relationship within sonata form.

Holst's individual approach to tonality led to experiments with bitonality and polytonality, which may have been stimulated by hearing examples of polytonality such as Stravinsky's *Petrushka*.<sup>43</sup> Holst favoured certain bitonal pitch relations, particularly the semitone, major third and augmented fourth.<sup>44</sup> In the Double Concerto Holst employs an interval of a major third between the parts - in the first movement at figure 5 the soloists play Mixolydian on A and F major concurrently (Figure 10); and in the *Lament* the keys are G sharp minor and E minor.

---

<sup>42</sup> Short, pp. 379-81.

<sup>43</sup> *Ibid.*, p. 387.

<sup>44</sup> *Ibid.*, p. 388.

Figure 10: Holst, Double Concerto for Two Violins and Orchestra, I 'Scherzo', figure 5



It is clear that Holst chose the combination of modes and scales in the Double Concerto very carefully, since there is significant confluence between the notes of each scale or mode, and this combination of modes also creates dissonances from the semitonal clashes, or false relations, between notes, outlined in Figure 11 below, but Holst is careful to avoid these dissonant clashes between the solo instruments. Despite the presence of false relations this use of combined modes is a new rather than retrospective feature since, within the same musical line, Holst uses enharmonic equivalents which indicates post-tonal harmony; for example, in the solo violin entry at figure 2, Holst employs both D sharp and E flat within the same phrase.

Figure 11: Mode and Scale combinations in Holst, Double Concerto for Two Violins and Orchestra

Mixolydian on A	A	B	C#	D	E	F#	G
F major (beginning on A)	A	Bb	C	D	E	F	G
G# minor	G#	A	B	C#	D#	E	Fx
E minor (beginning on G)	G	A	B	C	D#	E	F#

A more comprehensive example of Holst's use of polytonality is provided by the Terzetto in which he has written each part with their own key signature – the flute in A, the oboe in A flat and the viola in C with hints of A minor. While such disparate key signatures should produce a work of glaring dissonance, Holst avoids much of the dissonance by combining notes vertically so that they form the enharmonic equivalent of triads, an example of which is provided in Figure 12 (in which the first chord is G sharp minor followed by a seventh chord and ending in a second inversion of C sharp minor) and later in Figure 13.

The question arises as to whether Holst has a tonal or post-tonal intention in creating these triads. There is the obvious interval of a perfect fourth between G# minor and C# minor, which indicates a triadic intention (see below); however, Holst deliberately chose to use E flat and D flat rather than their enharmonic equivalents, which suggests the more post-tonal approach to triads suggested by Straus; he argues that major and minor triads appear in various post-tonal styles of composition including Neoclassicism, but these triads do not relate to each other functionally as subdominants, dominants or tonics; such music is triadic, but distinctly post-tonal.<sup>45</sup>

---

<sup>45</sup> Joseph N. Straus, *Introduction to Post-Tonal Theory Fourth Edition* (New York: W.W. Norton & Co., 2016), p. 188.



Figure 12: Holst, Terzetto, I, b. 15 (without key signatures)

Flute

Oboe

Viola

As written

Flute

Oboe

Viola

G#m C#m

Enharmonic equivalent

Any discussion of Holst's use of tonality should also incorporate his use of fourths, which is considered a dissonance in tonal music, particularly within counterpoint, but in the early twentieth century the fourth, when used vertically, was regarded as a stable interval. According to Rubbra, Holst experimented with fourths both by piling them upon each other vertically, as seen in the Terzetto (Figure 13), to form complex chords and also as the building blocks of melody as 'constituent and prime parts in thematic substance'.<sup>46</sup> As has previously been noted, in the Terzetto the fourth is embedded in the melodic structure.

<sup>46</sup> Rubbra, pp. 48-9.

Figure 13: Holst, Terzetto, I, bb. 43-5

The image shows a musical score for three instruments: Flute, Oboe, and Viola. The score is in 4/4 time and marked 'Andante'. The Flute part starts with a piano (pp) dynamic. The Oboe part also starts with a piano (pp) dynamic. The Viola part starts with a piano (pp) dynamic. The score shows three staves of music, with the Flute and Oboe parts in treble clef and the Viola part in alto clef. The music consists of a sequence of first inversion triads, with the notes in each triad being enharmonically equivalent across the three staves.

A three-bar section from the Terzetto (without key signatures) is illustrated in Figure 13, here the three lines appear to have no relation to each other. However, when the three lines are combined onto one staff with enharmonic equivalent notes employed, the harmony is more evident, Holst's use of perfect fourths becomes obvious in a sequence of first inversion triads.

Harmonic fourths occur in the melody in the flutes at the beginning of *Egdon Heath* and in the repeat of the B theme (Figure 9) in the Scherzo. In addition, the fourth is employed in the last movement of *A Fugal Concerto* whereby the first four entries of the primary theme, which might be considered synonymous with the voice entries in a fugue, appear on B and the subdominant E in preference to the dominant. Doubling of the melodic line in parallel fourths within the mode can be found in the *Fugal Overture*. The perfect fourth offered Holst possibilities for harmonic exploration, firstly because they are part of inverted triads without the

third, and consequently offer a major/minor ambiguity.<sup>47</sup> Beyond this Holst viewed fourths as being fully fledged entities, with their own characteristic qualities, not as a dissonance requiring resolution.<sup>48</sup>

#### 4.1.4 New Neoclassical Compositional Characteristics

Holst considered rhythm to be of fundamental importance to composition; analysis of his work reveals an assortment of rhythmic procedures;<sup>49</sup> contemporary commentators frequently criticised Holst's rhythmic devices as being too intellectual.<sup>50</sup> One such device was permutation of the position of a phrase so that it moves to different positions within the metre, and another use of ostinatos. These patterns can be found in both the final Scherzo (Figure 9, motif x) in which a sequence of six notes is repeated with varying rhythmic patterns which form a large part of the Scherzo, and the Double Concerto (Figure 8, motif x) in which a simple two note motif is repeated in a fixed pattern.

Holst's permutation of the position of a phrase occurs in the *Fugal Overture* in which the opening theme (see below) is repeated on the 'cello on the third beat of the 4/4 bar rather than its initial statement at the beginning of the bar. A similar displacement occurs of the A theme in the first movement of the *Fugal Concerto* when it is repeated on the violas midway through figure A. A more extended version of permutation can be found at the beginning of the second movement of the Terzetto

---

<sup>47</sup> Short, p. 401.

<sup>48</sup> Ibid., pp. 402-3.

<sup>49</sup> Ibid., p. 349.

<sup>50</sup> Ibid., p. 350.

in which the A theme is stated on the first beat of the bar in the viola and oboe but on the second beat in the flute. Such shifting of the accent has been termed ‘metrical dissonance’ by Curt Sachs; here the entry on the viola and oboe are ‘Consonant’ and the flute entry is ‘Dissonant’.<sup>51</sup> This ‘Dissonance’ is produced by implied metrical changes in which the first part of the phrase forms a 9/8 bar (circled in Figure 14) which is followed by bars of 6/8 (bracketed) which cross the bar line. This has the effect of displacing the entry of the flute to the second beat of the bar as written, but because the flute line also includes a 9/8 hemiola the oboe entry falls on the first beat of its bar.

Figure 14: Holst, Terzetto, II, bb. 1-6

The image shows a musical score for three instruments: Flute, Oboe, and Viola. The tempo is marked 'Un poco vivace'. The Flute part begins with a circled 'staccato' phrase starting on the second beat of the first bar. The Oboe part begins with a circled 'staccato' phrase starting on the first beat of the first bar. The Viola part begins with a circled 'staccato' phrase starting on the first beat of the first bar. Brackets under the Viola part indicate 6/8 bars crossing the bar line. Dynamics include 'p' and 'P'.

Holst introduced the concept of changing metre relatively early on in his career, for example, he inserted clusters of 9/8 bars into the principal 6/8 of the ‘Jig’ from the *St Paul’s Suite* and later the Scherzo from *Hammersmith* contains passages of implied 9/8 in the notated 6/8.<sup>52</sup> Changing metre is also seen in the final Scherzo, at the end of the first A, section four bars after figure K; Holst changes the metre to 5/4 for the slower B section before returning to the opening 6/8 six bars after figure N. Holst’s use of changing metre reached its climax in the ‘Scherzo’ from Holst’s

<sup>51</sup> Cooper and Meyer, p. 108.

<sup>52</sup> Short, p. 352.

Terzetto. In the Terzetto second movement Holst employs alternating sections in 6/8 and 2/4 from figure C; this becomes even more metrically complex from bar 64 (with the key change) in which the flute's counter melody (Figure 9, theme C) remains in 6/8 but the oboe and flute lines change to 2/4 in a form of written out hemiolas in which the compound time has been translated into simple time (Figure 15). Here the viola maintains the notated metre, but the oboe moves from 3/4 to 2/4 then to 5/4 within this 2/4 metre.

Figure 15: Holst, Terzetto, II 'Un poco vivace', bb. 64-9



Holst first used asymmetric metres consistently in the *Vedic Hymns*, and again in the *Choral Hymns from the Rig Veda*, in both instances Holst subdivides the 7/4 metre into four plus three.<sup>53</sup> The sub-division of the basic metre is also seen in the *Fugal Overture* (Figure 16) which begins with an introductory rhythmic passage on woodwind and brass, this is then developed into the fugal theme. In this theme the 4/4 metre is sub-divided into 3/8, 3/8 and 2/8 forming an energetic dance.<sup>54</sup> Such sub-divisions are termed additive rhythms (see chapter 8, section 8.2.1).

Figure 16: Holst, *A Fugal Overture*, bb. 4-6



<sup>53</sup> Short, pp. 353-4.

<sup>54</sup> Ibid., p. 359.

While this theme is stated in full, and in part, Holst also extends it to a four-bar theme by repeating the pitch and rhythmic patterns of the third bar. A much longer second theme appears in the trombones at rehearsal mark four (Figure 17). Here again accents appear to imply an irregular sub-division of the 4/4-time signature.

Figure 17: Holst, *A Fugal Overture*, Rehearsal Mark 4



Holst has also incorporated modernist features in the *Double Concerto*, particularly his technique of changing the position of a fixed motif in relation to the metre (Figure 8, motif x), creating a dislocation of the implied accent; this is also seen in *The Revoke*, *A Fugal Concerto*, and the *Scherzo*.<sup>55</sup>

#### 4.1.5 Borrowing

Even within his earlier works, Holst occasionally included borrowing, for example, the *Dargason* theme in the last movement of his *Suite in F* (1911) is a quotation from John Playford's *The English Dancing Master*.<sup>56</sup> Although Holst did not include any direct borrowing in *A Fugal Overture*, he did include a quotation from the English

<sup>55</sup> Short, pp. 356–7.

<sup>56</sup> John Playford, *The English Dancing Master* (London: Schott, 1651 repr. 1957) quoted in Michael Ramey, 'The Baroque Suite', *Journal of Band Research* 18.2 (1983), 36–47 (p. 43).

country-dance tune *If All the World Were Paper* in the final movement of his *Fugal Concerto*. However, Holst's incorporation of the country-dance tune in this work is merely a quotation rather than true Neoclassical borrowing, because he makes no attempt to subvert the quoted music in line with his own musical concerns, to locate it in a new setting that gives it new meaning in which old and new are tied together in conflict.<sup>57</sup> Instead, Holst appears to write his own music around the borrowed material, thus almost subverting his music to the quoted material.

Holst's approach to overt borrowing appears to be the simplest form, by direct quotation, this being similar to Hyde's 'reverential' borrowing above; however, most of his borrowing is stylistic allusion rather than overt, for example, the *Fugal Concerto* has three movements, *Moderato*, *Adagio* and *Allegro*, and is scored for flute and oboe soloists and string orchestra, as such the work has a Baroque character and, as Short argues, has an overtly Neoclassical style, employing characteristic Baroque rhythms such as the two ideas, motifs a and b illustrated in Figure 18 below.<sup>58</sup> While the motifs demonstrated below are overtly Baroque, the third statement of motif b is subject to a distortion in its placement within the beat; the first two statements are placed on the second quaver of each beat which reflects the opening anacrusis, but the third is on the first. The instrumentation of the *Fugal Concerto* – flute and oboe solo with string orchestra accompaniment – and Baroque style rhythms enhance the Baroque character, leading to the conclusion that this is also stylistic borrowing.

---

<sup>57</sup> Straus, *Remaking the Past*, pp. 15–16.

<sup>58</sup> Short, p. 208.

Figure 18: Holst, *A Fugal Concerto*, I 'Moderato', bb. 1-4



The Double Concerto for Two Violins and String Orchestra contains a further example of borrowing, it is composed with figurations which are typical rhetorical gestures in Baroque music, and was inspired by a performance of Bach's Double Violin Concerto by A. Fachiri and J. d'Aranyi, for whom Holst composed this work, as such it might be argued that the Bach concerto provided a model for Holst's Double Concerto. In addition, in 1925 Vaughan Williams had composed his Neoclassical Violin Concerto, initially titled *Concerto Accademico*, for Jelly d'Aranyi which may have been a further motivation upon Holst.

Self-quotation is also evident in Holst's incorporation of a country dance tune (Figure 8, theme F) in the first movement of his Double Concerto which is reminiscent of Holst's *Lure* ballet music and quoted materials from the second movement of his own Terzetto;<sup>59</sup> the oboe line from the *Meno mosso* section of the Terzetto's second movement is quoted in the strings in the *Allegretto* section of the Double Concerto first movement (Figure 8, theme G). This self-quotation, although a form of borrowing cannot be considered a Neoclassical characteristic.

---

<sup>59</sup> Short, p. 283.



#### 4.1.6 Anti-Romanticism and Linear Writing

In an article in *The Beacon*, in which Holst attempted to set out the principles by which a composer should be trained, he stated: 'Sentimentalism, the supreme crime in art, is not fundamentally a question of technique – it is something dirty, something moral. And its opposite is surely [...] clarity, [...] this austerity that is common to all great art.'<sup>60</sup> It is clear from this statement that by 1921 Holst had anti-Romantic leanings, shaking off the influence of Wagner seen in his earlier works. He referred to three Classical principles - clarity, balance, and unity - which he believed to be 'the ideal in training the composer' and introduced the concept of 'beautiful Form'.<sup>61</sup>

Christopher M. Scheer argues that Holst was open to various efforts to make sense of the world in terms of art, literature and music, which he believed to be profoundly connected, and which led to his embracing some of the tenets of the evolving formalist school of art criticism led by Roger Fry and Clive Bell.<sup>62</sup> In a talk to the Quest Society entitled 'The Mystic, The Philistine and the Artist', Holst outlined his ideas on the role of the artist in society as one who gives 'form to the spirit' and borrowed the term 'Significant Form' from Clive Bell to describe this 'Artistic Form'.<sup>63</sup>

'Anti-Romanticism' is usually described as being intellectual, functional (for example, as in *Gebrauchsmusik*), lacking in romantic gestures, and can include

---

<sup>60</sup> Gustav Holst, 'The Education of a Composer', *The Beacon* 1.1 (1921), 30-36 (p. 36).

<sup>61</sup> *Ibid.*, p. 35.

<sup>62</sup> Christopher M. Scheer "'A direct and intimate realization'" Holst and Formalism in the 1920s' in *British Music and Modernism, 1895-1960* ed. by Matthew Riley, pp. 109-124 (p. 110).

<sup>63</sup> *Ibid.*, pp. 109-124 (pp. 112-3).

writing music based upon horizontal lines, and having a 'dry' or cold timbre.<sup>64</sup> In his later music, Holst demonstrated an increasing interest in linear writing and counterpoint which was inspired by his interest in English folk song and Elizabethan and Purcellian music. Vaughan Williams noted that the re-discovery of the works of Purcell together with the publication of Byrd's music and Dr Fellowes' edition of the English madrigalists were a revelation to Holst. According to Vaughan Williams, Holst 'imbibed their spirit without abating one jot of his individuality'.<sup>65</sup> Holst's anti-Romanticism reveals itself most strongly in his linear writing. This interest in contrapuntal writing first manifested itself in Holst's *Fugal Overture* and *Fugal Concerto*.

The use of the term 'Fugal' in the title of the *Fugal Overture* indicates a use of fugal technique. There are four entries of the A theme beginning in the violoncello on F, then the viola on the dominant, C, and two further entries on the tonic and dominant, in an imitation of fugal exposition. However, despite later full and partial statements of this theme, the structure is, as previously stated, ternary and the writing imitative rather than contrapuntal.

The anti-Romantic nature of the Double Concerto is reflected by the reaction of some critics, who Holmes states were daunted by the density and economy of Holst's writing, one describing the composition as 'highly intellectual'.<sup>66</sup> However,

---

<sup>64</sup> Stravinsky writing in 'Some Ideas about my Octuor' stated 'Wind instruments seem to me to be more apt, to render a certain rigidity of the form I had in mind than other instruments - the string instruments, for example, which are less cold and more vague.' *The Arts* (1924) quoted in <<https://www.scribd.com/doc/88606573/Stravinsky-SomeIdeasAboutMyOctuor>> [accessed 27 October 2017].

<sup>65</sup> Ralph Vaughan Williams, 'Gustav Holst (continued)', *Music and Letters* 1.4 (1920), 305-317 (p. 308).

<sup>66</sup> Holmes, p. 117.

not all critics were so unfavourable, the *Telegraph* writer, Herbert Hughes described the Double Concerto as ‘a striking and original work’, but this very originality indicates a modernist Neoclassical characteristic.<sup>67</sup> In addition, Dyneley Hussey dismissed both the *Fugal Overture* and *Fugal Concerto* as ‘Perverse exercises in the contrapuntal style, devoid of any warmth and with none of the real vitality which appears in the earlier St. Paul’s Suite for strings’.<sup>68</sup> The short central section of the *Fugal Overture* (Figure 19) with its bleak, unromantic sound, hints at the direction Holst was to take in later compositions, particularly *Egdon Heath*.

Figure 19: Holst, *A Fugal Overture*, end of Rehearsal Mark 6

The Terzetto has been composed based upon fundamentally linear lines but as previously stated using mostly triadic vertical harmonies (Figure 13). Additionally, it has some comparison with Hindemith’s *Gebrauchsmusik* in that, according to Dickinson there is an alternative instrumentation – two violins and a viola, making the music more accessible to amateurs.<sup>69</sup> Similarly, the music is

<sup>67</sup> Hughes, p. 7.

<sup>68</sup> Hussey, ‘English Musicians: 8’, *GTH Landmark* 10.2 (1928), 119–22 quoted in Michael Short, *Gustav Holst: The Man and His Music* (Oxford and New York: Oxford University Press, 1990), p. 214.

<sup>69</sup> *ibid.*

generally lacking in romantic gestures perhaps with the exception of the third theme in the viola which Dickinson describes as 'rhapsodic'.<sup>70</sup>

#### 4.1.7 A Case Study: Double Concerto for Two Violins and Orchestra

Although Holst's daughter Imogen insisted that her father did not write Neoclassical music, the Double Concerto provides clear evidence to the contrary in that it contains all four elements identified in the aforementioned model for Neoclassicism (section 3.4). The Double Concerto has an anti-Romantic character. This is evidenced by the opinion of contemporary critics who described the work as highly intellectualised. Retrospective characteristics are evidenced in both the title of the work and of each movement. The use of Scherzo in the first movement is a reference to the Classical era, and in addition this movement was composed in a simple, clear-cut ternary form with a coda symptomatic of Classical paradigms. The second movement 'Lament' employs a title that was most frequently used in Baroque vocal music, for example in Monteverdi's and Cavalli's 'Laments' or Dido's famous 'Lament' from Purcell's *Dido and Aeneas*. The title 'Lament' was also used in the instrumental music of the seventeenth and eighteenth centuries: for example in Bach's Capriccio in B flat (c. 1704).<sup>71</sup> The title and form of the third movement 'Variations on a Ground', also suggests typical Baroque modelling.

Holst combined the use of retrospective titles and forms in the Double Concerto with modernist elements including modal duality, moving the

---

<sup>70</sup> A.E.F. Dickinson, *Holst's Music, a Guide* (London: Thames Publishing, 1995), pp.134–5.

<sup>71</sup> Ellen Rosand, 'Lamento' in *Oxford Music Online* (2001) <<https://www-oxfordmusiconline-com.ezphost.dur.ac.uk/>> [Accessed 7 Sep. 2023].

permutation of the phrase, and unusual metres - for instance the 5/4 of the Lament. In the first movement Holst combined the Mixolydian mode on A with the Ionian mode on F or F major (Figure 10). In this combination of modes, there is significant confluence between the notes of each mode (Figure 11). This combination also creates distinctive dissonances from the semitonal clashes, or false relations, between notes. A similar combination is also seen in the 'Lament', but here Holst bitonally combined G# minor with E minor to similar effect. The first movement also contains evidence of permutation of the position of the phrase which creates a dislocation of the implied accent. Here the position of the motif 'x' is changed in relation to the metre (Figure 8).

Both types of borrowing, as defined in Chapter 3, are present in the Double Concerto. It was surely inspired by the Bach Double Concerto; it can, therefore, be argued that Holst's Concerto was modelled on Bach's renowned work. In addition, there is more general stylised borrowing in the use of Baroque figurations: for example in the use of scalic passages in the third movement (a typical rhetoric gesture in Baroque music), and in the conspicuous use of linear writing. Furthermore, in using elements of traditional counterpoint, Holst was self-consciously reproducing an eighteenth-century intellectual style which served to curb an excess of expression, thereby giving rise to a tangible anti-Romantic ethos.

As noted above, the Double Concerto is highly anti-Romantic. This is evident in the reaction of contemporary critics who seemed daunted by the economy and density of Holst's writing.<sup>72</sup> Wiry, austere linear writing is evident throughout,

---

<sup>72</sup> Holmes, p. 117.

particularly in the astringent, canon-like writing for the two solo instruments, rhetoric particularly prominent in the 'Lament' where Holst produced more extended imitative passages at the fifth. Despite the emotional connotations of the title 'Lament', the use of imitation introduces an intellectual reserve to the movement which serves to limit the sense of more subjective emotional expression.

Hence, there is ample evidence of the four characteristics defined in section 3.4 to describe the Double Concerto as Neoclassical. Retrospective character is evident in the use of atavistic form, titles of individual movements, and the presence of more mordant contrapuntal devices and false relations. There is evidence, too, of modern, twentieth-century characteristics in the use of modal duality, bitonality, displacement of the accent, and unusual time signatures. Similarly, there are two forms of borrowing, and the work is strongly anti-Romantic with its particular emphasis on Baroque-inspired linearity.

## 4.2 Ralph Vaughan Williams

Vaughan Williams (1872-1958) was a more prolific composer than Gustav Holst partly due to his longer life; he also benefited from a more secure financial background than Holst, who had to supplement his income by playing the trombone during the Royal College of Music holidays and later by teaching. Holst's deep knowledge of orchestral issues, gained while working in these orchestras, proved extremely valuable to Vaughan Williams during their 'field days'.<sup>73</sup>

Table 6: A Selected Catalogue of Instrumental Works by Vaughan Williams 1918-45

Year	Work
1921	Pastoral Symphony
1923	<i>English Folksong Suite</i>
1924-5	<i>Concerto Accademico</i>
1925	<i>Flos Campi</i>
1926-31	Piano Concerto
1931-4	Symphony No. 4 in F minor
1934	<i>Fantasia on Greensleeves</i>
1934	Suite for Viola and Small Orchestra
1938-43	Symphony No. 5
1944	Concerto in A minor for Oboe and String Orchestra

Although the general (public) view of Vaughan Williams is that he was a composer of largely pastoral folk-based music, his output is much wider: in particular it incorporates numerous Neoclassical works, and he gained a tonal freedom and a melodic idiom that fertilised his own music from folksong, including the Neoclassical works.<sup>74</sup> By the early 1920s Vaughan Williams was already interested in looking retrospectively for inspiration, what he described as 'off-

---

<sup>73</sup> James Day, *Vaughan Williams* (London, J.M. Dent & Sons Ltd, 1961), p. 13.

<sup>74</sup> Day, *Vaughan Williams*, p. 19.

scourings of the classics', for example, the unaccompanied *Mass in G minor* (1920–21) was written in response to the revival of Byrd and the English polyphonic school at Westminster Cathedral.<sup>75</sup>

The following sections will seek to examine selected works by Vaughan Williams that exhibit Neoclassical characteristics and compare his Neoclassical compositional techniques with those revealed in Holst's music. Vaughan Williams' interest in Neoclassicism appears to begin with his Concerto in D minor (*Concerto Accademico*) but also include the Piano Concerto, his Suite for Viola and Small Orchestra, the Symphony No. 4 in F minor, String Quartet in A minor, and Oboe Concerto.

#### **4.2.1 Reception and Background to Vaughan Williams' Neoclassical Works**

The Concerto in D minor for violin and strings, originally titled *Concerto Accademico*, was composed in 1924–5 for the Hungarian violinist Jelly d'Aranyi (who, with her sister, also inspired Holst to compose his Double Violin Concerto). Richard Capell stated 'Dr Vaughan Williams has poured new wine into an old vessel. The form is Bachian [*sic*]. The spirit is unmistakable R.V.W. Stravinsky, when he did something of the sort lately, made a parody. The new concerto avoids that.'<sup>76</sup>

The next work displaying Neoclassical characteristics was the Piano Concerto, which Vaughan Williams began in 1926, and completed in 1931; it received its première at a BBC Symphony concert on 1<sup>st</sup> February 1933 which was broadcast live

---

<sup>75</sup> Hugh Ottaway and Alain Frogley, 'Vaughan Williams, Ralph' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 16 January 2018].

<sup>76</sup> Richard Capell, 'New English Music', *Daily Mail*, 7 November 1925, p. 7.



and preceded by an introductory talk by Hubert J. Foss.<sup>77</sup> Due to his pre-concert talk Foss was able to view the score of this work before its first performance, publishing a review in the *Telegraph* on 28<sup>th</sup> January of that year. Foss described the piano writing as that of an 'English Bartok' and the musical thought as having some affinity with an 'English Liszt', although he then clarified these statements by explaining that there is no trace of Bartok's atonality or Liszt's keyboard style in Vaughan Williams' writing.<sup>78</sup> In addition, Duncan Hinnells noted that the pithiness and stylistic modelling of the Concerto made it an unusual example of European Neoclassicism.<sup>79</sup> In his review of the concert Edwin Evans noted that only the middle section provided music that would be in a familiar Vaughan Williams style, the outer movements being in a new vein, 'vigorously contrapuntal' making much use of 'the piano's percussive quality'.<sup>80</sup> Evans highlighted a characteristic seen in several of Vaughan Williams' works in the 1930s and 1940s, his combination of dry Neoclassical movements with more lyrical ones within one work, almost as if Vaughan intended to write in a less romantic style, but his romantic nature imposed itself on certain movements; however, an alternative view might be that he emphasised the anti-Romantic nature of movements by contrasting them with more lyrical sections, this juxtaposition of styles is a feature common to many British Neoclassical works.

---

<sup>77</sup> Duncan Hinnells, 'Vaughan Williams's Piano Concerto the first seventy years' in *Vaughan Williams in Perspective: Studies of an English Composer* ed. by Lewis Foreman (London: Albion Press, 1998), pp. 118-163 (p. 125).

<sup>78</sup> Hubert J. Foss, 'An English Pianoforte Concerto', *Daily Telegraph*, 28 January 1933, p.16.

<sup>79</sup> Hinnells, pp. 118-163 (p. 119).

<sup>80</sup> Edwin Evans, 'New Concerto', *Daily Mail*, 2 February 1933, p. 13.

Vaughan Williams' Symphony No. 4 in F minor was composed between 1931 and 1934. It was first performed by the BBC Symphony Orchestra under the baton of Sir Adrian Boult in April 1935. In a review of this première Edwin Evans described the symphony as rugged and forceful, 'the strongest work the composer has so far given us'.<sup>81</sup> Evans noted the anti-Romanticism of the work, highlighting that the music has no waste or padding and was lacking in any reference to folksong.<sup>82</sup>

The Oboe Concerto, composed in 1944, was dedicated to Léon Goossens, who gave its first performance accompanied by the Liverpool Philharmonic Orchestra, unusually in Liverpool instead of the intended première at the Proms.<sup>83</sup> Like Lionel Tertis with the viola, Léon Goossens had done much to increase the popularity of his instrument which led to increased interest in writing for the oboe by British Composers including Rubbra, Berkeley, Jacob, and Alwyn.

The String Quartet in A minor, also of 1944 and dedicated 'For Jean on her birthday', was first performed by the Menges String Quartet, the viola player being Miss Jean Stewart. The review in *The Times* noted the affinity between this quartet and the Oboe Concerto and the Symphony No. 4 in F minor, noting that each of these works has a resemblance to 'works of the past'; other commentators such as Kennedy consider the Piano Concerto to be linked with the Symphony No. 4, and both the A minor String Quartet and Oboe Concerto are associated with the Symphony No. 5, which also has Neoclassical elements, most notably the last movement which is a passacaglia.<sup>84</sup>

---

<sup>81</sup> Edwin Evans, 'New Vaughan Williams Work', *Daily Mail*, 11 April 1935, p. 7.

<sup>82</sup> *Ibid.*

<sup>83</sup> Our Music Critic, 'Vaughan Williams's Oboe Concerto', *The Times*, 2 October 1944, p. 6.

<sup>84</sup> 'For Jean On Her Birthday', *The Times*, 13 October 1944, p. 6.

While the Symphony No. 6 in E minor (1947), *Concerto Gross* (1950), and Symphony No. 8 in D minor (1955) were composed outside the period examined by this thesis, they exhibit, to varying degrees, characteristics expected from Neoclassical music, demonstrating that, for Vaughan Williams, Neoclassicism was an aesthetic that continued to interest him beyond the period which saw its zenith.

#### 4.2.2 Vaughan Williams' Use of Form and Title

Vaughan Williams' attitude to form appears to be more conventional than that of Holst; however, Vaughan Williams was prone to giving his works unconventional for example the *Concerto Accademico*, later renamed Concerto for Violin and String Orchestra, and *Flos Campi*, his Suite for small chorus, and small orchestra.

He composed three concertos for solo instruments between 1924 and 1944. His reasoning behind the original title *Concerto Accademico* for the Concerto for Violin and String Orchestra is unknown and subject to some debate among musicologists. Hubert Foss writes that the term 'academic' relates to a pre-Romantic approach, in that the form is derived from the eighteenth-century concertos of Bach.<sup>85</sup> Christopher Mark states that this view is echoed by both Kennedy and the writers in Grove, however, A.E.F Dickinson believes that the underlying purpose behind the title is a joke, a desire to avoid the burden of a 'full-blown concerto'.<sup>86</sup> Given the rising interest in Neoclassicism in the mid-1920s, and the seriousness with

---

<sup>85</sup> Hubert Foss, *Ralph Vaughan Williams: A Study* (London: Harrap, 1950), p. 150.

<sup>86</sup> Christopher Mark, 'Chamber Music and Works for soloist with orchestra' in *Cambridge Companion to Vaughan Williams* ed. by Alain Frogley and Aidan J. Thompson (Cambridge: Cambridge University Press, 2013), pp. 187–198 (pp. 187–8).

which Vaughan Williams took composition, the ‘joke’ argument appears unlikely, leading to the conclusion that a Neoclassical work was his objective. The overall structures of the three concerti and their titles are given in Table 7; this indicates that each of these works follows the fast-slow-fast format expected from a Baroque or Classical concerto. The question of Vaughan Williams’ use of Neoclassical form can be unpacked by looking at the first movements of the three concerti and the Symphony No. 4, all of which employ pre-Romantic forms.

Table 7: Movement titles and opening keys of Vaughan Williams’ Concerti 1924-44

Concerto for Violin and String Orchestra (1924-5)		Piano Concerto (1926-31)		Oboe Concerto (1944)	
‘ <i>Allegro Pesante</i> ’	Dm	‘ <i>Toccata</i> ’	C	‘ <i>Rondo Pastorale</i> ’	C?
‘ <i>Adagio</i> ’	Gm	‘ <i>Romanza</i> ’	G	‘ <i>Minuet and Musette</i> ’	Cm
‘ <i>Presto</i> ’	Dm	‘ <i>Fuga Cromatica con Finale alla Tedesca</i> ’	vague	‘ <i>Finale (Scherzo)</i> ’	Em

The first movement of the Violin Concerto follows traditional lines, an analysis of which is given in Table 8; this indicates that it has been composed around a *ritornello* form, with the solo violin taking the role of the Ripieno; Dickinson describes the first movement of the Violin Concerto as a ‘classical concerto movement’, implying an orchestral exposition followed by a solo exposition, development, and recapitulation, but his description is closer to *ritornello* form.<sup>87</sup>

<sup>87</sup> A.E.F. Dickinson, *Vaughan Williams* (London: Faber and Faber, 1963), p. 412.

Table 8: Structure of Vaughan Williams, Concerto for Violin and String Orchestra, I 'Allegro Pesante'<sup>88</sup>

Bar/Fig.	Theme/motif	Ritornello/Solo	Comments
1	a/b	Introduction	
3	A		Solo/Orchestra in imitation
5	B	R1	Solo/Orchestra in unison
A4	a'	S1	Passage based on diminution of a'
B	Cadenza		'Strict time'
C	B	R2	
D	B'	S2	Solo/Orchestral accompaniment
E	B'	R3	
E5	C	S3	Hemiola
E7	B	R3	
F	B''/C	S4	
F7	C'		
G-H	B'''	S5/R4	Antiphonal
K	c'	R5	Passage based on motif c
L-M	D	S6/R6	
O-P	c''		Passage based on motif c
P5	Cadenza 2	S7	
Q	B''''		Inversion of B, passage repeating from four bars of <b>figure A</b>
R	a'	R7	Based on diminution of a'
R5	C	S8	
S	A'	R8	
T	B	S9	
V	A''	R9	
W	D'/c''	S10/R10	D with elements of motif c
W8	B	Coda	Presto

The motivic and thematic content of this movement is very much interwoven and is given in Figure 20. It is perhaps debatable whether the phrase marked 'A' could be considered a theme, however: it is derived from the initial orchestral motif 'b' and reappears towards the end of the movement. This violin concerto is unusual in that the solo instrument rarely takes prominence, instead blending with the

<sup>88</sup> Themes are denoted by capital letters and motifs by lower case letters.

orchestra, deviating from the normal contrast between soloist and the orchestra. Such alteration of the balance between soloist and orchestra is a Strausian subversion of the concerto in which the main instrument has been marginalised.<sup>89</sup>

Figure 20: Themes and Motifs from Vaughan Williams, Concerto for Violin in D minor, I 'Allegro Pesante'

The musical score for Figure 20 consists of four parts labeled a/b, A, B, and D. Part a/b is a piano introduction in 2/4 time, marked 'Allegro Pesante', featuring motifs 'a' and 'b'. Part A is a violin melody in 2/4 time, marked 'Allegro Pesante', featuring motif 'b''. Part B is a violin melody in 2/4 time, marked 'Allegro Pesante', featuring motifs 'a'', 'c', and 'a'' with dynamic markings 'f marc.'. Part C is a violin melody in 3/4 time, marked 'Allegro Pesante', featuring motif 'a''' with dynamic marking 'p'. Part D is a violin melody in 2/4 time, marked 'Allegro Pesante', featuring triplets and dynamic marking 'mf cantabile'.

The first movement of the Piano Concerto is titled 'Toccata', indicating Baroque leanings, but has no relationship with the Bach keyboard Toccatas. It was composed in sonata form, as is evident from Table 9, a view also confirmed by Vaughan Williams' own programme notes, which refers to a 'shortened

<sup>89</sup> Straus, *Remaking the Past*, p. 17.

recapitulation'.<sup>90</sup> The title 'Toccatà' indicates the percussive nature of the solo part and the texture rather than any specific form. The piano begins with an ostinato pattern of revolving split chords which reflects the Toccatà texture. As is evident from Table 9, this concerto deviates from the expected Classical concerto form in that there is no orchestral exposition; the piano enters from the start and the cadenza is

Table 9: Structure of Vaughan Williams, Concerto for Pianoforte and Orchestra, I 'Toccatà'

Figure/Bar	Section	Instrument (main)	Theme	Time Signature	Key Signature	
1	Exposition	Piano	A	7/8	C	
3		Piano/Orchestra	A/B			
Fig. 1		Piano	C	3/4		
Fig. 2		Piano/Orchestra	D			Eb (bIII)
Fig. 2.9						
Fig. 3		Orchestra	D/E			D (II)
Fig 3.7		Piano				F (IV)
Fig. 4		Orchestra	D			A-flat(bVI)
Fig. 5	Development	Orchestra	A	7/8	C	
Fig. 6		Orchestra	C	3/4		
Fig. 6.5		Piano	D			
Fig. 7		Piano/Orchestra	D/E			
Fig. 7.6		Piano	C			
Fig. 8		Piano/Orchestra	C/F			E (III)
Fig. 8.8						Db (bII)
Fig. 8a				F		
Fig. 9	Recapitulation	Piano/Orchestra	A/B	7/8	C	
Fig. 10		Piano/Orchestra	A/D''			
Fig. 11		Piano/Orchestra	B'/A			
Fig. 12		Piano/Orchestra	D/E	3/4		Ab
(Fig. 13)		Piano	A/D			C
Fig. 14		Piano/Orchestra				
Fig. 14.3		Piano/Orchestra	D'''			
Fig. 14.11		Piano	Cadenza			

<sup>90</sup> The composer's programme notes to the concerto are reproduced in the appendix to Kennedy's book on Vaughan Williams, p. 537.

at the very end, and not followed by a coda. Neoclassicism is evident in the modification of the Classical concerto form and use of a Baroque title. While the recapitulation begins and ends with the same key signature as the exposition, there is little evidence of common-practice tonality, for example in the use of dominant-tonic cadences, in the movement suggesting that Vaughan Williams has remade the earlier form by 'marginalizing' the functional harmony.<sup>91</sup> It was only possible to list the key signatures used (Table 9) since the harmony is largely post-tonal with evidence of neo-modality, hexatonic scales, and bitonality (examined in section 4.2.3).

It is possible that this piano concerto was in partly inspired by Stravinsky's 1924 Concerto for Piano and Wind Instruments which was being extensively toured around Europe and the United States by Stravinsky (as soloist) from 1924 to 1930, although it did not reach London until June 1927.<sup>92</sup> This Neoclassical work was also based around the Baroque, employing the fast-slow-fast model normal to a seventeenth-century concerto and is highly contrapuntal but employing irregular phrase lengths and displacement of the counterpoint, making it out of phase.<sup>93</sup>

The first movement of the Oboe Concerto is titled *Rondo Pastorale* indicating rondo form rather than the normal form expected in a concerto first movement; however, the form here does not follow the standard ABACADA etc. format, instead it follows the pattern shown in Table 10, in a subversion of the form. Of the three concertos composed in this period it is the least Neoclassical, in particular the first

---

<sup>91</sup> Straus, *Remaking the Past*, p. 17.

<sup>92</sup> Donald G. Traut, *Stravinsky's "Great Passacaglia": Recurring Elements in the Concerto for Piano and Wind Instruments* (Rochester NY: University of Rochester Press, 2016), pp. 35-37.

<sup>93</sup> Traut, p. 58.



movement is a blend of the pastoral with Neoclassical, however such a juxtaposition of different styles is not unusual in the music of this period and does not preclude the work from being described as Neoclassical.

Table 10: Structure of Vaughan Williams, Concerto for Oboe and Strings, I 'Rondo Pastorale'

Bar	Theme	Key	Description
1	A1/A2	Dorian on A	Oboe theme with supporting melody in orchestra which begins on v of A
10	Cadenza		Based on A1 material
12	A1	Dorian on A	
19	B	G to Dm	
29	A2	Dorian on A	
33	A1	Dorian on A	
39	C	F#m	
51	C/D	C/Am	Bitonal
80	B	A	
87	A2/E	Lydian on C/Cm	Bitonal
106	Cadenza		Based on E material
107	A2/E	Dorian on A	
114	Cadenza		Based on A1 material
119	A2/E	Dorian on A	Begins on v of A

Vaughan Williams' Symphony No. 4 consists of four movements, the first, marked *Allegro* is, as would be expected, in sonata form (see Table 11), the second an *Andante Moderato*, the third a Scherzo, and the fourth an Epilogue. J.P.E. Harper-Scott in his book chapter on this symphony argues that this work is not Neoclassical but 'neomodern' because in his opinion the work parodies both Classical and Modernism. However, this use of parody in combination with the clash of Classical

and Modern styles, and the generally anti-Romantic nature of the work is the very essence of Neoclassicism.<sup>94</sup>

Table 11: Structure of Vaughan Williams, Symphony No. 4, I 'Allegro'

Bar	Themes		Key	Comments
EXPOSITION				
1	Primary Theme 'P'	CYCLE 1	V of Fm	Motif 'x'
6	motif 'x'			Turn figure - A theme
10				
14	Motif 'y'			Ascending and descending fourths
20	x		Fm	Repeat of x on tonic
49	Secondary Theme S1		Bb	<i>Cantilena</i> melody, incorporating motif 'x'. <sup>95</sup>
85	Secondary Theme S2			Triumphant fanfare.
DEVELOPMENT				
125	P		Gm	
151				
170			C	
RECAPITULATION				
179	P	CYCLE 2	Fm	Motif x with a repeat of the BACH motif.
184	y			
189	S1		Bb	<i>Cantilena</i> melody in the bass.
210				
213	S2		Db	
228	Coda			

Ursula Williams wrote that Vaughan Williams was inspired to write the symphony by a review in *The Times* of Vladimir Dukelsky's Second Symphony which used a cyclic treatment of a motif that pervaded all movements of the

<sup>94</sup> J.P.E. Harper-Scott, 'Vaughan Williams's Antic Symphony' in *British Music and Modernism, 1895-1960* ed. by Matthew Riley (Routledge: London, 2010), pp. 175-196 (p. 179).

<sup>95</sup> Ralph Vaughan Williams, quoted in Edward Downes, *The New York Guide to the Symphony* (New York: Walker & Co., 1976), p. 997.

symphony.<sup>96</sup> Vaughan Williams used two motifs and as demonstrated in Table 11 the sonata form two complete cycles through primary and secondary thematic materials, P, S1 and S2 (Figure 21). Within the first cycle, the dissonant motif x is combined to create bigger units, for example at bar 3-4 it is combined to create a BACH motif, beginning on D flat, which is then transformed into the turn figure in bars 7-8 (Figure 21). There is also evidence of motifs x and y in the S1 *cantilena* theme. Vaughan Williams claimed that the opening was deliberately taken from Beethoven's Ninth Symphony, and the move from the Scherzo to the Finale evokes Beethoven's Fifth.<sup>97</sup>

Figure 21: Themes and Motifs from Vaughan Williams, Symphony No. 4, I 'Allegro'

The image displays three systems of musical notation for the first movement of Vaughan Williams' Symphony No. 4. The first system, starting at bar 1, is marked 'Allegro' and 'ff'. It features a motif 'x' (bars 1-2), a 'BACH' motif (bars 3-4) with notes Db, C, Eb, D = Bb, A, C, B, and a 'Turn figure' (bars 7-8). The second system, starting at bar 7, is labeled 'Motif x' and shows a sequence of notes with fingerings (2, 2, 2, 2) and dynamics (p). The third system, starting at bar 11, is labeled 'Motif y and in inversion' and shows a sequence of notes with dynamics (ff, p, ff, ff) and a motif 'y' (bars 13-14).

<sup>96</sup> Anthony Barone, 'Modernist Rifts in a Pastoral Landscape: Observations on the Manuscripts of Vaughan Williams's Fourth Symphony', *The Musical Quarterly* 91.1/2 (2008), 60-88 (p. 64)

<sup>97</sup> Oliver Neighbour, 'The Place of the Eighth among Vaughan Williams's symphonies' in *Vaughan Williams Studies* ed. by Alan Frogley (Cambridge: Cambridge University Press, 1996), pp. 213-233 (p. 222).

S1  
Cantilena

S2

In common with many composers of the period including Holst, Vaughan Williams uses the fourth, here as the 'y' motif, reflecting its emancipation from its previous dissonant status. Vaughan Williams provided some insight into the symphony: confirming its sonata form, he wrote: 'There is not complete recapitulation of the first subjects but after a few notes suggestive of the opening, the *cantilena* passage follows immediately, this time in the bass, with a countermelody in the treble'.<sup>98</sup> The symphony owes much to the cyclic symphonies nascent in Beethoven, it is blanketed with thematic links in that the themes from the first movement are re-used in the subsequent movements;<sup>99</sup> in particular, the *cantilena* theme occurs in the first, third and fourth movements, motif y in inversion is present in all four movements, and the S1 A theme in fourth movement.<sup>100</sup>

Like Holst, Vaughan Williams used pre-romantic forms on which to base his Neoclassical works, he generally gravitated towards Baroque rather than Classical forms. On occasion Vaughan Williams subverts the form to his own ends; however, he generally does little to disrupt the form, instead exhibiting his Neoclassicism in

<sup>98</sup> Vaughan Williams quoted in Downes, *The New York Philharmonic Guide to the Symphony*, p. 997.

<sup>99</sup> Barone, 60-88 (p. 65)

<sup>100</sup> Julian Horton, 'The Later Symphonies' in *The Cambridge Companion to Vaughan Williams* ed. by Alain Frogley and Aidan J. Thompson (Cambridge: Cambridge University, 2013), pp. 199-228 (pp. 202-3).

his use of tonality, rhythm, and metre, borrowing, linear writing and anti-Romanticism.

### 4.2.3 Tonality

In comparison to Holst, Vaughan Williams had a relatively subtle approach to key and harmony: he employed a mixture of tonality and modality in preference to post-tonal harmonies; he also occasionally experimented with bitonality and modal dualism, which may have been influenced by Holst's interest in polytonality. Although the title of the violin concerto indicates that the key is D minor, the conspicuous lack of any C sharps and the B natural accidentals at the beginning of the first movement suggest that it is in the Dorian mode on D; the movement then meanders through many keys including G Dorian, E minor and the pentatonic scale (in the first movement cadenza at figure **B**), with occasional hints of bitonality (see below) or unrelated pedal notes; there are few perfect cadences to confirm key changes and the modulations are not between relative major and minor or tonic and dominant. As such the normal use of harmonic relationships and cadences have been 'Neutralized'.<sup>101</sup> In addition, the central movement is generally in the key of G minor, the subdominant of the stated key of the concerto, although because of the missing raised seventh it is composed in the Aeolian mode on G.

In addition to his occasional use of non-tonal scales and modes, Vaughan Williams employed bitonality in several of his Neoclassical works of this period, a tonal characteristic that may have been influenced by Holst. Christopher Mark notes

---

<sup>101</sup> Straus, *Remaking the Past*, p. 17.

Vaughan Williams' use of short periods of bitonality, or more accurately modal dualism with his use of the Dorian mode in D and Lydian mode in B flat, in the first movement of his violin concerto, but on each occasion the dissonances are rapidly resolved.<sup>102</sup> A.E.F. Dickinson also makes reference to Vaughan Williams' use of bitonality using the interval of a minor sixth (between C and A flat) in the first movement of his Piano Concerto, Dickinson similarly notes Vaughan Williams' use of a hexatonic scale in the first movement and various modes, including the Dorian, Aeolian, and Mixolydian and in the second movement the addition of the Phrygian mode.<sup>103</sup> Vaughan Williams also used a more extensive bitonality in the second movement of the Piano Concerto with a pentatonic melody being accompanied by a succession of scale- and triad-based passages in the bass.<sup>104</sup>

Although the first movement of the Symphony No. 4 is composed around a version of sonata form, it does not follow the tonic-dominant or minor-relative major tonal pattern normal to sonata form. Instead it begins around the F minor tonal centre (Table 11), but initially on the dominant of F minor, and then to a C key signature at figure 5 but with a B flat chord in the bass. The development begins with P over a second inversion of D minor, then moves through a circle of fifths back to F minor. The recapitulation modulates from F minor via an exploration of hexatonic relationships to end on the key of D flat.<sup>105</sup> The use of hexatonic relations in the recapitulation allowed Vaughan Williams to postpone confirmation of tonality

---

<sup>102</sup> Mark, p. 188.

<sup>103</sup> A.E.F. Dickinson, *Vaughan Williams*, p. 415.

<sup>104</sup> Mark, p. 190.

<sup>105</sup> Harper-Scott, 'Vaughan Williams's Antic Symphony', pp. 175-196 (p. 182).

until the end of the finale.<sup>106</sup> Such departure from the tonal norm can be considered a new Neoclassical feature in this symphony since it relates to the ‘Neutralization’ compositional device noted by Straus in which musical elements which are fundamental to the structure of the form including dominant-tonic relationships are consigned to the side-lines.<sup>107</sup>

Dissonance is also a dominant feature of the Symphony No. 4, it is often produced by semitone conflicts between contrapuntal lines. An example of this dissonance between D flat and C occurs at the opening of this first movement (Figure 22a). This clash between D flat and C also appears in the first chord of the final cadence of the symphony (Figure 22b); the first chord is formed from a combination of F major and minor triads with their lowered supertonic (G flat and D flat, but without a third), it resolves to an open fifth over F leaving the tonality ambiguous at the end.<sup>108</sup>

Figure 22: Vaughan Williams, Symphony No. 4, I, ‘Allegro’ bb. 1-2 and IV ‘Epilogue’, final two bars



The dissonant interval of a fourth was important to Holst and appears to be significant in Vaughan Williams’ works of this period, notably the use of the

<sup>106</sup> Harper- Scott, ‘Vaughan Williams’s Antic Symphony’, pp. 175-196 (p. 182).

<sup>107</sup> Straus, *Remaking the Past*, p. 17.

<sup>108</sup> Gray, p. 35.

subdominant key in the middle movement of the Violin Concerto, rather than the relative major or dominant. The beginning of the first instrumental theme from the Piano Concerto is based upon the interval of a major second but is repeated up a fourth so that alternating notes are a fourth apart.<sup>109</sup> Gray contends that the submediant relationship is apparent in the internal key structure of the first, third, and fourth movements of the Symphony No. 4 and the y motif is based on a succession of fourths.<sup>110</sup> In addition, in the *Fuga Chromatica* of the Piano Concerto the interval between voice entries in fugue occur at the fourth rather than the fifth. This also occurs in the opening of the string quartet in which the instruments enter on E and A, also at the fourth.

An extension of Vaughan Williams' use of bitonality in his Neoclassical works is use of modal dualism which occurs when the music hovers between two modes, a passage starts in one mode and then pulls towards another so that the modality is not clear. An example is provided in the first movement of the Piano Concerto at figure 2. The opening of the concerto is in the Mixolydian mode on C, but the addition of F# for three bars pulls the modality towards the Lydian mode. A further example occurs in the first movement of the Oboe Concerto at figure H, here due to the use of both C and C# it is unclear whether the passage is in the Mixolydian or Dorian modes on A.

---

<sup>109</sup> Day, *Vaughan Williams*, p. 172.

<sup>110</sup> Gray, p. 31



#### 4.2.4 Rhythm and Metre

Unlike Holst, Vaughan Williams was fairly conventional in his use of rhythm and metre. The Violin Concerto demonstrates some degree of alternating metres between 2/4 and 3/4 and use of hemiolas in the first movement, which might be viewed as a modernist characteristic. However, in the Concerto for Pianoforte and Orchestra Vaughan Williams demonstrates a more adventurous approach to metre, beginning the concerto with a 7/8 time-signature which then alternates with 3/4 in the first movement. The second movement also contains time signature changes between 3/4 and 3/2 combined with a tempo change, however the *Fuga Chromatica* remains solely in 3/4 as does the *Finale Alla Tedesca*. Similarly, the Oboe Concerto contains no unusual time signatures and few changes in metre, and the String Quartet in A minor contains only occasional metric changes. However, the Symphony No. 4 begins in an unusual, possibly Baroque influenced, 6/4 metre which changes to 3/2 at figure 5; subsequent metre variations occur within the movement, which may indicate both modernist and Baroque influences within the work.

In common with Holst, Vaughan Williams employs metrical dissonance in the form of displaced accents, particularly in the Symphony No. 4. An example occurs in the first movement at figure 2, with the multiple statements of the 'not quite BACH' motif v (Figure 21) in which the repetitions of the motif in gradually increasing diminution (and then fragmentation of the motif) occur at different points in the bar illustrated in Figure 23. There is also an example of hemiola in the first movement of the Oboe Concerto (Figure 24) in which an apparent 9/8 section appears within the 4/4 time-signature.

Figure 23: Vaughan Williams, Symphony No. 4, I 'Allegro', Figure 2

The image displays a musical score for Figure 23, featuring four staves: Violin I (V1), Viola (Vla), Violoncello (Vc), and Contrabasso (Cb). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The V1 staff begins with a treble clef and a key signature of two flats. The Vla, Vc, and Cb staves use bass clefs. The Vc and Cb staves are grouped together with a brace. The score includes several measures with notes and rests, and some measures are marked with a '2' in a bracket, indicating a second ending or a specific rhythmic pattern. The notation is dense and includes various articulations and dynamics.

In common with Holst, Vaughan Williams employs metrical dissonance in the form of displaced accents, particularly in the Symphony No. 4. An example occurs in the first movement at figure 2, with the multiple statements of the turn motif (Figure 21) in which the repetitions of the motif in gradually increasing diminution (and then fragmentation of the motif) occur at different points in the bar illustrated in Figure 23. There is also an example of hemiola in the first movement of the Oboe Concerto in which apparent 9/8 and 12/8 sections appear within the 4/4 time-signature (bracketed in Figure 24), further, the entries of these compound metre sections in the oboe and orchestra occur at different points in the bar, creating a further sense of displacement.

Figure 24: Vaughan Williams, Concerto for Oboe and Strings, I 'Rondo Pastorale', bb. 62-7

The image displays a musical score for measures 62-7 of Vaughan Williams' Concerto for Oboe and Strings, I 'Rondo Pastorale'. The score is written for piano and string quartet. The piano part is in the upper system, and the string quartet part is in the lower system. The piano part includes dynamics such as *f*, *p*, and *leggiero*. The string quartet part has brackets indicating 9/8 and 12/8 compound metre sections. The score shows a complex interplay of rhythms and dynamics between the piano and strings.

#### 4.2.5 Borrowing

There is more evidence of borrowing in the form of musical quotation in Vaughan Williams' Neoclassical works, than in Holst's music of this period. In addition, stylistic allusion is also evident, mostly to the Baroque era. The strongest example of stylistic allusion is given in the Violin Concerto which contains material which owes much to Baroque shapes and rhythms, but also contains a pentatonic theme based on folk tunes (at rehearsal mark L) which appears to be a theme of Vaughan Williams' own invention. Wilfrid Mellers describes the lines from the first movement of the Violin Concerto as 'Bach-like' in that they are 'unbroken in span and consistent in figuration' while combining tonality with modes and 'motivic transformations of folk song'.<sup>111</sup> There is evidence of modelling, or direct borrowing, in the rhythmic similarity between the opening of the first movement (Figure 20, motif a) and the beginning of the first movement of Bach's Violin Concerto in A minor BWV 1041.

In his programme-notes for the première of his Piano Concerto Vaughan Williams highlighted his quotation from Bax's Third Symphony which appeared at the end of the cadenza in the *Finale* and is marked 'according to my promise' (Figure 25).<sup>112</sup> According to Hinnells, Bax was widely known to be having an affair with Harriet Cohen, the dedicatee and soloist for the first performance, leading to the conclusion that the quotation had more of a personal than musical meaning.<sup>113</sup> Indeed this is just a simple quotation rather than the expected Neoclassical treatment

---

<sup>111</sup> Wilfrid Mellers, *Vaughan Williams and the Vision of Albion* (London: Barrie & Jenkins, 1989), p. 159.

<sup>112</sup> Hinnells, pp. 118-163 (p. 130).

<sup>113</sup> *Ibid.*, pp. 118-163 (p. 120, n.5).

of quoted musical material which would involve some kind of transformation; the quotation was removed in subsequent performances because Vaughan Williams believed that its inclusion was not understood by his audience.<sup>114</sup> Ursula Vaughan Williams reported that her husband said that while he wrote the Piano Concerto he had the Busoni transcriptions of Bach in mind, suggesting a certain level of stylistic borrowing.

Figure 25: Vaughan Williams, Piano Concerto, III 'Finale alla Tedesca'



Figure 26: *Geordie* bb. 8-10 and Vaughan Williams, Concerto for Oboe and Strings, I 'Rondo Pastorale', b. 2



There are numerous instances of motivic borrowing from folk song in the Concerto for Oboe, one example being from the first movement in which a motif taken from the folk song *Georgie* forms the beginning of the first oboe entry (Figure 26).<sup>115</sup> Given that Vaughan Williams published a collection of English Folk Songs

<sup>114</sup> Vaughan Williams in a letter to Harriet Cohen quoted in Kennedy, *The Works of Ralph Vaughan Williams*, p. 237.

<sup>115</sup> Emily Kupitz, *English Folk Song Influences on the Vaughan Williams Concerto for Oboe and Strings*, (unpublished D.Mus. Arts thesis, Arizona State University, 2013), pp. 64-70.

with A.L. Lloyd, this is an obvious source of borrowing for the Oboe Concerto and other works.

Perhaps the most obvious example of direct borrowing occurs in the first movement of the Symphony No. 4 in which Vaughan Williams briefly quotes the famous B-A-C-H motif but alters the pitches to D flat - C - E flat - D (Figure 21) in an obvious reference to J.S. Bach and a pointer to the Neoclassical character of this symphony. This BACH theme is then modified to the turn figure (Figure 23) which appears throughout the symphony. Vaughan Williams claimed to have taken the opening of the Symphony No. 4 from the Finale of Beethoven's Ninth. Both works have elements in common, particularly use of dissonance and a degree of ferocity. It can therefore be argued that Vaughan Williams employed two types of modelling in his Symphony No. 4: he incorporated the BACH motif, and modelled the opening on the Beethoven Finale.<sup>116</sup>

Vaughan Williams use of borrowing is perhaps the most obviously Neoclassical in these 1918-45 works: it is generally well documented since the composer helpfully pointed to much of the borrowing and also, where not identified by Vaughan Williams is often relatively simple to recognise.

#### **4.2.6 Linear Writing and Anti-Romanticism**

Many of the works composed in the interwar years, and indeed later, have a definite anti-Romantic character and contain examples of linear writing. An example of anti-Romantic character is provided by the *Concerto Accademico* which Richard Capell

---

<sup>116</sup> Vaughan Williams, *National Music and Other Essays*, (London: Clarendon Press, 1996), p. 190.

described as 'not all R.V.W. at his most intimate' indicating that the work had a generally anti-Romantic character;<sup>117</sup> similarly Simona Pakenham describes the work as having the neatness of a *Brandenburg Concerto*.<sup>118</sup> It is more difficult to describe the middle movement of this Violin Concerto as anti-Romantic since its main theme is lyrical, and the final movement is an eclectic mixture of dry Baroque inspired passages mixed with more expressive sections. It might be argued that Vaughan Williams employed the Baroque concerto as the foundation for his composition, moulding it in his own style by mixing passages which are wholly his own with more Baroque inspired work.

The Concerto for Piano and Orchestra, along with the Symphony No. 4 provide examples of Vaughan Williams' writing at its most anti-Romantic. The first movement of the Piano Concerto is highly percussive and dry, but the second, slow movement is more lyrical having more in common with Ravel than Neoclassicism; similarly the Symphony No. 4 has such a dry character that Dickinson described the melodies in this symphony as 'impersonal'.<sup>119</sup> A myth, propagated by some of Vaughan Williams' friends including Adrian Boult, developed that the Symphony was programmatic, in that in composing it Vaughan Williams foresaw the horrors of the War to come.<sup>120</sup> This is nonsensical, for although Hitler had announced German rearmament in 1935, and the anti-Semitic Nuremberg laws were introduced in September of that year (after the premiere of the Symphony), the effect of such

---

<sup>117</sup> Capell, 'New English Music', p. 7.

<sup>118</sup> Simona Pakenham, *Ralph Vaughan Williams: A Discovery of his Music* (London, Macmillan & Co Limited, 1957), p. 70.

<sup>119</sup> A.E.F. Dickinson, *Vaughan Williams*, p. 291.

<sup>120</sup> Kennedy, *The Works of Ralph Vaughan Williams*, p. 245.

seismic changes in Germany were not generally viewed as a threat by the British public. Vaughan Williams later stated: 'I wrote it not as a picture of anything external – e.g. the state of Europe – but simply because it occurred to me like this.'<sup>121</sup> In contrast, the Oboe Concerto is perhaps the least anti-Romantic of the works considered here, particularly the first movement which is the most pastoral in nature, however the remainder of the concerto has a much drier character. Simona Pakenham makes a connection between this concerto and the spirit of the *Concerto Accademico*, describing the movements as 'sparing' and the character as 'unsentimental and astringent', another way of describing that dryness so essential to the Neoclassical aesthetic.<sup>122</sup> The String Quartet in A minor also contains examples of anti-Romantic writing; the 'Prelude' is a Baroque inspired movement which Day describes as 'a terse and extremely intense flow of musical thought'.<sup>123</sup> The 'Romance' from this quartet, despite its name, has what Day describes as a 'cool, rather aloof theme' which is played without vibrato leading to a bleak, anti-Romantic character that goes beyond the norm of a string quartet.<sup>124</sup>

In the *Concerto Accademico*, linear writing in the form of imitation between orchestra and soloist begins almost immediately (Figure 27), this is followed by the soloist playing in unison with the orchestra. Here the imitation is simultaneously at the fifth and the octave. Evidence of imitation is found throughout this Violin Concerto, even in the more lyrical middle movement.

---

<sup>121</sup> Vaughan Williams, in a letter to R.G. Longman, December 1937 quoted in Kennedy, *The Works of Ralph Vaughan Williams*, pp. 246–7.

<sup>122</sup> Pakenham, p. 135.

<sup>123</sup> Day, *Vaughan Williams*, p. 106.

<sup>124</sup> *Ibid.*



Figure 27: Vaughan Williams, *Concerto Accademico*, I, bb. 2-4 – Theme A



Both the final movements of the Piano Concerto and Symphony No. 4 are composed as fugues. Foss described these works as being ‘inextricably bound together’; he does not elaborate how but this is most likely through their use of linear writing and anti-Romantic character.<sup>125</sup> In the final movement of the Piano Concerto, a ‘*Fuga Chromatica*’, the chromatically based melody (Figure 28) is answered by a similar chromatic counter melody in a four-voice fugue on the piano. Howes describes the fugue as being closer to Beethoven than Bach, making a comparison between it and Beethoven’s later quartets.<sup>126</sup>

Figure 28: Vaughan Williams, *Concerto for Piano and Orchestra*, III ‘*Fuga Chromatica*’, from Figure 30



<sup>125</sup> Foss, p. 140.

<sup>126</sup> Howes, p.104.

The first statements of the countersubject are partial, the first full statement (which is effectively a double statement of the initial countermelody) as given by Vaughan Williams in his programme notes not appearing until figure 33;<sup>127</sup> the entries of the subject and countersubject are given in Table 12. The rest of the movement follows a fugal texture until the cadenza at figure 42 after which the texture become briefly homophonic before an extensive solo leads to the *Finale alla Tedesca*.

Table 12: Entries of Subjects and Countersubjects in Vaughan Williams, Concerto for Piano and Orchestra, III 'Fuga Chromatica'

Figure	30.2	30.9	31	31.8
Pitch level of Subject entries	D	G	D	G
Pitch level of Counter-subject entries		E	B	E

The Symphony No. 4 is composed around contrapuntal lines, as Foss terms it, it is 'woven together', being based around the principal themes from the first movement.<sup>128</sup> While the whole symphony is constructed from two principal themes, linear writing is particularly evident in what Julian Horton describes the fugal epilogue from the *Finale* as the 'most blatant cyclical device'.<sup>129</sup> He provides a table detailing the entry structure and the origin of the themes which demonstrates that there are four fugues within the finale entering at bars 309, 354, 379, and 424 respectively, with a coda at bar 444, all setting the turn motif (Figure 21) against different counter-subjects, and employing both diminution and augmentation of the

<sup>127</sup> Ralph Vaughan Williams, programme notes for the *Concerto for Pianoforte and Orchestra* reproduced in Kennedy, 'The Concerto in Britain', pp. 326-349 (p. 328).

<sup>128</sup> Foss, p. 126.

<sup>129</sup> Horton, p. 203.

theme and stretto. As Horton describes, each fugue is structured into 'subject-answer pairings' across a defined set of pitches: fugue 1 is based on F and C; the second fugue on G flat, B flat and E flat; fugue 3 is primarily constructed around A and D with further entries on F#, C and E; the fourth fugue is built on the same pitches as fugue 1, ending on F, the tonic.<sup>130</sup>

### 4.3 The Case for Holst and Vaughan Williams as Neoclassicists

Gustav Holst and Ralph Vaughan Williams belong to the older generation of composers, the 'Old Guard', therefore their use of Neoclassicism stems from the very beginning of the creation of this aesthetic. Examination of their works in the period 1918-45 (or until Holst's death in his case) provides insight into how this aesthetic was first employed in early twentieth-century Britain, the influence each composer had upon the other and which particular forms of Neoclassicism they employed.

Although Imogen Holst stated that her father had never heard of Neoclassicism, it difficult to describe several of Holst's later works as anything other than Neoclassical.<sup>131</sup> Beginning with the *Fugal Overture*, which was premiered in 1923, shortly after Stravinsky had written *Pulcinella* (1920) his first Neoclassical work, Hindemith had begun to compose his *Kammermusik* (1921 onwards) and Prokofiev had composed his 1916 *Classical Symphony*, his later works were composed at the time when the Neoclassical aesthetic was in the ascendant.

---

<sup>130</sup> Horton, p. 204.

<sup>131</sup> I. Holst, *The Music of Gustav Holst*, p. 58.

While Holst may never have considered himself to be a Neoclassicist, it is not essential that the composer should consider I as such for the description to be applied. While not all of Holst's later works are Neoclassical, it is reasonable to conclude that there is reasonable justification in describing the *Fugal Overture*, *Terzetto*, *Double Concerto* and *Scherzo* and possibly the *Fugal Concerto* as Neoclassical works. Similarly, Vaughan Williams incorporates elements of Neoclassicism in his works from the 1920s onward. Michael Kennedy argues that he was open to experimenting with Neoclassicism, but this was to be 'within the scope of his own idiom and not into ways alien to his nature and temperament.'<sup>132</sup> Thus, in common with many other composers, Vaughan Williams puts his own stamp on the Neoclassical aesthetic; for example Vaughan Williams' *Piano Concerto* and *Symphony No. 4*, with their use of both tonal and metrical dissonance in combination with Classical forms, borrowing and anti-Romantic character, are evidently Neoclassical.

While both Holst and Vaughan Williams show occasional influences from Continental Neoclassical composers including Stravinsky, Ravel and Hindemith, neither displays a preference for writing in any one Neoclassical approach above another, their compositional styles are unique to them. Like the English language, they have absorbed a foreign influence and made it their own.

Having considered various Neoclassical works of two older generation composers it is now necessary to consider the works of the younger generation beginning with two English composers, Walter Leigh and Arnold Cooke, who both

---

<sup>132</sup> Kennedy, *The Works of Ralph Vaughan Williams*, p. 193.

studied with Hindemith in Germany, thus absorbing into their own music something of the German Neoclassical aesthetic.

## Chapter 5

### A Duo of Hindemith Disciples: Walter Leigh and Arnold Cooke

Gustav Holst and Ralph Vaughan Williams were both born before the turn of the century and trained wholly in Britain; Walter Leigh and Arnold Cooke, however, trained in Britain and then under Hindemith and therefore their work provides a case study in the influence of the German form of Neoclassicism.

In 1936 Walter Leigh wrote an article which provides some insight into both Hindemith's and his students' music. According to Leigh, Hindemith took his influence from Stravinsky and Bartók but mostly from Bach; he combined Bach's composition principles with modern innovations in melody and harmony. He stated that Hindemith insisted that discord should be logically justified by a musical grammar founded on Bach's counterpoint and that his music was based on the 'long melodic lines of Bach' in which the expression is provided by the tension between the intervals of the melody.<sup>1</sup> In his book on composition Hindemith stated that the triad, which is formed from the first five pitches in the harmonic series (for example C-C-G-C-E), is a musical force of gravity which is a 'constant guiding point [...] even

---

<sup>1</sup> Walter Leigh, 'The Music of Paul Hindemith' *The Listener*, 15 January 1936, p. 141.

in those sections of compositions which avoid it' suggesting that for Hindemith the triad was fundamental to composition.<sup>2</sup> Nonetheless Hindemith argues for the use of dissonance in contemporary music, stating that due to the 'intensity of modern life' audiences could tolerate and even demand passages without triads;<sup>3</sup> thus for Hindemith both the triad and dissonance were part of a contemporaneous composition. He also outlined two simultaneous methods for composing, firstly with a vision of the whole, the form, and secondly how to construct that form from its individual parts, indicating that form was an essential element in his own compositions and in teaching.<sup>4</sup>

Figure 29: Themes from Hindemith, *Mathis de Maler Symphony*, I



The use of long melodic lines is perhaps best illustrated by the three themes from the first movement of *Mathis de Maler Symphony* (Figure 29); for example, theme 1 is eight bars in length and begins with a four-bar antecedent phrase in G major, the melody being played over a four-bar sustained I/V pedal note; the use of the F natural in bar two and the resulting minor third above the D creates a tension in the melody which is not resolved until the end of the phrase. Similar examples of

<sup>2</sup> Paul Hindemith, *The Craft of musical composition: Book 1: Theory* (Mainz: Schott, 1970), p. 22

<sup>3</sup> *Ibid.*, p. 23.

<sup>4</sup> Hindemith, *The Craft of musical composition: Book 3* quoted in David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986), p. 35.

long melodic lines and tension from dissonance and resolution can be seen in all three themes.

Hindemith wrote many works within the Neoclassical aesthetic, his use of retrospective characteristics includes strong use of form, the triad, diatonicism, and what Stephen Hinton describes as 'gestures to the authentic', emphasising the relationship between his music and that of the past;<sup>5</sup> new features include use of dissonance, non-tonal use of the triad, and discord based on Bach's counterpoint. Borrowing in Hindemith's Neoclassical music is generally stylistic, by using triads, and the use of the forms and titles of previous styles Hindemith was responding to widely shared musical elements in a new way.<sup>6</sup> Anti-Romanticism can be seen in Hindemith's use of counterpoint which restricts an excess of expression. I will argue that Hindemith's influence on Leigh and Cooke led to these composers writing works which were on a spectrum from wholly Neoclassical to those which only contain elements of the aesthetic. I will also argue that Leigh's music is much more Neoclassical than Cooke's. This will become apparent through the following analysis of their music to 1945.

---

<sup>5</sup> Stephen Hinton, *The Idea of Gebrauchsmusik: A Study of Musical Aesthetics in the Weimar Republic (1919-1933) with Particular Reference to the Works of Paul Hindemith* (New York & London: Garland, 1989) p. 200-1.

<sup>6</sup> Straus, *Remaking the Past*, p. 18.



## 5.1 Walter Leigh

According to the limited number of biographies available on this lesser-known composer, Walter Leigh (1905-1942) trained with Harold Darke before attending Cambridge where he studied under Dent, with Cyril Rootham for composition; he then undertook further studies in composition with Hindemith in Berlin between 1927 and 1929. From 1931 to 1932 he became musical director of the Festival Theatre in Cambridge and was then succeeded by Arnold Cooke.

David Drew described Leigh's music as useful, its ends 'temporal and secular, its means consistently and meticulously musical', reflecting the Hindemith influence – particularly *Gebrauchsmusik*.<sup>7</sup> Although Leigh was an English composer, his mother was a Prussian concert pianist and music teacher, which perhaps explains his leaning towards training in Germany rather than elsewhere in Europe. Hindemith was, however, considered to be an important teacher at the forefront of modernism in the 1920s, just as Nadia Boulanger was a magnetic force in France. Leigh was fluent in German, having spent six weeks living with relatives in Germany in 1922 with his mother where he was encouraged to, and expected to, speak German; additionally while at Cambridge he spent several holidays staying with his aunt and uncle in Berlin, neither of whom spoke English.<sup>8</sup> Leigh was further influenced along the German route through his training with Dent who was a friend and biographer of Busoni, the father of German Neoclassicism.

---

<sup>7</sup> David Drew, 'North Sea Crossings: Walter Leigh, Hindemith and English Music', *Tempo* 64.252 (2101), 44-64 (p. 44).

<sup>8</sup> Personal correspondence with Joanna Wright, Leigh's niece, 30 January 2019.

Leigh himself became something of an important figure in English music. Dent asked him to give a series of eight lectures as a guest lecturer on the subject of 'Modern Music' at Cambridge University during the Lent term of 1939.<sup>9</sup> These lectures provide an invaluable intellectual insight into the breakdown of Romanticism, and the development of contemporaneous music from a 1930s perspective. Leigh himself was uncertain about his ability to give these lectures, protesting that he was neither musicologist nor critic; however, the Faculty of Music persisted in asking him to make the attempt.<sup>10</sup>

Figure 30: Leigh, Piano Sonata, I 'Moderato', bb. 11-7<sup>11</sup>

Moderato

The musical score is presented in three systems. The first system (measures 11-13) begins with a mezzo-forte (mf) dynamic. The second system (measures 14-16) transitions to a mezzo-piano (mp) dynamic. The third system (measures 17-19) features a triplet of eighth notes in the right hand. The score is written for piano in 4/4 time, showing intricate harmonic and melodic development.

<sup>9</sup> The notes for the lectures are held in the Leigh archive at the British Library MS Add. 65133, they have been partially reproduced by Thomas Irvine in his book chapter 'Hindemith's Disciple in London', pp. 211-9, however, their importance is such that they have been transcribed in full and can be found in Appendix A of this thesis.

<sup>10</sup> Appendix A, lecture VIII, 13.2.

<sup>11</sup> Reproduced by permission of the Leigh family.

According to Roger Wimbush, Leigh was an ardent 'modernist' (in 1927 terms) before he went to study with Hindemith.<sup>12</sup> This is illustrated by Leigh's juvenile composition an extract of which is shown in Figure 30; although this is ostensibly composed in sonata form the formal functions of sonata form are difficult to detect and the musical language is far-removed from tonality, all that can be said about the excerpt above is that given the pedal note in the bass it might be composed around a D tonal centre.

Leigh was killed in 1942 at Tobruk; his premature death cut short his full development as a composer and in consequence his music has struggled to enter the musical canon, although some works have recently been republished. During his lifetime he was mostly known for composing music for dramas including comic operas and for the stage including pantomime; he also wrote numerous chamber works. In his obituary in *The Times* his style was described as 'simple effective, and well turned', the columnist stated: 'through all the frantic experimentation of the years between the wars, he kept his head, his ideals, and his popular touch'.<sup>13</sup> There are indications that Leigh had intended to expand his composition beyond chamber and incidental music; in 1940, while waiting for his call up, Leigh wrote sketches for what would have been his first symphony.<sup>14</sup> This thesis will examine various works composed in the ten years from 1929 for evidence of Neoclassicism.

---

<sup>12</sup> Roger Wimbush, 'The Younger English Composers: Walter Leigh', *Monthly Musical Record* 68 (1938), 138-141, (p. 139).

<sup>13</sup> Anon., 'LCE.-CPL. Walter Leigh: Comic Opera and Chamber Music' in *The Times*, 20 July 1942, p. 6.

<sup>14</sup> British Library, MS. Add. 65132.

### 5.1.1 Reception and Background to Leigh's Neoclassical Works

Although many of Leigh's compositions (Table 13) have been published, some appear not to have been received a British première. Reviews of the performances which did occur are limited, perhaps because the majority of his music under consideration here was not designed for the large concert hall which would attract attention from newspaper reviewers. In addition, much of his music was published and performed in Germany including the Concertino for Harpsichord or Piano and String Orchestra.

Table 13: A Selected Catalogue of Instrumental Works by Walter Leigh

Year	Work
1929	<i>Three Pieces for Amateur Orchestra</i>
1929	String Quartet
1930	Sonatina for Viola and Pianoforte
1930	<i>Three Movements for String Quartet</i>
1931	<i>Music for String Orchestra</i>
1932	Interlude
1935	Trio for Flute, Oboe and Pianoforte
1936	Concertino for Harpsichord or Pianoforte and String Orchestra
1936	<i>A Midsummer Night's Dream Suite</i>
1939	Sonatina for Treble Recorder or Flute

The Sonatina for Viola and Pianoforte was first performed by Rebecca Clarke (at that time a prominent viola soloist), for whom it was composed, in London in 1930.<sup>15</sup> Marcel Dick and Hubert Foss gave a further performance in 1932 at the I.S.C.M. festival in Vienna where the reviewer termed it 'slight, difficult out of all proportion to its value, but interesting enough to deserve a performance or two in

---

<sup>15</sup> Veronica Leigh Jacobs, 'Introductory Notes' in *Walter Leigh: Sonatina for Viola and Piano* (Colne, Lancashire: Comus Edition, 2004).

London'.<sup>16</sup> Hubert Foss, in his obituary of Walter Leigh described the 'Viola Sonata [sic]' as 'original in sound, abstract, serious'.<sup>17</sup> Watson Forbes gave a broadcast performance in 1937 which Leigh listened to and praised in a letter to the soloist.<sup>18</sup> Forbes had planned to give a further performance in 1941 but it was not possible because Leigh had been called up and was in a training barracks in Hampshire, and was therefore unable to give Forbes the score which was at his home.<sup>19</sup> It did receive a broadcast performance by Watson Forbes and Alan Richardson at Cowdray Hall in 1946 and was described as 'spare music, indicative of a keen mind'; Leigh was termed 'the remarkable young Cambridge musician' by the reviewer.<sup>20</sup>

A review of a concert held at the Oxford University Press in 1933 may refer to Leigh's 1931 *Music for String Orchestra*; the reviewer wrote 'The British composers in this programme wrote the most animated and cheerful music, of which Walter Leigh's Suite for Strings was the best to listen to'.<sup>21</sup> This concert was produced by the German periodical *Pro Musica*, which aimed to bring forward modern music to provide for educational needs; as such the music was generally short and easy to perform. Christian Darnton noted that this work was composed for a competition for the best music for a school string orchestra run by the publishing firm Hansen of Copenhagen. Darnton states that this work together with *Three Movements for String Quartet* and the *Viola Sonatina* received broadcast in England.<sup>22</sup> The fourth

---

<sup>16</sup> Our Music Critic, 'Modern Music', *The Times*, 20 June 1932, p. 11.

<sup>17</sup> Hubert J. Foss, 'Obituary: Walter Leigh', *The Musical Times* 83.1194 (1942), p. 255.

<sup>18</sup> Letter from Leigh to Watson Forbes 28 September 1937, Walter Leigh Archive, British Library MS Add. 71147.

<sup>19</sup> Letter from Leigh to Watson Forbes 11 June 1941, Walter Leigh Archive, British Library MS Add. 71147.

<sup>20</sup> Richard Capell, 'Contemporary Music Centre', *Daily Telegraph*, 12 November 1946, p. 3

<sup>21</sup> Anon., 'Pro Musica', *The Times*, 11 March 1933, p. 12.

<sup>22</sup> Christian Darnton, 'Walter Leigh. A New British Composer', *The Music Lover* (1932), p. 7.

movement was published in 1932 by Hansen, Kobenhaven (Copenhagen) but the first three movements were not issued (by the same publisher) until ten years later; therefore, the review may refer to a performance of the last movement only.<sup>23</sup>

It has only been possible to find one review for the Trio for Flute, Oboe and Pianoforte (1935) from a concert in 1965 at the Wigmore Hall in which this work was described as the most pleasing of the contemporaneous works performed.<sup>24</sup> No review could be discovered of a performance in England during Leigh's lifetime; however the manuscript states that the work was composed for the Sylvan Trio, two members of whom were (possibly) Alan Rawsthorne and Gareth Morris.<sup>25</sup>

The first performance of the Concertino for Harpsichord or Pianoforte and Strings was given by the student orchestra at Schloss Ettersburg with Hilmar Höckner's wife as soloist in the summer of 1935. It was initially published by Vieweg with a dedication to Höckner and his wife, but was republished by Oxford University Press in 1949.<sup>26</sup> It received a performance by the London Chamber Orchestra with Elizabeth Poston on Piano in April 1946, the reviewer was of the opinion that the work was not typical of Leigh's output, being too much influenced by Hindemith; however, he noted that the 'elegiac' slow movement revealed Leigh's 'individual vein of melody'.<sup>27</sup> The Concertino is the most popular of Leigh's works, having been released on a 78rpm disc by the British Council which helped confirm

---

<sup>23</sup> Philip Brookes, 'Preface', *Walter Leigh, Music for String Orchestra* (Munich: Musikproduktion Höflich München, 2014), p. 1.

<sup>24</sup> J. R. H., 'Flute and oboe teacher shines in recital' *Daily Telegraph*, 26 October 1965, p.16.

<sup>25</sup> Walter Leigh Archive, British Library, MS Add. 65115.

<sup>26</sup> Drew, 'North Sea Crossings', 44-64 (pp. 58-9).

<sup>27</sup> Anon., 'The King's Theatre: Leigh's Concertino' *The Times*, 2 April 1946, p. 2.

the acceptance of what Drew describes as ‘a quintessentially “English” piece’; it has subsequently received occasional performances and broadcasts.<sup>28</sup>

*A Midsummer Night's Dream* or *Sommernachtstraum* was composed as *Spielmusik* in nine movements, but with a secondary use as theatre music for amateur performances. According to David Drew this suite forms the final in a series of compositions composed in Baden Baden beginning with Leigh's *Three Movements for String Quartet*, which he calls his ‘Bieberstein cycle’.<sup>29</sup> It was commissioned by Hilbert Höckner for an open-air student performance at *Schloss Ettersburg* in the Summer of 1936; it received later performances by Höckner's Orchestra in England and also as incidental music by the ‘Bank of England Dramatic Society’ in November 1936.<sup>30</sup> There is a note in the Walter Leigh archive, possibly by Marion Leigh, stating that there was an ‘in London at the Arts Theatre in VC C-B's production’. This is the Bank of England production mentioned above, with V.C. Clinton and Clinton Baddeley as producers;<sup>31</sup> the review, however, makes no mention of the music.<sup>32</sup> A review in 1945 of the *Sonatina for Treble Recorder and Pianoforte* (1939) described the work as a pleasant, fluent affair after French models.<sup>33</sup>

---

<sup>28</sup> Ibid.

<sup>29</sup> Drew, ‘North Sea Crossings’, 44-64 (p. 49).

<sup>30</sup> Thomas Irvine, ‘Normality and Emplotment: Walter Leigh's ‘Midsummer Night's Dream’ in the Third Reich’, *Music and Letters* 94.2 (2013), 295-323 (p. 304).

<sup>31</sup> V.C. Clinton-Baddeley, Walter Leigh Archive, British Library, Add. 65132.

<sup>32</sup> Anon., ‘Bank of England: Operatic Society in a Classic Fantasy’, *The Financial Times*, 21 November 1936, p. 9.

<sup>33</sup> W.R. Anderson, ‘Round About Radio’, *The Musical Times* 46.1231 (1945), 277-8 (p. 278).

### 5.1.2 Retrospective Neoclassical Compositional Characteristics and Tonality

My view on the use of tonality in Leigh's chamber music is that it is based on a mixture of diatonic, neo-modal and post-tonal harmonies, this creates a tension between the old and new harmonies which is a clear Neoclassical gesture and is evidenced by the works examined here. In his Cambridge lectures Leigh linked the breakdown of tonality with the resurgence of folk music. He believed that the different scales and modes on which folk music is based led to differing chord sequences and cadences to those of diatonic music.<sup>34</sup> Leigh argued that this interest in the folk idiom shifted attention from key-relationships to the more 'subtle and intimate relationship between intervals'.<sup>35</sup> This association between intervals relates to Hindemith's and Leigh's use of long expressive lines which he described in his article on Hindemith (which he repeated in his lectures) and the interplay of different melodic lines.<sup>36</sup>

Leigh's Neoclassical use of retrospective titles is illustrated by that of the *Sonatina for Viola and Piano*, as is its overall form; it has three movements in the typical Classical fast-slow-fast configuration (a typical precedent being the 'pedagogical' sonatinas of Clementi). The form of the first movement is not wholly clear; it appears to be what Hepokoski and Darcy class as a type 3 sonata,<sup>37</sup> the section from bar 18 forming a development section. Here Leigh's use of this form deviates from accepted 'Classical' usage, in that it would be more common to use a

---

<sup>34</sup> Leigh Archive, MS Add. 65133, lecture IV, p. 4.2.

<sup>35</sup> *Ibid.*, p. 5.2.

<sup>36</sup> Leigh, 'The Music of Paul Hindemith', p. 141; Leigh Archive, MS Add. 65133, p. 9.2.

<sup>37</sup> Type 3 sonata form is what might be considered to be 'standard' sonata form with an exposition, development and recapitulation, Hepokoski and Darcy, p. 345.



sonata without development, otherwise termed type 1 sonata form. There are two main themes however, again deviating from the norm, there is no medial caesura at the end of the transition to confirm the new key; a third theme is introduced in the development section and the recapitulation is identifiable by the return of the first theme (Figure 31), followed by the B theme.

Table 14: Structure of Leigh, Sonatina for Viola and Piano, I

Bar	Theme	Tonal Centre	Instrument with Theme	Description
<b>Exposition</b>				
1	A	C	Viola	Aeolian and Dorian
6	transition	D <sub>b</sub>		Dorian
10	B	E <sub>b</sub>	Viola	Ionian
<b>Development</b>				
18	A	F	Piano	Mixolydian
25	B	G	Viola/Piano	Aeolian. Instruments in canon at the 6 <sup>th</sup> .
33	C	G	Viola	Aeolian
<b>Recapitulation</b>				
60	A	D	Viola	Aeolian
69	B	C <sub>m</sub>	Viola/Piano	Dorian. Instruments in canon at the octave.
81	Coda	C	Viola	Lydian?

In using sonata form Leigh needed to be original to move away from his predecessors' treatments of the form. One method is in the use of tonality; this first movement displays only limited evidence of diatonicism: there are some identifiable tonal areas (see Table 14); in the exposition the first key is based around C minor and the second around the related E flat; however in the recapitulation the A theme (Figure 31) returns in a D tonal centre rather than the normal C minor tonic, which is delayed until the entry of the B theme. This ties in with Leigh's statement that the resurgence of folk music had influenced early twentieth-century music away from

key-relationships towards a more subtle relationship between intervals.<sup>38</sup> There is also evidence of neo-modality: in the first three bars of the piano the bass line describes a descending scale on the Aeolian mode on C immediately followed by an ascending scale on the Dorian mode on C. This moves to the Dorian mode on D flat in bars 6-7 but by bar 10 this has modulated to E flat major or the Ionian mode on E flat. While there is some relation between the two outer keys of the exposition, they are modal rather than tonal, and neither key is established securely. This demonstrates a fluidity of key that is far removed from diatonic harmony; in addition, the linear writing makes the use of a strong tonal harmony not impossible, but more challenging.

Figure 31: Leigh, *Sonatina for Viola and Piano, I 'Moderato'*, Theme A, bb. 1-5



The first movement themes, however, are constructed in a retrospective manner being formed from variants of motif x; in motif x the pitch raises by a minor second, in x' the pitch descends by a semitone (Figure 31) and in motif x'' in the piano the pitch descends by a major second. While the construction of the A theme is retrospective, the length of the theme is 5 bars; although such unequal theme lengths are not unknown in pre-Romantic music, this can be viewed as a new element, leading to the clash between old and new characteristic of Neoclassical music.

<sup>38</sup> Leigh Archive, MS Add. 65133, lecture IV, p. 5.2.

By contrast the title of the *Three Movements for String Quartet* is not a retrospective gesture, the title is purely functional and, as such, has more to do with the utility function of *Gebrauchsmusik*. This composition is in effect a three-movement Classical string quartet with fast-slow-fast movements, consisting of a March, *Lento* middle movement and *Allegro Vivace* finale. Paul Griffiths argues that in the period of unrest following the Great War the quartet was seen as an upholder of tradition, as such the composition of this string quartet might be viewed as a retrospective act, but equally it might also be viewed as an exercise in part-writing arising from his training with Hindemith.<sup>39</sup> Where this quartet diverges from the norm is the composition of three movements rather than the four that would form a Classical era string quartet. The work is largely neo-modal; the first movement being composed in the Mixolydian mode with occasional use of the Dorian mode and the second movement begins in the Dorian mode on E. By contrast, the opening of the third movement is largely diatonic, it begins in C major, but by bar 5 it has modulated to D minor over a dominant pedal moving briefly to E minor before returning to C major at the end.

The title of the Trio for Flute, Oboe, and Piano is functional in that it describes a composition for three instruments, but such titles were commonly used in the pre-Romantic era. In contrast to the instrumental norm of pianoforte, violin and 'cello, this Trio uses flute, oboe and pianoforte. While this is not wholly unknown in pre-Romantic music, it is unusual and thus might be considered to be a new inflection on

---

<sup>39</sup> Paul Griffiths, 'String Quartet' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 25 September 2018].

an old style. By contrast, it comprises three movements, *Allegro*, *Lento* and *Vivo*, which might be viewed as a retrospective gesture.

Figure 32: Leigh, Trio for Flute, Oboe and Piano, B theme, I 'Allegro', bb. 15-21.



The B theme (Figure 32) can be viewed two ways: it employs all twelve tones; this could be viewed as a highly chromatically inflected passage or as being composed using twelve-tone technique and thus a modernist characteristic. There is a two and a half beat repeating rhythmic group incorporating a pedal note in the bass on A. The dissonance incorporated within two of the three rhythmic groups in this passage might be considered to be false relations; this might be ascribed to use of *musica ficta*, a characteristic of Renaissance music such as that of Byrd and thus a retrospective Neoclassical trait.<sup>40</sup>

By contrast the second movement is based around a chromatically inflected E minor tonality, but it is so highly chromatic that it makes the tonality extremely fluid; for example while the movement begins on the Aeolian mode on E, by the second bar this has moved to the Mixolydian mode but with an F natural on the third beat, the third bar appears to be centred around D and the fourth around C#. The third movement has no key signature but begins in B major and remains largely

<sup>40</sup> Margaret Bent and Alexander Silbiger, 'Musica ficta' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk/10.1093/gmo/9781561592630.art>> [accessed 30 January 2019]; Peter Platt, 'Melodic Patterns in Bach's Counterpoint', *Music & Letters* 29.1 (1948), 48-56 (p.48).

in that key except for a short central section in which the music becomes highly chromatic. Thus, in all three movements the use of tonality is more modernist than retrospective.

In terms of instrumentation, the Concertino for Harpsichord or Pianoforte and String Orchestra, the *Midsummer Night's Dream Suite* and Sonatina for Treble Recorder and Pianoforte all employ early instruments. Leigh composed a further work for recorder while in Egypt, a short *Air* for Recorder and Piano the manuscript of which can be found in the British Library.<sup>41</sup> The Concertino is comprised of three movements in a standard fast-slow-fast configuration. The first movement follows the form of a Concerto Grosso with the strings forming the *ripieno* and the harpsichord or piano the *concertino*. Leigh may have taken inspiration for this work from Bach's fifth *Brandenburg Concerto*, which shares a key signature with this Concertino and incorporates the harpsichord as a solo instrument.<sup>42</sup> This movement is formed from two main themes (Figure 33), both of which are long, being 14 and 17 bars respectively, these illustrate Leigh's version of the 'long melodic lines' seen in Bach and Hindemith's music, for example the fugal melodies and counter-melodies from Bach's Well Tempered Clavier or the four-part writing at the beginning of Hindemith's Flute Sonata.

---

<sup>41</sup> Walter Leigh Archive, British Library, MS Add. 65115.

<sup>42</sup> J S Bach, 'Brandenburg No. 5' in IMSLP <[vmirror.imslp.org](http://vmirror.imslp.org)> [accessed 29 September 2022].

Figure 33: Leigh, Concertino for Harpsichord or Piano and String Orchestra, I  
'Allegro'

**A**

Allegro

1 1 1 1'

2 3 4 3 2 3' 4 2 2' 3''

5 3 4 3 3' 4 6 6

10 4' 5 4' 4' 4'

13 3 4 *tr* 4'

**B**

Allegro

*f* *mf*

Table 15: Structure of Leigh, Concertino for Harpsichord or Piano and String Orchestra, I 'Allegro'

Bar	Theme	Tonal Centre	Ritornello/Solo	Instrumentation
1	A	B	S1	Harpsichord/Strings
15	A'	B	S2	Harpsichord
29	B	B/F#	R1	Strings
46	A''	A → F	S3/R2	Harpsichord/Strings
72	B'	C#	S4	Harpsichord/Strings
79	Cadenza	E → F#	S6	Harpsichord
127	A'''	B	S7	Harpsichord

The *ritornello* form structure of this movement is given in Table 15, the string orchestra plays only a minor part in this movement, providing the accompaniment to the harpsichord solo which plays the A theme, but it does introduce the B theme. The A theme is formed from the repetition of several motifs which are bracketed and numbered 1-6 in Figure 33. In addition to being used in a Baroque inspired sequence (Figure 33, keyboard line, theme A first four bars), the various motifs are recycled to produce the remainder of theme A. By contrast, theme B, which begins at bar 29, is composed with a sixteen-bar phrase, using a modernist version of counterpoint, demonstrating Hindemith's influence upon the writing.

In this Concertino the harmony is largely neo-modal with elements of diatonicism. The work begins on the Aeolian mode on B, but in bars 2 and 4 has moved to B major (Ionian on B), and in bar 3 to the Dorian mode on B, therefore the tonality is best described as being centred on B. A further example is provided by the B theme from the first movement (Figure 33) in which the linear counterpoint forms vertical triadic harmony. The key signature suggests D major or B minor, but, as for the A theme, the lack of a sharpened A hints at the Aeolian mode on B for the majority of the theme, although the first bar is in the Phrygian mode, this is borne

out by the strong modal sound of this work. The harmony begins with a third above C natural and is followed by a B minor triad, then a sequence of thirds which lead to a pedal note using the dominant of B minor. It is possible to describe the harmony in terms of triadic harmony in the manner displayed in Figure 34, but as both Straus and Leigh argue, an appearance of triads does not necessarily imply diatonic harmony;<sup>43</sup> it could also be argued that Figure 6 ends on the Phrygian mode on F# leading to a vii/I cadence.

Figure 34: Leigh, *Concertino for Harpsichord or Piano and String Orchestra, I 'Allegro', B theme*

The image shows a musical score for a piano accompaniment. The score is in 4/4 time and is marked 'Allegro' and 'f'. The key signature is one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The harmonic analysis below the staff is as follows:

Bm:	Bm/D	i	iv	VII	i	iv	V
-----	------	---	----	-----	---	----	---

The *Midsummer Night's Dream Suite* provides further evidence of Leigh's use of retrospective titles and forms; it comprises nine short movements, eight of which are based on a Baroque model. The 'Overture' is one of the longest and has the form of a French Overture, being in three sections with a *Grave* opening and a contrasting middle section which has a fast tempo and a light and playful character. The *Elfentanz* is also one of the longer movements and is composed in rondo form, with the usual ABACA format. In his use of tonality in this movement, Leigh is following a common-practice pattern, but with the addition of neo-modality inserts a new element; the opening Aeolian mode on A/A minor moves to the related F# major

<sup>43</sup> Straus, *Remaking the Past*, p. 74; Leigh, *Lecture VIII*, 7.1.



and the C theme is composed on the dominant minor of this key. The remainder of the movements are largely based on ternary form but are so short that they do not disclose sufficient evidence of Leigh's technique.

As indicated by the harmonic patterns in the *Elfentanz*, the Suite is largely written in a chromatically inflected diatonic tonality which reflects the purpose for which the music was composed. This echoes with Hindemith's belief that the diatonic was a special case within the twelve tones which he hoped would open up a range of possibilities for musical structures by extending tonality.<sup>44</sup> Leigh believed that the approval of his audience was essential to the successful communication of his musical thought, in writing essentially tonal music for this suite he ensured that it would be accepted by the audience, both performers and those listening, for which it was intended. Although Leigh's use of tonality can be considered to be diatonic, his application of key is not 'usual' in that it is fluid – there is some tonal loosening, modulations are not always based on the circle of fifths or confirmed by cadences, which may reflect the folk influence mentioned in Leigh's lectures.<sup>45</sup> A further example is provided by the overture, the key at the beginning is strongly C major, but there is a brief appearance of A minor at bar 4; at bar 5 the melody is repeated in D major for two bars before returning to C major, the A section ending in the unrelated key of E major.

The Sonatina for Treble Recorder and Pianoforte has the three movements expected from a sonatina. While it would be expected that the first movement would

---

<sup>44</sup> Neumeyer, p. 25.

<sup>45</sup> Leigh Archive, MS Add. 65133, lecture IV, p. 4.2

be composed in a type I sonata form<sup>46</sup> it there is no strong tonic and dominant relationship, the whole movement being composed around the A minor tonal centre; instead its structure which involves use of episodes is closer to a concerto form (Table 16). What is most remarkable is the use of long expressive melodic lines such as that seen in the primary theme (Figure 35) that Leigh identified as being central to Hindemith's own music.<sup>47</sup>

Table 16: Structure of Leigh, Sonatina for Recorder and Piano, I '*Allegretto*'

Bar	Theme	Tonal Centre	Instrument with Theme	Description
1	A	Am/C	Recorder	Toccata-like piano accompaniment
10	B	A	Recorder	Mixolydian/Aeolian
22	A	A	Piano	Aeolian
30	C	D	Recorder/Piano	Dorian/Mixolydian
61	D	A	Recorder/Piano	Ionian
72	A	Am	Piano	
81	B	A	Recorder	Mixolydian/Aeolian
93	Coda	A	Recorder	Based on D material

The first movement of the sonatina opens with a diatonic tonality, the accompaniment to the melody describing a flowing arpeggiated figure akin to a Toccata, which is based on an ostensibly triadic harmony, but employing seventh and ninth chords (Figure 35); this apparent tonality breaks down from bar 7. There is an alternative view of this harmony in that it might be described as a form of bitonality. For example, in the first bar instead of describing the harmony as an A minor seventh chord, the treble (right hand) is described as A minor and the bass (left hand) C major, both versions of these tonalities are reflected in the recorder

<sup>46</sup> A sonata without development.

<sup>47</sup> Leigh, p. 141.

melody. In bar two the harmony is either as an E minor ninth chord or a combination of G major and E minor seventh.

Figure 35: Leigh, *Sonatina for Recorder and Piano, I 'Allegretto', A theme, bb. 1-9*

The form of the second movement is not particularly notable, and the harmony (Figure 36) is much closer to an extended tonality. The first three bars are in G major, with a repeating ostinato based on  $Ib$  and  $\sharp Iic$  (using a chord based around F rather than F $\sharp$ ) and a dominant pedal note in the middle voice. The F chord at the end of bar 3 acts like a pivot chord, so that G:  $\sharp Iic$  becomes  $Ib$  in the following two bars. While the tonality is much closer to diatonicism, the use of chords is non-standard; for example, the final chord is a third inversion of the tonic, rather than the normal root position chord.

Figure 36: Leigh, Sonatina for Recorder and Piano, II 'Larghetto, molto tranquillo', bb. 1-4



The third movement is possibly the most Neoclassical of the three; after the implied diatonicism of the second movement it returns to a neo-modal tonality. The note upon which the opening modes are set is not immediately clear, however there is a cadence in the piano at bars 8-9 which appears to indicate that the opening of the movement is based around the tonal centre of A. The tonality is extremely fluid, for example if the first eight bars (Figure 37) are considered to be around A, bars 1-2 employ the Mixolydian mode, 2-3 the Aeolian mode and 4-8 on the Phrygian mode, leading to a Phrygian cadence between  $\flat$ II and I. This pattern of modes repeats in the following 8 bars which see the entry of the recorder with the piano melody.

Figure 37: Leigh, Sonatina for Recorder and Piano, III 'Allegro leggiero', bb. 1-9



A further cadence at bars 23-4 appears to confirm a change to the E tonal centre, which has some links to a Classical tonal pattern in that the new tonal centre is related to the first by a fifth, additionally the work ends in a perfect cadence in A major between V<sup>9</sup> and I. Leigh spoke about the use of different cadences arising from the interest in folk music, however this cadence and that seen in Figure 37 appear to be a modernist extension of 'standard' cadences.<sup>48</sup>

There is evidence of the retrospective elements of Neoclassicism in the works examined here. Leigh combines a use of retrospective forms with long melodic lines which hark back to the Baroque and are readily employed in linear writing. The strongest evidence of use of form occurs in the works composed for professional musicians, particularly the first movement of the Viola Sonatina and the Concertino in which a *ritornello* structure is evident in the first movement. In addition, he makes some use of early instruments, and Leigh's use of tonality displays both retrospective and modernist Neoclassical characteristics, the use of diatonic harmonies being retrospective, and the use of extended triads is modernist. Neomodality it has its roots the past, but the revival of the church modes in the late nineteenth and early twentieth centuries has led to them, like the triad, being used in a new manner.

### **5.1.3 New Neoclassical Compositional Characteristics**

In addition to the post-tonal harmonies discussed above there is evidence of other new Neoclassical characteristics in the works examined here. The jazz music of the

---

<sup>48</sup> Leigh, Lecture IV, p. 4.2.

1930s was largely conventional in form and harmony, its rhythm and metre were more flexible and varied than convention would dictate. Leigh noted that Stravinsky and other composers 'toyed' with jazz rhythms and idioms because they were 'new, vital and up-to-date' and suited the new 'unromantic mood'.<sup>49</sup>

The Trio for Flute, Oboe and Pianoforte is one of the few works by Leigh which employs changing metre. In the first movement the opening time signature of 2/4 briefly alternates with 3/8 between bars 124 and 129; there is a further implied alteration to the metre at the beginning of theme B (Figure 32) in which the first motif formed from two semiquavers and a quaver is first stated on the second full beat of the bar, then on the last quaver and finally on the first beat of the bar, creating the feel that this section is in 5/8. In the third movement the 6/8 metre is interrupted by single bars of 9/8 with increasing frequency throughout the movement, the addition of an extra beat creating a dislocation in the flow of the music. The last movement of the Sonatina for Recorder and Piano also has frequent shifts in metre, mostly between duple and triple time but with occasional interpolation of 5/8 or 5/4 times and one bar of 4/4. The effect is to create an interruption in the flow of the music which demonstrates Stravinskian or Jazz influences.

One of the ideas behind Hindemith's *Gebrauchsmusik* is that it should be accessible, one way that he does this is to allow for alternative instruments. There is an example of this in the Concertino for Harpsichord and String Orchestra where Leigh provides an alternative for the harpsichord recognising that a piano may need

---

<sup>49</sup> Ibid., lecture VII, p. 4.2.

to substitute for the harpsichord on some occasions. There are no frequent metric variations in this work, but it does provide an example of metrical displacement. This occurs in in bars 9-11 of the A theme from the first movement, where Leigh has composed the music in 3/4 not the 4/4 of the time signature resulting in a displacement of the accent (Figure 33).

There are various instrumental options included in the *A Midsummer Night's Dream Suite*, which reflects the purpose of the work – for amateur orchestras. The front page to the first edition states that the suite can be played by a 'string quartet, simply or for multiple players, alternative instruments include the double bass, flute, clarinet and trumpet in B flat, and accompanying harpsichord or piano', which reflects the instrumentation shown in the published version.<sup>50</sup> There are two versions for string quartet alone held at the British Library, one with the published nine movements, but an earlier version which includes an extra movement and in which the other movements are in a slightly different order.<sup>51</sup> Höckner also provided detailed instructions as to the performance of the Suite including alternative instrumentation in both the forward and the performance instructions, for example the piano can substitute for the 'cello if none is available.<sup>52</sup>

These works provide numerous examples of alternative and early instrumentation but no use of modern non-orchestral instruments. In addition, there

---

<sup>50</sup> Walter Leigh: *Suite für kleines Orchester zu Shakespeares Sommernachtstraum* (Berlin: Vieweg-Verlag, 1937) 'Streichquartett einfach oder chorisch besaßt sowie nach Belieben Kontrabaß, Flöte, Klarinette und Trompete in B, und begleitendes Cembalo oder Klavier'.

<sup>51</sup> Walter Leigh Archive, British Library, MS Add. 54350 and MS Add. 62673, the earlier version can be found in MS Add. 65110.

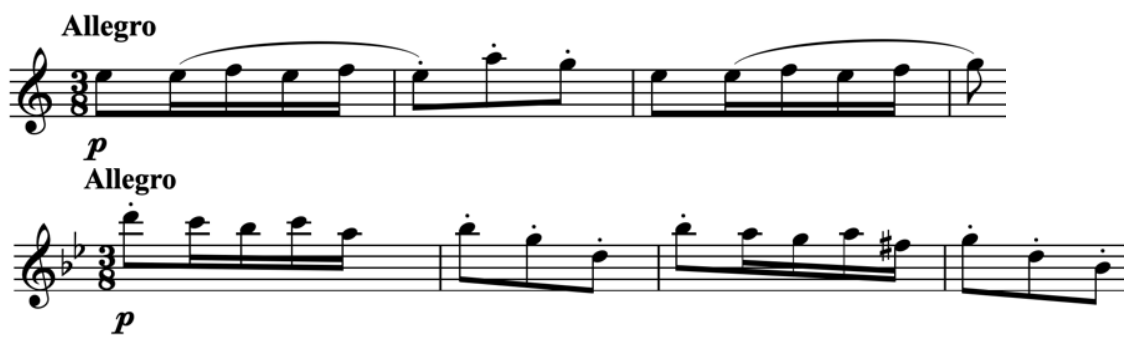
<sup>52</sup> Hilmar Höckner, 'Vorwort' in *Walter Leigh: Suite für kleines Orchester zu Shakespeares Sommernachtstraum* 'Ist sein Cellist vorhanden, so kann seine Stimme ersetzt werden durch Hinzuziehung der Klaviers.'. See appendix B for a full translation from German to English of these instructions.

is some evidence of modernist rhythmic practices which reflect jazz and Stravinskian influences.

#### 5.1.4 Neoclassical Borrowing

There is no obvious re-composition of borrowed materials in any of Leigh's works other than the references to Mendelssohn's *Sommernachtstraum* in the 'Dance of the Elves' in his *Midsummer Night's Dream Suite* (Figure 38). Fred K. Prieberg held that Leigh, like many German musicians, was pressured into writing an alternative to Mendelssohn's incidental music for anti-Semitic reasons, and that he had knowingly participated in the 'liquidation' of Felix Mendelssohn;<sup>53</sup> however, Thomas Irvine argues that Leigh had clearly stated his own anti-fascism and consequently was not complicit in suppressing Mendelssohn's music, instead it was an act of rebellion against the National Socialist regime's banning of Mendelssohn's music.<sup>54</sup> Leigh's anti-fascism is clearly stated in his Cambridge Lectures, so of the two arguments, Irvine's is more convincing; even though Leigh's use of Mendelssohn's music is a political gesture it is still Neoclassical.

Figure 38: Leigh, *A Midsummer Night's Dream Suite*, 'Elfentanz', bb. 1-5 and Mendelssohn, *Sommernachtstraum*, 'Scherzo', bb. 1-4



<sup>53</sup> Fred K. Prieberg, *Musik im NS-Staat* (Berlin, Fischer Taschenbuch Verlag, 1982) p.57.

<sup>54</sup> Irvine, 'Normality and Emplotment', 295-323 (p. 308).



While there is little evidence of re-composition in Leigh's music, there are many examples of stylistic allusion. For example, with the exception of the 'Fairy's Dance', the *Midsummer Night's Dream Suite* was composed in a Baroque style which most commentators agree is based on Purcell's musical style with strong treble and bass lines, although Drew also sees echoes of the influence of Charles Wood and Edward Dent.<sup>55</sup> This Purcellian stimulus is confirmed in a letter to Hilmar Höckner in which Leigh wrote 'Purcell will remain a source of inspiration'.<sup>56</sup>

The A theme from the Concertino for Harpsichord or Pianoforte and String Orchestra also provides a strong example of stylistic allusion. It is composed in a Baroque style being formed from the repetition of four core motifs which are bracketed in Figure 33. The repetition of the first motif in the first four bars forms a sequence, but unlike a Baroque sequence in which the pattern would usually move by a set interval, in this series the first to the second and third to fourth iterations are raised by a perfect fourth, and the second to third by a major second. While such a use of sequence is not impossible in Baroque music it is unusual and should therefore be considered a modernist inflection on a retrospective compositional technique. Moreover, the sound of the whole work is reminiscent of Baroque music, providing further evidence of stylistic borrowing. Similarly, there are several Baroque influences in the Recorder Sonata, particularly the toccata character of the opening.

---

<sup>55</sup> Drew, p. 56.

<sup>56</sup> 'Purcell soll als Anregung bleiben.' Walter Leigh to Hilmar Höckner, 19 March 1936, Leigh Estate quoted in Irvine, 'Normality and Emplotment', 295-323 (n.55).

### 5.1.5 Anti-Romanticism and Linear Writing

To a greater or lesser extent all the works under consideration here were composed with an anti-Romantic aesthetic. Leigh made the distinction between Romantic and pre-Romantic composers stating that ‘the classical composers wrote, like Bach, to the Glory of God; the Romantic was more inclined to write to the glory of himself’ which ties in with the idea anti-Romanticism.<sup>57</sup> This can be extended to incorporate Neoclassicism with its return to anti-developmental, classical principles; it might be argued that Neoclassical music, being anti-Romantic, is not written for the glorification of the composer, more for the edification of the audience; however, Stravinsky was often accused of using Neoclassicism to promote himself.

Many of these works were composed with amateurs or students in mind, consequently they are often short and written with relative simplicity which ties in with the ideas of accessibility around Neoclassicism, but also *Gebrauchsmusik*. In his Cambridge lectures Leigh stated that in Germany after the Great War the phrase *Neue Sachlichkeit*, which is associated with Neoclassicism, denoted the resolve of the younger generation to clear away ‘the nonsense, the artificialities, the cant which had accumulated in the pre-war civilization’.<sup>58</sup> According to Leigh the new generation replaced Romanticism with ‘smartness, sophistication, cynicism and wit’.<sup>59</sup> Leigh, being of both German and English descent and through his training with Hindemith, would have been exposed to these anti-Romantic influences.

According to Leigh music which purely addressed intellectual and technical

---

<sup>57</sup> Leigh Archive, Lecture I, p. 3.1.

<sup>58</sup> Leigh Archive, Lecture VII, p. 4.1.

<sup>59</sup> *Ibid.*, p. 4.2

problems, i.e. twelve tone music, had lost its universal appeal, having no interest or meaning for the general public.<sup>60</sup> He believed that modern music should be accessible, he wrote 'I have long been convinced that the sympathy of the audience is essential to the successful communication of one's musical thoughts'; this perhaps indicates why Leigh chose to write within the Neoclassical aesthetic rather than follow the atonal path.<sup>61</sup>

The Sonatina for Viola and Piano, which along with the Concertino, is one of the few works written for a professional musician; a review in 1946 described the Viola Sonatina as 'sparse', an apt description, the whole work being intellectual and dry in character.<sup>62</sup> The A theme from first movement (Figure 31) has a lyrical, expressive character which is tied to the variants of the x motif which form a 'sigh motif' but its modal tonality detracts from any hint of Romanticism.

While the performance direction of the second movement is *Andante tranquillo e espressivo*, which has obvious Romantic connotations, the objective neo-modality of its harmony serves to remove any Romanticism. The final movement might best be described as 'Baroque with a twist', this twist being related to the post-tonal harmonies. A similar description can be applied to the Concertino for Harpsichord and String Orchestra which is the most obviously Neoclassical of Leigh's chamber works.

The *Midsummer Night's Dream Suite* expresses an anti-Romantic aesthetic but with one movement composed with a more Neoromantic character. According to

---

<sup>60</sup> Leigh Archive, Lecture VII, p. 3.2.

<sup>61</sup> Letter from Walter Leigh to Christian Darnton, 23 June 1937, Walter Leigh Archive, British Library, MS Add. 62763.

<sup>62</sup> Capell, 'Contemporary Music Centre', p. 3.

Irvine the suite is composed in a neo-Baroque style, which pays homage to Purcell, although the *Dance of the Fairies* is written in a more romantic vein.<sup>63</sup> This combination of styles reflects the 'incidental music' purpose of the work. Irvine argues that this suite is in the spirit of *Jugendmusikbewegung*<sup>64</sup> in which young people are involved in communal music-making; one effect of this is to overcome the Romantic veneration for virtuosity by keeping music simple to play.<sup>65</sup> This connection to the youth music movement is due to the influence of Hindemith who incorporated historical forms and techniques to this functional genre.<sup>66</sup>

All of these pieces include examples of linear writing. While the character of the Viola Sonatina is not wholly anti-Romantic it is composed in a linear fashion, for example in Figure 39; in addition to the viola line there are between two and four lines in the piano part; however, there is little evidence of counterpoint in the traditional sense, with its integration of the vertical and horizontal. Here each musical line is distinct from the others which echoes Hindemith's teaching, they form no recognisable harmony, but share certain motivic similarities. The use of four staves is very unusual in piano scores, it would be possible to put this notation onto two staves to show the independent lines, but Leigh has deliberately used four staves to rationalise the counterpoint, to draw out the independent lines. There are occasional instances of triadic formation, such as the C minor I and Vb triads in bars

---

<sup>63</sup> Irvine, 'Normality and Emplotment', 295-323 (p. 308).

<sup>64</sup> Youth music movement, trans. by the author.

<sup>65</sup> Irvine, 'Normality and Emplotment', 295-323 (pp. 300-1).

<sup>66</sup> Hinton, p. 202.

1-2 (Figure 39), but these do not relate to diatonic harmony, instead, as has been previously argued, they form part of a post-tonal musical language.<sup>67</sup>

Figure 39: Leigh, *Sonatina for Viola and Piano, I 'Moderato'*, bb. 1-9, expanded to show the linear writing

The image displays a musical score for Leigh's *Sonatina for Viola and Piano, I 'Moderato'*, measures 1-9. The score is in 4/4 time and features a Viola part and a Piano accompaniment. The tempo is marked "Moderato". The score is expanded to show the linear writing of the piano accompaniment. The Viola part is written in a single staff with a bass clef. The Piano accompaniment is written in three staves: the top staff is the right hand (treble clef), and the bottom two staves are the left hand (bass clef). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*. The key signature is one flat (B-flat major or D minor). The score is divided into three systems, with measures 1-4, 5-8, and 8-9. The first system shows the Viola part and the piano accompaniment. The second system shows the Viola part and the piano accompaniment. The third system shows the Viola part and the piano accompaniment. The score is expanded to show the linear writing of the piano accompaniment, which is written in a single staff for each hand. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*. The key signature is one flat (B-flat major or D minor). The score is divided into three systems, with measures 1-4, 5-8, and 8-9. The first system shows the Viola part and the piano accompaniment. The second system shows the Viola part and the piano accompaniment. The third system shows the Viola part and the piano accompaniment. The score is expanded to show the linear writing of the piano accompaniment, which is written in a single staff for each hand.

Figure 40: Leigh, Sonatina for Viola and Piano, I 'Moderato', bb. 69-77

The musical score for Figure 40 consists of two systems. The first system shows measures 69-77. The top staff is for the Viola, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The bottom staff is for the Piano, also featuring a crescendo (*cresc.*). The score includes various musical notations such as slurs, ties, and dynamic markings. A bass clef with an 8<sup>va</sup> marking is present in the first system.

A further example of linear writing is provided when the B theme returns in the viola in the recapitulation, it is repeated in canon at the octave by the piano with a new countermelody in the bass (Figure 40). This canonic writing continues through the rest of the movement, with imitation between the viola and piano treble lines.

Figure 41: Leigh, Sonatina for Viola and Piano, III 'Molto Vivace', bb. 10-17

The musical score for Figure 41 is titled 'Molto Vivace' and shows measures 10-17. The top staff is for the Viola, and the bottom staff is for the Piano. The score includes various musical notations such as slurs, ties, and dynamic markings. A piano (*p*) dynamic is marked in the Piano line. The score is in 2/4 time.

The second movement is also composed along linear lines with some imitation between the parts, although the linear writing is less clear than that observed in the first movement. The third movement begins with a texture closer to tune and accompaniment, but the eight bar B theme in the viola is repeated in canon by the piano a fifth lower in the upper voice of the bass line (Figure 41). The length of this theme at eight bars is closer to that of a Classical model rather than the longer length of Baroque music and that of Hindemith and which also populated Leigh's music.<sup>68</sup> Also noticeable is the displacement of the accent in the second voice effected by the reduction in the number of repeated quavers causing the accent to be displaced by a beat. The linear writing follows the same pattern as the reprise of the B theme from the first movement (Figure 40) in that the canonic imitation is supplemented by a counter melody, here a descending scale.

Both the works *Music for String Orchestra* and *Three Movements for String Quartet* contain strong evidence of linear writing. In the first movement of *Music for String Orchestra* the first theme (Figure 42) is introduced in octaves by the lower strings and second violins then played in canon by the second violins, but by bar five a more sophisticated counterpoint develops in which the viola introduces a separate melodic line. The length of the melodies which form the counterpoint reflect the influence of both the Baroque and Hindemith.

---

<sup>68</sup> Leigh, 'The Music of Paul Hindemith', p.141.

Figure 42: Leigh, *Music for String Orchestra, I 'Adagio'*, bb. 1-13

**Adagio**

The image displays a musical score for a string orchestra, consisting of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and begins with a dynamic marking of *f* (forte). The score is divided into three systems. The first system (measures 1-5) shows the Violin I and II parts with melodic lines, while the Viola, Violoncello, and Double Bass parts provide a harmonic foundation. The second system (measures 6-9) continues the melodic development in the Violin I and II parts. The third system (measures 10-13) features more complex melodic patterns in the Violin I and II parts, with the lower strings providing sustained accompaniment. The score concludes with a final measure in measure 13.



Figure 43: Leigh, *Three Movements for String Quartet*, I 'Lento', bb. 1-8

The image displays a musical score for the first movement of Leigh's *Three Movements for String Quartet*, measures 1 through 8. The score is written for four string instruments: Violin I, Violin II, Viola, and Violoncello. The tempo is marked 'Lento'. The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) shows a dynamic range from fortissimo (*ff*) to pianissimo (*pp*). The notation includes various rhythmic values, accidentals, and phrasing slurs.

The first movement of the *Three Movements for String Quartet* (Figure 43) follows a similar pattern to that described above.<sup>69</sup> The middle movement demonstrates a counterpoint constructed from four separate melodic lines with the 'main melody' given to the first violin. This work appears to follow a Classical rather than Baroque model with this theme being eight bars in length; this is consistent with the use of a string quartet which is a primarily Classical compositional device.

The score of the first movement of the Trio for Flute, Oboe and Pianoforte reflects the linear writing described in Leigh's article on Hindemith in that the A theme is fifteen bars long rather than the normal four or eight bars and is based

<sup>69</sup> This composition shares a similar title with Stravinsky's 1914 work, *Trois Pièces pour quatuor à cordes*, although this work was composed before Stravinsky formed his ideas on Neoclassicism.

around the longer Baroque style. The counterpoint of this A theme is comprised of three distinct musical lines with the intervals between the lines providing the expression; however, the piano part is closer to a vertical rather than a purely linear line; the B (Figure 32) and D themes are based upon imitation between the musical lines and the C theme follows a tune and accompaniment texture between the oboe and piano. The second movement begins with a tune and accompaniment texture; there is an imitative texture with a canon at the fourth between the oboe and flute lines which is accompanied by the piano in the B theme. The third movement begins with a three-part fugal device, the A theme begins in the flute, is repeated a fourth lower on the oboe and at the same pitch as the flute on the piano. This treatment is also applied to the short four bar B theme, but here the interval between the flute and oboe lines is a major third, the entry of the piano is a major sixth below the oboe line and the re-entry of the flute is a ninth above this. The reprise of the A theme from bar 115 demonstrates a much closer imitation with canonic imitation between the flute and oboe in unison, a bar apart for three bars, the two parts combining to play a fourth apart.

The Concertino for Harpsichord and Strings also contains examples of linear writing, one being from the B theme of the opening movement (Figure 33), here the counterpoint is created from the distinct melodic lines in a similar method to Leigh's description of Hindemith's composition methods and reflects much of Leigh's linear writing already discussed here.<sup>70</sup>

---

<sup>70</sup> Leigh, 'The Music of Paul Hindemith', p.141.

The Recorder Sonatina contains numerous examples of linear writing (Figure 44). The accompaniment to the opening of the first movement is written in as a toccata which has a dry and anti-Romantic character, but the second theme and reprise of the A theme are both composed as a three-part invention. There is evidence of a three-part canon in the C theme, one example of which is provided in Figure 44, each entry being at the octave and one crotchet beat apart.

Figure 44: Leigh, Sonatina for Recorder and Piano, I 'Allegretto', bb. 41-3



There is sufficient evidence of the Neoclassical characteristics in all the works examined here, although the borrowing is more akin to stylistic borrowing rather than the quotation seen in Stravinsky's *Pulcinella*. As might be expected they demonstrate the influence of Hindemith being composed in a manner similar to that described by Leigh who described objective music as 'the artist who is half artisan and whose joy is in the creation of beautiful forms and beautiful objects'.<sup>71</sup> This description applies equally to the Neoclassical music of Hindemith and Leigh. The following section will examine the music of Arnold Cooke to determine how his training with Hindemith is reflected in his music and his interpretation of the Neoclassical aesthetic.

<sup>71</sup> Leigh Archive, Lecture I, pp. 10.2-11.1.

## 5.2 Arnold Cooke

In contrast to Walter Leigh who died relatively young as a war casualty, Arnold Cooke lived until the age of 98. He was born in Yorkshire and studied at Cambridge obtaining a BA in History in 1928 and a Mus B in 1929, these were followed by a Mus. Doc. In 1948.<sup>72</sup> In 1929, following a recommendation by Walter Leigh, he travelled Berlin to study under Hindemith at the *Hochschule für Musik* until 1932.<sup>73</sup> Upon his return to England he followed Leigh as music director of the Festival Theatre, Cambridge, then moved to the Manchester College of Music to teach composition from 1933 to 1938. In 1947 he was appointed professor of harmony, counterpoint, and composition at the Trinity College of Music where he remained until he retired.<sup>74</sup>

Colin Mason described Cooke as a ‘complete craftsman, a composer of limited but genuine individuality’; he argued that Cooke was unsuited to current English musical culture which had served to deprive him of his due recognition, and possibly prevented him from ‘complete fulfilment as a composer’.<sup>75</sup> Eric Wetherell noted that Cooke had acknowledged the influence of Bartók on his works, which Wetherell believed to be evident in his string quartets.<sup>76</sup>

---

<sup>72</sup> Anon, ‘Arnold Cooke’, *The Guardian*, 26 August 2005, <[www.theguardian.com/news/2005/aug/26/guardianobituaries.artsobituaries](http://www.theguardian.com/news/2005/aug/26/guardianobituaries.artsobituaries)> [accessed 5 February 2019].

<sup>73</sup> Colin Mason, ‘Arnold Cooke’, *The Musical Times* 108.1489 (1967), 228-230 (p. 228).

<sup>74</sup> Eric Wetherell, ‘Cooke, Arnold’ in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk/10.1093/gmo/9781561592630.article.06392>> [accessed 1 February 2019];

<sup>75</sup> Mason, 228-230 (p. 229).

<sup>76</sup> Eric Wetherell, *Arnold Cooke* (London: British Music Society, 1996), p. 20.

### 5.2.1 Reception and Background to Cooke's Neoclassical Works

Although Cooke was a prolific composer, writing 180 works over seven decades including six symphonies, concertos, a ballet, two operas, songs, choral music, and a vast body of chamber music, many of his earlier works have not been recorded or published, and the number of reviews of concerts is correspondingly small. A list of Cooke's compositions written in the period are given in Table 17; the volume of compositions makes it difficult to analyse them all. This thesis will therefore examine the first two of these works for evidence of Neoclassicism, referring to other compositions as appropriate.

Table 17: A Catalogue of Instrumental Works by Arnold Cooke<sup>77</sup>

Date	Title	Publisher
1931	<i>Passacaglia, Scherzo and Finale</i>	Oxford
1932	Harp Quintet	Anglo-American
1933	String Quartet No. 1	Oxford
1934	Concert Overture No. 1	Unpublished
1934-5	Duo for Violin and Viola	Unpublished?
1935-6	Quartet for Flute and String Trio	Unpublished
1936-7	Viola Sonata	Oxford
1938	Sonata for Two Pianos	Oxford
1938	Piano Sonata No. 1	Anglo-American
1939	Violin Sonata No. 1	Oxford
1940	Piano Concerto	Unpublished
1941	Violoncello Sonata	Novello
1943	Suite in C for Piano	Oxford
1944	Trio for Pianoforte, Violin and Violoncello	Anglo-American

The *Passacaglia, Scherzo and Finale* is an octet for wind and strings, and the Harp Quintet were composed during Cooke's time in Berlin. The Harp Quintet was

<sup>77</sup> A more detailed survey of Arnold Cooke's music is currently being carried out by Harvey Davies who is researching for a PhD at the Royal Northern College of Music cataloguing and recording much of Cooke's music.

composed at the suggestion of Hindemith according to a programme note written in 1989 by Cooke and received its first performance in London by the harpist Maria Korchinska and the Macnaughten Lemare Quartet on 17 December 1934.<sup>78</sup>

According to Cooke's notes on the manuscript it received subsequent performances in May 1935 at Cambridge, by the B.B.C. in August 1935, and by the Philharmonic Ensemble at the Aeolian Hall in May 1936, all harp performances given by Maria Korchinska.<sup>79</sup> A review in the *Daily Telegraph* described the work as having an attractive 'breezy, open-hearted geniality', but the reviewer felt that the last movement was 'a little episodic'.<sup>80</sup> The reviewer in *The Times* was less sanguine, describing the work as 'sadly empty of real value', however this critic had little understanding of or possibly sympathy with Neoclassical music, which by its very nature is anti-Romantic and can appear to be 'facile', writing:

Its manner suggested that facile gossip which can be turned out indefinitely without the exercise of imagination, the slow movement in particular failing to add anything to the discussion. Neither the harp nor the clarinet seemed to fit inevitably into this scheme, which was strange in a work which above all gave the impression of a business-like application of a system of music making.<sup>81</sup>

The first Concert Overture was composed during Cooke's second year of teaching at the Manchester College of Music and received its first performance at the College in May 1934. Having been awarded third place in the *Daily Telegraph* Orchestral Composition<sup>82</sup> it received a second performance at the Promenade

---

<sup>78</sup> Arnold Cooke, *Programme Note* (1989) quoted in Wetherell, *Arnold Cooke* p. 28; Sophie Fuller, 'Putting the BBC and T. Beecham to shame: The Macnaughten-Lamare Concerts', *Journal of the RMA* 138.2 (2013), 377-414 (p. 411).

<sup>79</sup> 1932 *Harp Quintet*, Arnold Cooke Collection, Royal Northern College of Music, AC/7/1.

<sup>80</sup> J.A. Westrup et al, 'New Works by Young Composers', *Daily Telegraph*, 18 December 1934, p. 8.

<sup>81</sup> Anon., 'Recitals of the Week', *The Times*, 15 May 1936, p. 14.

<sup>82</sup> Lewis Foreman incorrectly states in his *Guardian* and *Independent* obituaries of Cooke that this was a *Daily Express* competition - archival research clearly demonstrates that the competition was run by the *Daily Telegraph*.

Concert under Henry Wood as part of the prize in August of that year.<sup>83</sup> A summary of the adjudicator's comments was published in the *Telegraph* stated:

Arnold Cooke's overture [...] has no title, but it is understood to have been written as a prelude to a comedy or comic opera. This is very much within the tradition of 'light' overtures, often dubbed 'comic' or 'comedy' composed by Bantock, Bax, Harty and others. Such music was very amenable to Neoclassicism in the first half of the twentieth century. The overture consists of a quick movement in sonata form, with a scherzo-like coda based on a rhythmic transformation of one of the main themes'.<sup>84</sup>

The Quartet for Flute and String Trio was also composed during Cooke's time in Manchester. It was performed by a Swiss amateur flautist named Brummer and a trio of students from the College.<sup>85</sup> The Viola Sonata, dedicated to Keith Cummings and Lucy Pierce, received its premiere at the Wigmore Hall in October 1937.<sup>86</sup> A review in the *Daily Telegraph* described the work as 'serious-minded music of scrupulous workmanship and logical in its development but not grateful to the ear', perhaps reflecting the anti-Romantic nature of the work.<sup>87</sup> A review in *The Times* of a performance in 1940 described the Sonata as a 'vigorous and highly developed work', stating that 'Arnold Cooke's music is that of a wrestling Jacob'.<sup>88</sup>

The first Piano Sonata was first played in Manchester in 1939 but there is little information beyond the fact of its performance; the Sonata for Two Pianos was composed for Adolphus Hallis and Franz Reizenstein who gave the first performance at the Wigmore Hall in 1937.<sup>89</sup> In 1939 Adolphus Hallis suggested that Cooke should write a piano concerto, however Hallis returned to South Africa at the beginning of the War; thus the first performance was given by Louis Kentner in a

---

<sup>83</sup> Richard Capell, 'The Prize winners [...]', *Daily Telegraph*, 25 August 1934, p. 5.

<sup>84</sup> Richard Capell, 'The Prizewinning Overtures', *Daily Telegraph*, 21 April 1934, p. 9.

<sup>85</sup> Wetherell, *Arnold Cooke*, p. 28.

<sup>86</sup> *Ibid.*

<sup>87</sup> J.A. Westrup et al, 'London Concerts' *Daily Telegraph*, 16 October 1937, p. 10.

<sup>88</sup> Cooke press clippings, Arnold Cooke Collection, Royal Northern College of Music, AC/7/3

<sup>89</sup> Wetherell, *Arnold Cooke*, p. 34.

BBC studio broadcast in 1943.<sup>90</sup> It also received a performance at the Promenade Concerts in July of that year.<sup>91</sup> There is no review or background on the Piano Suite but according to Wetherell the Piano Trio of 1944 was partly composed during the Normandy Invasion.<sup>92</sup>

The most notable observation that can be drawn from these reviews is that while Leigh's music is described by contemporaneous reviews as being Neoclassical, but with the exception of the reviewer of the Overture, Cooke's is not. This is unexpected, considering that both composers studied with Hindemith, Leigh between 1927 and 1929 and Cooke in three years later, whose teaching contained many Neoclassical characteristics (see the section on Hindemith in chapter 3); this suggests that Leigh incorporated more of Hindemith's Neoclassical techniques in his compositions than Cooke.

## **5.2.2 Retrospective and Modernist Neoclassical Compositional Characteristics – Form, Melodic Construction, and Tonality**

In the sixteen works composed between 1931 and 1944 Cooke uses both Baroque and Classical titles, the sonata being the most common; this perhaps reflects the fact that Cooke often composed chamber works with a performer in mind. Of these sixteen works, the *Passacaglia, Scherzo and Finale for String Orchestra* was composed in three movements, its title has obvious Neoclassical connotations, and may take its inspiration from Bach's *Passacaglia and Fugue in C minor BWV582*; indeed Cooke's

---

<sup>90</sup> Wetherell, *Arnold Cooke*, p. 25.

<sup>91</sup> Anon., 'CONCERTS & c.' *The Times*, 27 July 1943, p. 8.

<sup>92</sup> Wetherell, *Arnold Cooke*, p. 29.



*Passacaglia* also contains a Fugue. This resonates with the contemporaneous practice of re-orchestrating Bach, Handel and other Baroque composers, similar titles were used for the movements of these works. In addition to the traditional *Passacaglia* title, the Scherzo second movement has obvious pre-Romantic connotations, and the Finale third movement is composed as a Baroque inspired Concerto Grosso with solo upper strings providing the *concertino* (variation seven of the *Passacaglia* also forms a Concerto Grosso). Thus, in both title and form this work has retrospective Neoclassical compositional characteristics. Where it differs from most pre-Romantic works is that it is constructed in a slow-fast-fast manner rather than the normal fast-slow-fast configuration. This is contrasted by Duo for Violin and Viola, the Viola Sonata, Piano Sonata and Violoncello Sonata, all of which are constructed in a more standard configuration.

The structure of the first movement and major tonal areas are given in Table 18; this configuration is largely as expected, with the exception that eighth variation is a Fugue, rather than the Fugue being a separate movement. The opening of the *Passacaglia* is composed using a bimodality between the Aeolian modes on A and C, this bimodality is also seen in the variations. Within these variations it is only possible to note the general tonal centres, the harmony moving far from diatonicism, and thus can be considered to be a new characteristic.

Table 18: Structure of Cooke, *Passacaglia, Scherzo and Finale for String Orchestra, I*

Bar	Section	Tonal Centre	Description
1	Introduction		<i>Poco Lento</i> , four note motif introduced by each instrument
18	Variation 1	A/C	<i>Andante con moto quasi allegretto</i>
42	Var. 2		Staccato in diminution
52	Var. 3		
64	Var. 4	D/F	Solo violin
80	Var. 5		
88	Var. 6	C	
96	Var. 7	C#/E and F#/A	A quartet of solo strings splits out to form the <i>concertino</i> of a Concerto Grosso
133	Var. 8		Fugue
185		A/C	Reprise of the variations
204	Coda		<i>Poco Allargando</i> - final statement of Fugal melody

Figure 45: 'Introduction' and Ground Bass from Cooke, *Passacaglia, Scherzo and Finale for String Orchestra, I*

The musical score is presented in three systems. The first system shows the piano introduction in 3/4 time. The right hand has a melodic line starting with a four-note motif, and the left hand has a ground bass. Dynamic markings include *pp* and *pp poco a poco cresc.*. The second system continues the ground bass with dynamic markings of *mf cresc.*, *f cresc.*, and *ff*. The third system shows the final statement of the fugal melody in the right hand.

The first movement begins with a slow introductory passage (Figure 45), formed from a four-note motif over a pedal note on A which develops into an open fifth A chord. The motif begins in bar 3 and is formed from two perfect fourths and separated by a minor third. This motif is developed into the ground bass over which the variations are written.

Cooke's music lends itself to analysis by pitch class, suggesting a more post-tonal approach to composition. The intervals of the ground bass can also be described in modernist terms as two related groups of four notes each of which are followed by C. The first, consisting of A-D-B-E is formed from the unordered pitch intervals of 5, 3 and 5, and the second from unordered pitch intervals of 3, 5 and 5 meaning that the two groups are based on the same interval classes and with identical frequency.

Table 19: Interval Class Content of the Ground Bass from Cooke, *Passacaglia, Scherzo and Finale for String Orchestra, I*

First Group						Second Group					
A - D						5					
D - B						3					
B - E						5					
A - B						2					
D - E						2					
A - E						5					
1	2	3	4	5	6	1	2	3	4	5	6
0	2	1	0	3	0	0	2	1	0	3	0

Interval Class  
Frequency

The fugal theme also begins with a four-note group E-F#-D-C, here the unordered pitch intervals are 2-4-2 rather than 5-3-5, but occur the same proportions given in Table 19, suggesting that there is some design behind Cooke's selection of

itches. This frequency of pitches mirrors that seen in the BACH motif (Table 20), which may hint at an element of borrowing.

Table 20: Interval Class Content of the Fugal Four Note Motif from Cooke, *Passacaglia, Scherzo and Finale for String Orchestra*, I compared to the BACH motif

Cooke	Interval Class	1	2	3	4	5	6
	Frequency	0	3	0	2	0	1
Bach motif	Interval Class	1	2	3	4	5	6
	Frequency	3	2	1	0	0	0

The second movement, the Scherzo, follows a Classical rather than Baroque model, and has the expected rounded binary form, but with a modernist twist. This is demonstrated by the structure of the A theme (Figure 46), which is composed as a Sentence, but with the repeat of the basic idea being extended by a bar and a half. This combination of a Classical theme structure with a Baroque form is an indication of Neoclassicism. The basic idea contains a sequence of rising perfect fourths (bracketed in Figure 46), which echoes the sequence of fourths from the *Passacaglia's* ground bass.

Figure 46: Cooke, *Passacaglia, Scherzo and Finale*, II 'Scherzo', A Theme

The tonality of the Scherzo is even less clear than for the first movement. The key signature suggesting a C tonal centre, but the pitches in the A theme (Figure 46) indicate an F tonal centre. A compromise explanation of the tonality here is that the

first basic idea is composed on the Phrygian mode in C, the second the Locrian mode in F, these two tonal centres being a fourth apart, this dissonant interval being central to the basic idea, and the continuation returns to C, this time on the Locrian mode.

This uncertainty of tonality is compounded by the B theme (here composed with a Period based structure) where the melody in the first violins (an inversion of the passage in fourths from the A theme) is octatonic, but the remainder of the instruments are playing on the Dorian mode on A. This tonal ambiguity continues throughout the movement which ends with C octaves, but with the addition of a dissonant B $\flat$ ; the use of neo-modality in combination with octatonic scales indicates a modernist influence on use of key in this movement.

The Finale begins with an A major triad, suggesting a more traditional approach to tonality, but while the opening is centred around A, the tonality is obscured by chromaticism, and it is difficult to determine in which mode, if any Cooke is writing. For example, in the first two bars of the violin line from the ripieno, might equally be composed in the Aeolian or Phrygian modes, since there is both a B and B flat; this melody line is accompanied by a descending five note scale in the lower strings which forms the Phrygian mode on D, the fourth degree of A. A common factor in each of these movements is the interval of a fourth which forms a central part of melody construction and key relations, this dissonant interval has resonance with both retrospective and contemporaneous compositional practices.

The Harp Quintet also demonstrates a largely post-tonal harmony, there are some recognizable keys which are contrasted by the atonality of the development

section and coda of the first movement, an example of which is provided in Figure 47. Here the harp is ostensibly in C $\flat$  major, the clarinet in B $\flat$  major and the other instruments are in C major; the B flat clarinet has no key signature, the harp is notated in C flat (the bass tuning of the harp) suggesting an atonal rather than bitonal approach. A possible example of bitonality is provided in the Coda where the harp is in C minor and the other instruments in B $\flat$  minor, but again this could have more to do with using pedals on the harp. Even when the music remains in a single tonal centre there is no tonic-dominant or relative minor-major relationship between the tonal centres within the sonata form (Figure 47), there is also little obvious relationship between the keys of the individual movements, other than the first and fourth movements have the same key.

Figure 47: Cooke, Quintet for Harp, Flute, Clarinet, Violin and Violoncello, I, bb. 47-9<sup>93</sup>

The image displays a musical score for five instruments: Harp, Flute, Clarinet in B $\flat$ , Violin, and Cello. The score is written in 3/2 time and consists of three measures. The Harp part is in C $\flat$  major and features a complex rhythmic pattern with triplets and a final *ff* dynamic marking. The Flute part is in C major and plays a sustained note. The Clarinet in B $\flat$  part is in B $\flat$  major and plays a sustained note. The Violin and Cello parts are in C major and play sustained notes and chords. The key signature for the Harp is C $\flat$  major, while the other instruments are in C major or B $\flat$  major.

<sup>93</sup> The score is reproduced exactly as per the manuscript.

An ambiguous tonality is also seen in the Violoncello Sonata, but to a lesser extent. The first movement is composed in sonata form, it opens with a strong sense of D minor, and the entry of the second theme is composed around the related tonal centre of F. Of note is the recapitulation which opens in the expected tonal area of D minor, but the B theme is stated in D major, a slightly unusual but not uncommon key; however, the coda begins in G minor and ends with a hint of bitonality between D minor and B flat minor. The *Introduction* from the Duo for Violin and Viola also demonstrates Cooke's use of modernist harmonic language rather than diatonic tonality; within the first three bars, Cooke employs all twelve tones, further in bars 6 and 7 there are examples of what would be described as false relations (B and B flat) in the language of counterpoint.

The Piano Sonata is by contrast largely tonal, it uses fourths and fifths in the construction of melodies and its harmony. The first movement is in rondo form rather than the expected sonata form, but when themes are restated, they are subjected to elaboration which has obvious echoes of sonata form development.<sup>94</sup>

In terms of Neoclassicism, Cooke restricts his use of retrospective elements mostly to title (both Baroque and Classical), his use of form is not strong, and he makes a very restricted use of traditional tonality.

### **5.2.3 Rhythm and Metre**

As is evident from the following analyses, Cooke composed works which contain new elements, but others are more traditional in that their approach of rhythm and

---

<sup>94</sup> Lisa Hardy, *The British Piano Sonata 1870-1945* (Woodbridge, Suffolk" Boydell Press, 2001), p. 167.

metre. The *Passacaglia, Scherzo and Finale* is mostly composed with conventional rhythms and metres but with some exceptions. The *Passacaglia* contains several examples of hemiola, the effect of which is to disrupt the prevailing triple metre with sections of duple metre: in the *Poco Lento* opening section, in the 'cello solo, and in the violin solo from variation 4 (bracketed in Figure 52). While hemiola is a rhythmic device seen in Western music through the centuries, here it acts in a modernist rather than traditional manner, having echoes of Stravinskian changes in metre.

The Scherzo also provides an example of hemiola in the accompaniment to the B theme from bar 72 to rehearsal mark D; here Cooke accents every fourth quaver in the second violins to create a duple time within the prevailing 3/4 metre; this is combined in a cross rhythm with the melody in the violins which remains in 3/4. A similar effect occurs from bar 237 (Figure 48): here several cross rhythms are combined with the first violin ostinato in 3/4 in the form of a hemiola in the violins, 'cello and double bass and duplets in the violas.

Figure 48: Cooke, Scherzo, bb. 237-40



In the Finale, at rehearsal mark G, there is an example of syncopation; and at rehearsal mark H the entry of the solo violin part (Figure 49) is displaced by a beat, entering on beats 2 and 4 giving a syncopated feel. In addition, the Finale ends with



a fluctuating metre which moves through 3/8, 2/4, 3/8, and 3/4 in the last five bars, demonstrating a Stravinskian influence, this is also seen in the first movement of the Violin and Viola Duo.

Figure 49: Cooke, *Passacaglia, Scherzo and Finale*, III 'Finale', rehearsal marks G and H

The image shows two staves of musical notation. The top staff, labeled 'G', is a piano accompaniment in 4/4 time, featuring complex rhythmic patterns with many eighth and sixteenth notes, and some rests. The bottom staff, labeled 'H', is a single melodic line in 4/4 time, consisting of a series of eighth notes with some rests. Both staves include dynamic markings such as *f* and *mf*.

Figure 50: Cooke, *Viola Sonata*, II 'Più mosso'

The image displays a multi-staff musical score for a Viola Sonata. It includes a single melodic line at the top and a piano accompaniment below. The score is divided into several systems. The first system is in 4/4 time and includes dynamic markings *p* and *espress.*. The second system is in 3/4 time and includes *mf* and *cresc.*. The third system is in 3/4 time and includes *cresc.*. The fourth system is in 3/4 time and includes *f*. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat.

The first movement of the Viola Sonata also incorporates time signature changes, there is a change to 2/4 from 3/4 for one bar at bar 16 before the restatement of the A theme, the effect of which is to draw attention to this reprise. Further fluctuations in metre are evident in the second movement, but the music is so flowing at this point with phrases cross bar lines, that the changes in time-signature have little effect on the sound other than to mark the transition to a new melody (Figure 50). A similar change in time signature is observed in the third movement.

By contrast the Quintet has no metre changes, instead there is evidence of cross-bar syncopation in the accompaniment in the harp parts in both the first and second movements, in which the harp rhythm is tied across the bar line, this also occurs in the violin from bar 63 of the first movement (Figure 51).<sup>95</sup> As such this is quite a conventional rhythmic technique as one finds it in late nineteenth-century repertoire.<sup>96</sup>

Figure 51: Cooke, Harp Quintet, I, bb. 63-5



Cooke is unadventurous in terms of rhythm and metre but appears to favour either hemiola or a one bar fluctuation in metre in many of the works examined here. These examples of modernist and traditional rhythmic practices inserted within a traditional form and title are indicative of Neoclassicism, but there are other

<sup>95</sup> Hardy, p. 131.

<sup>96</sup> Such use of syncopation is also found in the late eighteenth century, for example in the opening of Mozart's Piano Concerto No. 20 (1785).

works such as the Violoncello Sonata where no modernist rhythmic practices can be discerned.

#### 5.2.4 Instrumentation

Cooke's use of instrumentation is largely traditional, for example those used in the works examined here are all conventional orchestral types, but the combination of harp with flute, clarinet, violin, and violoncello is unusual in the Harp Quintet. This unconventional combination of instruments is not unusual in the first half of the twentieth century, for example Roussel composed a *Sérénade* for flute, violin, viola, 'cello and harp in 1925 and Hindemith later composed a Concerto for Woodwinds, Harp and Orchestra (1949); it can therefore be viewed as a modernist feature.

Cooke appears to be largely uninfluenced by the ideas of alternative instruments seen in *Gebrauchsmusik*. There is no evidence of modern, or alternative instruments such as that used by Leigh in any of the works named in Table 17; this may be because as Eric Wetherell argues, Cooke had already formed many of his compositional ideas before he went to study with Hindemith.<sup>97</sup>

#### 5.2.5 Borrowing

In a parallel to Walter Leigh's music, evidence of direct borrowing and re-composition is very limited in Cooke's works of this period. Perhaps the clearest example occurs in the *Passacaglia, Scherzo and Finale* – in which the fugal theme has

---

<sup>97</sup> Wetherell, *Arnold Cooke*, p. 19.

echoes of the BACH motif (Table 20), in that it mirrors the frequency of pitches seen in this motif, but this is a somewhat tenuous connection.

In addition to this evidence of overt borrowing within the *Passacaglia, Scherzo and Finale* there is some indication of stylistic allusion. The use of the title *Passacaglia* (although it can be seen in nineteenth and twentieth-century music) indicates a leaning towards pre-Classical musical styles since it originated in the seventeenth century; beyond this, this the *Passacaglia* is composed using various Baroque elements, for example, the semiquaver passage played by the solo violin in variation 4 at rehearsal mark C over the ground bass (Figure 52). This extract contains two different examples of stylistic borrowing, the first a repeating hemiola pattern using quavers and semiquavers over a pedal note, the second a double-stopped semiquaver passage, both of these figures taking their inspiration from Baroque music.

Figure 52: Cooke, *Passacaglia, Scherzo and Finale*, I 'Passacaglia' Variation 4

The musical score for Variation 4 of the *Passacaglia, Scherzo and Finale* by Cooke is presented in three systems. The first system begins with a 7-measure rest in the treble clef, followed by a hemiola pattern of quavers and semiquavers over a pedal note in the bass clef. The second system features a double-stopped semiquaver passage in the treble clef over a ground bass in the bass clef. The third system continues the double-stopped semiquaver passage in the treble clef over the ground bass in the bass clef. Dynamics include *mp non legato*, *p*, *cresc.*, and *mf*.

A similar character is seen at the beginning of the Finale, in which the Ripieno play a Baroque-like opening (Figure 53).

Figure 53: Cooke, *Passacaglia, Scherzo and Finale*, III 'Finale', bb. 1-4



Figure 54: Cooke, *Viola Sonata*, I, bb. 1-4



A further example of use of Baroque or Stravinskian motor rhythms is provided by the opening of the piano accompaniment of the Viola Sonata (Figure 54). The piano accompaniment to the first movement also exhibits toccata-like writing from bar 75; and in the coda, at the *Più mosso*, a similar writing style occurs

in the second movement. Thus, where stylistic allusion occurs Cooke largely takes inspiration directly from the Baroque era or indirectly from Stravinsky.

### 5.2.6 Anti-Romanticism and Linear Writing

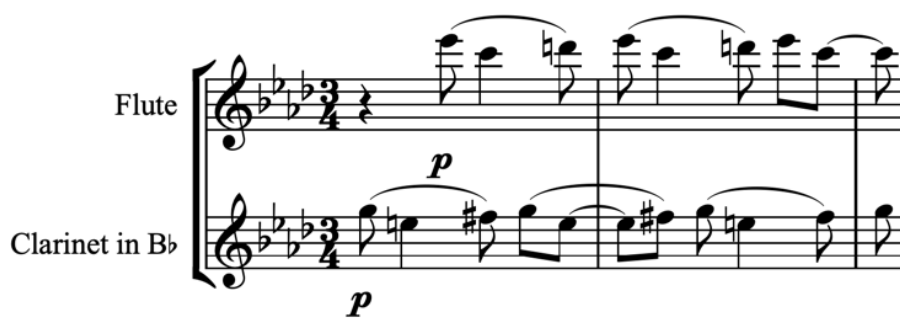
As might be expected from a composer who studied with Hindemith, Cooke's music is strongly linear, and the earlier works are intensely anti-Romantic. This is evidenced by the very dry opening of the *Passacaglia, Scherzo and Finale* (Figure 51) in which a chord builds up from elements of the ground bass, climaxing in a dissonant chord; in addition, the very nature of a *Passacaglia* is linear since it involves the use of variations over a ground bass.

The Scherzo has a particularly dry character, this is largely due to the use of staccato and pizzicato articulations together with the repetition of the crotchet and quaver motif at the beginning of the A theme, which is prevalent throughout the movement. The texture of the movement is largely homophonic. There are only two examples of linear writing, the first being imitation of part of the B theme between the first violins, 'cellos and double basses and the second at rehearsal mark E where there is imitation of fragments of A between first violins, violas and 'cellos. This lack of linear writing does not detract from the anti-Romantic character of the movement.

The *Finale* also begins with a homophonic texture in the *ripieno*, although this soon develops into a two-part texture between the upper and lower strings. The movement alternates between homophonic and more linear sections and also antiphonal writing. For example, at rehearsal mark C the melody and accompaniment in the *concertino* is passed to the *ripieno* and back again.

There are numerous short examples of canonic writing in the Harp Quintet, for example, between the flute and clarinet in which the flute plays a minor sixth above the clarinet (Figure 55). Perhaps most notable from this example is the clash between the E natural in the clarinet line and the entry of the flute on E flat. Such false relations are both retrospective, pointing back to the English madrigal and other early music, and modernist.

Figure 55: Cooke, Harp Quintet, III, bb. 8-11.



The Duo for Violin and Viola by its very nature has obvious linear characteristics which are combined with a dry, anti-Romantic sound. The work begins with a canon at the octave between violin and viola (Figure 56); the first five notes of this theme form the beginning of the *Allegro non troppo* section which is also composed in a linear manner with numerous examples of canonic writing, for example the second extract in Figure 56 in which the voices are at a minor seventh, which must be considered a modernist twist on a traditional technique. While this is not an exact canon, in that in the second phrase the two voices do not employ identical rhythms, there is sufficient imitation to describe it as such.

Within this Duo Cooke makes use of dissonance including numerous examples of false relations, the release of the dissonant tension only being

occasionally released, often at the end of a phrase; for example, the G# octave between the instruments in bar 9 of extract 1 in Figure 56.

Figure 56: Cooke, Duo for Violin and Viola, 'Introduction', bb. 1-9 and bb. 57-8

The image displays a musical score for a Duo for Violin and Viola, 'Introduction', by John Cooke. The score is divided into two systems. The first system (measures 1-9) is marked 'Lento espressivo' and 'p' (piano). It features a 4/4 time signature. The violin part (top staff) begins with a half note G4, followed by a quarter note F#4, and then a series of eighth notes. The viola part (bottom staff) enters in the second measure with a half note G3, followed by a quarter note F#3, and then a series of eighth notes. The second system (measures 57-8) is marked 'mf' (mezzo-forte) and 'p' (piano). It features a 9/8 time signature. The violin part (top staff) begins with a half note G4, followed by a quarter note F#4, and then a series of eighth notes. The viola part (bottom staff) enters in the second measure with a half note G3, followed by a quarter note F#3, and then a series of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Use of canonic imitation is evident in the B theme from the first movement of the 'Cello Sonata (Figure 57); here, the entry of the second voice ('cello') in the canon begins at the same pitch, but the second statement is at the diminished fourth, and the third at a diminished seventh, each entry of the canon occurring at a different interval, a modernist interpretation of canon writing. Figure 57 also demonstrates the beginning of Cooke's move towards a Neoromantic style of composition, the sweeping arpeggiation in the piano is more reminiscent of Romanticism than anti-Romanticism.



Figure 57: Cooke, 'Cello Sonata, first movement, bb. 79-83



Neoclassical music requires a certain degree of accessibility, even while maintaining an anti-Romantic stance. Cooke's music of this period is very intellectual – consider the use of unordered pitch intervals which he used to create the ground bass in the *Passacaglia, Scherzo and Finale* (Table 19), which has much more to do with the post-tonal world of Schoenberg than Neoclassicism. In addition, although there is a modernist element conflicting with the old in Neoclassical music, I argue that the balance of much of this music is too far towards the modern to be considered properly Neoclassical. Thus, perhaps with the exception of the very early works, particularly the *Passacaglia, Scherzo and Finale* (which despite the construction of the ground bass can still be considered to be a Neoclassical work), it is difficult to describe the music examined here as purely Neoclassical, although it might be termed atonal Neoclassical music. These works certainly exhibit some Neoclassical characteristics, particularly the use of the old forms with a new harmonic language, however, most are too modernist in character; further, as Cooke's music progresses through to the 1940s, they become increasingly Neoromantic. Thus, it might be argued that Cooke used elements of Neoclassicism in his music, but he did not consciously compose Neoclassical music.

Having examined the music of two composers who studied with Hindemith, the following chapter will examine the work of Stanley Bate, who came under both Russo-French and German influences, from Nadia Boulanger in Paris, and Hindemith in Berlin.

## Chapter 6

### The Boulanger-Hindemith Pupil: Stanley Bate

Walter Leigh and Arnold Cooke received their training in Britain, at Cambridge, and Germany with Hindemith, suggesting a Germanic influence upon their compositional style. Stanley Bate also studied with Hindemith in Berlin, but also in Paris where he worked with Nadia Boulanger, who was one of the foremost compositional teachers of the twentieth century, attracting pupils including Lennox Berkeley, Samuel Barber, Aaron Copland and Leonard Bernstein.<sup>1</sup> According to Jeanice Brooks, Boulanger was a sounding board for both Poulenc and Stravinsky; she was also involved in editing the latter's published works and conducted the première of *Dumbarton Oaks*.<sup>2</sup> A pupil of Boulanger's, Robert Moevs, described Boulanger's relationship with Stravinsky and explains how she continued his Neoclassicism in her teaching; he stated that she believed Stravinsky to be an exemplar of formal clarity and rhythmic strength, and as a teacher she emphasised 'strict structure, control, total mastery of technique, and celebration of the past'.<sup>3</sup>

---

<sup>1</sup> Robin Orr, 'A Note on Nadia Boulanger', *The Musical Times* 120.1642 (1979), 999 (p. 999).

<sup>2</sup> Jeanice Brooks, *The Musical Work of Nadia Boulanger* (Cambridge: Cambridge University Press, 2013), pp. 11, 113-4.

<sup>3</sup> Robert Moevs and Ellen Rosand, 'Recollections: Nadia Boulanger (1887-1979)', *19<sup>th</sup>-Century Music* 3.3 (1980), 276-8 (p. 277)

Stanley Bate was born in 1911, he was a musical prodigy and had composed two operas by the age of 20; a review of his opera *All for the Queen*, written when Bate was only 19, and performed in Plymouth by an amateur company, was fulsome in its praise for him as a composer. The reviewer wrote ‘There is little doubt that if Mr. Stanley Bate, the 19-year-old Plymouth musician, continues as he has begun, he will one day make his name as a composer’.<sup>4</sup> Figure 58 provides an example of Bate’s composition style before he studied at the Royal College of Music. This Madrigal is a solo song for the character Lady Cecily. Perhaps reflecting the light opera nature of the song and the period in which it was set (Tudor England), the score is tonally organised and conservative, it contrasts strongly with Walter’s Leigh’s juvenile Piano Sonata, which is highly modernist in nature.

Figure 58: Stanley Bate, *All for the Queen*, ‘Madrigal’

The musical score is written in a single treble clef with a common time signature (C). It consists of 31 measures. The lyrics are as follows:

6 Life is plea-sant full of joy and de-lights that ne-ver cloy,  
 Let us make the most of life Cha-ri-ty in place of strife.

11 Sum-mer, Au-tumn Sum-mer Au-tumn Win-ter Spring All the sea-sons  
 Love in all the Love in all the Sea-sons bring Sum-mer Au-tumn

16 plea-sures bring Sum-mer sun Fa la la la Au-tumns faith, Fa la la la  
 Win-ter Spring

22 For of death it is the Cruik, Fa la fa la fa la la la la

27 la la la Win-ter's hope, Fa la la la la Spring is love, Fa la la la la

31 Hearts for God it lifts a-bove, Fa la Fa la

— Fa la la la la la la la la Fa la la la la la.

<sup>4</sup> Anon., “‘All for the Queen’/Light Opera by City Composer/Immediate Success of Mr. Bate’s Work’ *Unknown Newspaper* (n.d.), Plymouth Records Office 2135/1; the archive did not record when and where the article on Bate was published, the article was clipped from the newspaper.

Bate gained an open scholarship for composition to study at the Royal College of Music between 1932 and 1936 under Vaughan Williams for composition, R.O. Morris for counterpoint, and Gordon Jacob and Arthur Benjamin;<sup>5</sup> of these Vaughan Williams was a notable supporter of Bate's music. In addition, R.O. Morris, as an expert in sixteenth-century counterpoint may have been influential on Bate's compositional technique as he was on others, including Michael Tippett, but there is no actual evidence to support this. Bate also received financial support from a wealthy Plymouth philanthropist, Casanova Ballard, who also enabled him to study in London with Felix Swinstead from the age of seventeen.<sup>6</sup> Ballard also provided him with support through his career at the Royal College of Music, paying for his room in Streatham.<sup>7</sup>

Having been awarded the Octavia Travelling Scholarship jointly with Peggy Glanville-Hicks he subsequently travelled to Paris to study privately with Nadia Boulanger and also Hindemith in Berlin.<sup>8</sup> According to his first wife, Peggy Glanville-Hicks, Bate was disappointed with his lessons with Hindemith and moved to Paris to study with Boulanger. There appears to be some confusion as to whether Bate visited Hindemith or Boulanger first, since many commentators put Bate with Boulanger then Hindemith, but these memoirs must surely provide the most reliable source.<sup>9</sup> Eve Kirsch argued that Bate's training with Boulanger gave his music a 'new

---

<sup>5</sup> Anon., 'Royal College of Music', *The Musical Times* 73.1073 (1932), 647.

<sup>6</sup> Michael Barlow and Robert Barnett, 'Stanley Bate - Forgotten International Composer', *British Music* 13 (1991), 16-37 (p. 17).

<sup>7</sup> Robert Earl, 'A genius ripe for rediscovery?' *Unknown Newspaper* (n.d.), Plymouth Records Office 2135/1.

<sup>8</sup> Anthony Hodges, 'Stanley Bate 1913-59', *Music Society Newsletter* 47 (1990), 173-5 (p. 173).

<sup>9</sup> 'Glanville-Hicks 1937 diary', *Papers of Peggy Glanville-Hicks*, National Library of Australia, MS 9083/3/1 quoted in Victoria Rogers, *The Music of Peggy Glanville Hicks* (Abingdon: Ashgate, 2009), p. 37.

grace and lightness of texture' and gave him the ability to express himself concisely and appropriately in the 'less pretentious forms of music'.<sup>10</sup> Boulanger conducted a performance of Bate's *Concertino for Pianoforte and Orchestra* at a BBC contemporaneous concert, which suggests that she regarded her former pupil as a competent composer.<sup>11</sup>

Following a performance of his *Piano Concertino* at the Eastbourne Festival in 1937, Bate became a celebrated composer; he wrote incidental music for several London plays and worked as musical director for the ballet company *Les Trois Arts* for whom he composed the ballet *Perseus*.<sup>12</sup> As a composer Bate was exempt from conscription, instead he wrote music for several documentary films for the War Office; and, following a severe illness,<sup>13</sup> toured Australia as a lecturer and soloist in 1940 (he was an accomplished pianist), and then travelled to the United States (on the same ship as Benjamin Britten) with the assistance of Nadia Boulanger, who was already living there.<sup>14</sup> His music was well-received in the United States and he was awarded a Guggenheim Fellowship, a remarkable achievement for a foreign composer.<sup>15</sup> He also appeared as the soloist in his *Second Piano Concerto* at Carnegie Hall under the baton of Sir Thomas Beecham, and likewise with the New

---

<sup>10</sup> Eve Kisch, 'The Younger English Composers: VI. Stanley Bate', *The Monthly Musical Record* 68 (1938), 270-4 (pp. 271-2).

<sup>11</sup> Stanley Bate, 'Contemporary Music and the Listener', *Art in Australia: A Quarterly Devoted to the Arts* (1941), 47-50 (p. 50).

<sup>12</sup> *Les Trois Arts* was an English cooperative ballet company formed by John Regan at the beginning of World War Two to present original ballets in London and the provinces. Karen Elliot, *Albion's Dance: British Ballet During the Second World War* (Oxford: Oxford University Press, 2016), <<https://books.google.co.uk>> [accessed 22 May 2020].

<sup>13</sup> According to a recent radio programme on Bate, this severe illness was a mental breakdown in the Winter of 1939-40, most likely brought on by financial concerns and suppression of his homosexuality: Simon Heffer, 'The Lonely Death of Stanley Bate', *Sunday Feature*, BBC Radio 3, 2 February 2020.

<sup>14</sup> *Ibid.*

<sup>15</sup> Earl, 'A genius ripe for rediscovery?', *Unknown Newspaper* (n.d.), Plymouth Records Office 2135/1.

York Philharmonic Orchestra, playing the solo in his *Concertante for Piano and Strings*. In addition, his Sinfonietta No. 1<sup>16</sup> was acclaimed at the International Festival for Contemporary Music in Berkeley, California and his String Quartet No. 2 received its première at Town Hall, New York.<sup>17</sup>

Upon his return to Britain in 1949, and in contrast to his reception in America, he found that his music no longer received acclaim; he also struggled to have his work performed by the BBC which had a devastating effect on his ability to make a living as a composer. This lack of recognition and consequent financial problems led to a further breakdown and depression. He died in October 1959 having taken sleeping tablets with alcohol; the coroner's verdict was pronounced as death due to alcoholism.<sup>18</sup>

Whether there was any genuine attempt to suppress Bate's music is uncertain; however, Peggy Glanville-Hicks was of the opinion that Boosey & Hawkes were blocking his work in order to promote their own publications, particularly those of Benjamin Britten;<sup>19</sup> this is evident from Bate's letter to Boulanger in 1942 in which he wrote that he intended to institute legal action against Boosey & Hawkes.<sup>20</sup> The actress Aileen Mills, who described Bate as 'a very dear friend' told the reporter Robert Earl that Bate was a 'delightful person' but could have 'upset the musical

---

<sup>16</sup> The use of the title Sinfonietta and its variants gained popularity during this time, for example it was used by Britten (Op. 1), Janáček (1926) and Prokofiev (Op. 5).

<sup>17</sup> RCM MS 5947i, Anon., 'Tonight's Guest', *Oklahoma Symphony Orchestra Programme*, (4 February 1958), p. 5.

<sup>18</sup> Barlow and Barnett, 16-37 (p. 34).

<sup>19</sup> Peggy Glanville-Hicks to Nadia Boulanger, 24 June 1941, quoted in Suzanne Robinson, "'An English Composer Sees America": Benjamin Britten and the North American Press, 1939-42', *American Music* 15.3 (1997), 321-251 (p. 342).

<sup>20</sup> Stanley Bate to Nadia Boulanger, 2 January 1942, quoted in Robinson, 321-251 (p. 342).

establishment of his time not connected with his music', it can be inferred from this that his personality got in the way of his music.<sup>21</sup>

Bate appears to have been a difficult character and was most likely his own worst enemy in attempting to have his music performed and published. Anthony Hodges noted that while Bate's manner could be 'flattering and endearing to women', he had a volatile nature which could explode into a rage if he did not get his way.<sup>22</sup> Hodges also argued that while Bate was a pianist of great virtuosity and sensitivity, he was a composer who was orthodox in his 'formal procedures' and who employed 'traditional frames', lacking a strong musical personality which did not get through to a wide audience, resulting in bitterness and anger.<sup>23</sup> This later view of him was very different from that of Eve Kirsch in 1938 who described him as a composer with 'an actively original imagination and a highly assimilative intelligence'.<sup>24</sup> In the earlier (1938) quote Eve Kirsch described a composer with great potential, but if Hodge is to be believed Bate did not achieve that early promise. He also appears to have had difficulties in his relationship with several composers including Benjamin Britten and another Hindemith pupil, Franz Reizenstein. According to Hodges, Bate stated that he hated Reizenstein, possibly resulting from Bate's jealousy of the success Reizenstein had enjoyed in Britain (although there is no evidence that Bate resented other foreign refugees who came to Britain during the 1930s).<sup>25</sup>

---

<sup>21</sup> Earl, 'A genius ripe for rediscovery?', *Unknown Newspaper* (n.d.), Plymouth Records Office 2135/1.

<sup>22</sup> Anthony Hodges, 173-5 (p. 174).

<sup>23</sup> *Ibid.*, 173-5 (p. 174-5).

<sup>24</sup> Kisch, 270-4 (p. 270).

<sup>25</sup> Hodges 173-5 (p. 174).



Table 21: A Catalogue of the Instrumental Works by Stanley Bate<sup>26</sup>

Date	Title	Publisher	Record
1936-7	Violin Concerto No. 1		
1936-8	<i>Concertante for Piano and String Orchestra</i> Op. 24	Schott & Co.	
1937	Concertino for Piano and Chamber Orchestra Op. 21	Associated Music Pub.	
	Suite for Oboe and String Orchestra	RCM Archive	
	Sonata for Flute and Pianoforte Op. 11	L'Oiseau Lyre	MPR
	Five Pieces for String Quartet Op. 23		
	Piano Sonata	MS only	
	Trio for Flute, Piano and Cello		
1938	Sinfonietta No. 1 Op. 22	AMP/Lengnick	Dutton
	Sonatina for Recorder and Piano Op. 12	Schott & Co.	
c. 1938	<i>Six Pieces for Infant Prodigy</i> Op. 13 (piano solo)		
1938	Trio for Flute, Piano and Cello		
1937-9	Symphony No. 2 Op. 20 (withdrawn but extant)	Associated Music Pub.	
1939-41	Two Sonatinas for Solo Piano Op. 19.		
1940	Piano Concerto No. 2 in C Op. 28	Lengnick	Dutton
	Symphony No. 3 Op. 29	AMP/Lengnick	Dutton
1941	Romance and Toccata for Piano, Op. 25		
1942	String Quartet No. 2 Op. 41	Lengnick	
1942-3	Sonatinas for Piano 3-9 Opp. 30-6		
1943	Violin Concerto No. 2 Op. 42	RCM Archive	
	Concerto for Two Pianos and Orchestra, Op. 43		
	<i>Three Pieces for Two Pianos</i> Op. 38		
	Piano Sonata No. 1 Op. 45		
	Suite for Piano Op. 44		
c. 1943	<i>Overture to a Russian War Relief Concert for Two Pianos, Op. 37</i>		
1944	Sinfonietta No. 2 Op. 39	AMP/RCM Archive	
	Suite 'The Fifth Year'		
	'Haneen', <i>Fantasy on an Arabian Theme for flute, gong and strings</i>	RCM Archive	
	<i>Three Mazurkas for Piano</i> Op. 38a	MS only	
1944-6	Viola Concerto Op. 46	RCM Archive	Dutton

<sup>26</sup> This list has been compiled from various sources, part has been acquired from: 'STANLEY BATE: A CATALOGUE OF THE ORCHESTRAL AND CHORAL MUSIC', *Colin Mackie's website* <[www.gulabin.com](http://www.gulabin.com)> [accessed 10 June 2019]. While this appears to be an amateur compilation of Bate's works it is more comprehensive than that provided in the Grove entry.

In addition to the works detailed in Table 21, there is a significant quantity of film and ballet music, together with the orchestral and chamber music composed before 1937 and in the period 1946-59 but unfortunately, only a small number of works have been published or recorded. The Naxos music library contains only three of his works: the 1953 'Cello Concerto, the Flute Sonata Op. 11 and the Violin Sonata No. 1, yet there are ten recordings of Walter Leigh's music and 26 by Arnold Cooke. While it might be expected that a combination of Cooke's longevity and the recordings generated by Harvey Davies' current research into this composer would produce more recordings, it does not explain the imbalance with a composer like Leigh, who died in 1942, at the age of only 37.<sup>27</sup>

Analysis of the large quantity of works detailed in Table 21 would inevitably result in a rather shallow appraisal of Bate's compositions; this thesis will therefore concentrate primarily on the one large-scale work from the period, the Symphony No. 3, to determine Bate's use of Neoclassical compositional devices and the influence of Stravinsky and Boulanger. In addition, it will also make reference to other works of the period where interesting features present themselves.<sup>28</sup>

Bate's Symphony No. 3 is a curious combination of Neoclassicism and other styles including Neoromanticism and Modernism. This reflects a characteristic seen in much British Neoclassical music whereby, the composer selects the elements which best suits their means. The first movement of this symphony is a mixture of Neoclassicism and Neoromanticism with no strong use of linear composition

---

<sup>27</sup> Although Naxos does not contain every recording of a composer's works it can be considered representative of the level of interest in their music.

<sup>28</sup> The score for this symphony has kindly been made available by the publishers, Ricordi London, and can be found at [https://issuu.com/casariRicordi/docs/fs\\_music\\_a3\\_635d9731b85947](https://issuu.com/casariRicordi/docs/fs_music_a3_635d9731b85947).

techniques; the second is the most Neoclassical and the third has a very dry, almost modernist character.

Bate's Symphony No. 3 received its première under the baton of Sir John Barbirolli (to whom the work was dedicated) at the Cheltenham Festival on 14 July 1954, some 14 years after its composition.<sup>29</sup> The critic from *The Times* was of the opinion that both it, and Bate, had received no attention in Britain due to Bate's prolonged residence abroad.<sup>30</sup> This critic described the symphony as being tragic, but with non-romantic writing that it 'is free from self-pity and has the detachment from subjective emotion of Attic drama'. It was also argued that the symphony was a 'noble conception', this nobility being the element that 'lingers in the mind' and stated that Bate was a 'new force among contemporary composers'.<sup>31</sup> Dyneley Hussey in *The Listener* also praised the symphony, but was less fulsome in his assessment of Bate as a composer, writing 'I don't feel inclined, on the evidence of this first hearing, to place Mr. Bate alongside the other gentlemen whose names begin with B', the most obvious of whom is Benjamin Britten. Given the documented difficulties between Britten and Bate, it is possible that this less than glowing praise for Bate is a result of this falling-out.<sup>32</sup> The symphony received a further performance on 3 April 1955 and was briefly reviewed in *The Times*, being described as 'a compelling fruit of the Second World War'.<sup>33</sup>

---

<sup>29</sup> RCM MS 5947m, Verne Waldo Thompson, 'Notes on the Programme', *A Rochester Civic Music Association Presentation* (10 April 1958), p. 125.

<sup>30</sup> Our Music Critic, 'Cheltenham Festival: Bate's Third Symphony', *The Times*, 15 July 1954, p. 12.

<sup>31</sup> *Ibid.*

<sup>32</sup> Dyneley Hussey, 'Critic on the Hearth', *The Listener*, 22 July 1954, pp. 152-3 (p. 152). There is growing evidence to suggest that many composers suffered a deficit of attention after Britten emerged in 1944 with *Peter Grimes*. Along with Bate, Peter Tranchell is one such gifted composer.

<sup>33</sup> Our Music Critic, 'Stanley Bate's Third Symphony', *The Times*, 25 April 1955, p. 17.

## 6.1 Retrospective Neoclassical Compositional Characteristics

As is evident from Table 21, in the music composed following his return from his studies with Boulanger and Hindemith, Bate largely employed traditional titles and as Kitsch wrote, used 'less pretentious forms', which perhaps might be interpreted as pre-Romantic forms.<sup>34</sup> As has already been identified in the Neoclassical works of other British composers, these conventional titles are combined with forms that incorporate newer elements including post-tonal harmonies, new rhythmic practices and modern instruments. It is my view that Bate used largely Classical forms and titles with occasional use of Baroque forms and his use of form is not wholly clear; this was combined diatonic with post-tonal harmonies and his themes were frequently composed using the Classical Period and Sentence structures as is evidenced below. This combination of old and new is typical of Neoclassical compositions in the period to 1945 and beyond.

### 6.1.1 Form and Tonality

In 1940 Bate wrote 'Atonality and obscurantism play a very small part in the music being written to-day and the trend is now diatonic', he saw atonality as being the 'logical and conclusive product of the Romantic movement' which had no association with Neoclassicism.<sup>35</sup> This indicates that Bate's view of harmony in composition was that it should be largely tonal. In addition, he stated that Neoclassical music indicated a return to Classical outlooks rather than 'slavish

---

<sup>34</sup> Kitsch, 270-4 (p. 17)

<sup>35</sup> Bate, 47-50 (p. 48).

imitation of the classics' which suggests that his prime compositional method was to employ traditional forms, but in a new manner.<sup>36</sup>

Many of the works listed in Table 22 contain movements composed using sonata form. Traditionally, the first movement of a symphony, along with the sonata and sonatina, is composed in variants of sonata form; similarly the first movement of a Classical concerto, although a separate form in its own right, might be considered a mix of Baroque *ritornello* form and Classical sonata form.<sup>37</sup> In Classical-era sonata form the end of the exposition would normally be marked by a repeat sign,<sup>38</sup> and the return of one or more of the exposition themes in the tonic key would indicate the beginning of the recapitulation. Bate's use of sonata form is not entirely clear in any of the works composed in the period under discussion, in that the musical markers described above are not present, as is evident from the analysis of the first movement of Symphony No. 3 (Table 22); in addition, despite Bate's comments in his article the harmony is largely post-tonal, meaning that it is difficult to use the harmony to determine the form.

Analysis of the score reveals that both the outer movements of Bate's Symphony No. 3 are composed in sonata form; however, the structure of the third movement is more immediately apparent than in the first. This is partly because while the third movement conforms to a 'standard' sonata form, the first movement was composed with three main themes rather than the expected two (main and subsidiary). It also contains further subsidiary themes which appear only once and

---

<sup>36</sup> Ibid.

<sup>37</sup> Caplin, p. 243.

<sup>38</sup> Although this begins to break down towards the end of the era, for example the first movement of Beethoven Piano Sonata in A flat Op. 110, composed in 1821, contains no repeat of the exposition.

Table 22: Structure of Stanley Bate, Symphony No. 3, I 'Moderato'

	Bar	Theme	Tonal centre	Description
EXPOSITION	1	A	G/Gm/Fm	Melody begins on IV of G
	9		Gm	Shortened version of A with new motif on first violins, motif 1 beginning on V of G
	13			6 bar version of A, with violin motif on lower strings
	19			Augmented version of motif 1 on oboe
	25		G/Am/Fm	Oboe
	28		Fm	4 bar version of A on clarinets and bassoons
	32			Motifs 1 and 2 with new ending
	38	B	no key	<i>Più mosso</i> , new theme with Sentence structure, end with G triad
	48			Extended version of B, ends with Am triad
	61	transition		Fragments of B with added counter melody in first violins followed by short chromatic phrase on flute repeated an augmented 5 <sup>th</sup> lower on oboe
	79	C	Lydian on E	New theme on strings with counter melody on horns
	86		Lydian on F	6-bar repeat of theme and counter melody
	91		Phrygian on A	On brass with counter melody on bassoons
	112	Codetta		Using fragments of B and C
DEV. T.	117	B	no key	<i>Più mosso</i> , development of B fragments
	149	C	Phrygian A	Some chromatic inflection
	168	A	Fm	Tempo I <sup>o</sup> , violin motif from b. 8 ff, with new material on upper strings
	178	Retransition		Using elements of A and C
RECAPITULATION	200	A	G/Gm/F#	The flute and strings melody played on a partial F# octatonic scale
	208	transition		
	218	B	no key	Fragments of B
	232			<i>Più mosso</i>
	241			Restatement of B
	255	A	D/D $\flat$	Motif 2 from A, highly chromatic
	263	C	Aeolian on A	Played on strings with tremolando basses
	269			Statement of theme on trumpets
	280	Coda	G/Gm/Fm	C material
287	A material			

are never developed, these lesser themes take the role of counter melodies, thus in making these alterations to the form Bate re-shaped the form in common with post-tonal interests. In combination with his deformation of the form, Bate's use of harmony is complex (see Table 22) with a combination of new and traditional harmonies, and use of modality. For example, the A theme (Figure 59) is bitonal between G/G minor and F minor, being largely composed with traditional triads, but mostly in inversion. In addition, there are sections without key, particularly when the B theme is played, and there is evidence of neo-modality in the C theme. Bate had also used bitonality in the second movement of the Concertino where the right hand of the piano opening is in B minor, and the left hand in the related D major.

Although post-tonal harmonies are evident in the first movement there is some indication of a Classically inspired use of related keys; for example the transition from a G tonal centre at the beginning to an E tonal centre at the beginning of the C theme and the recapitulation also begins in the same key as the exposition as might be expected from Classical sonata form. This evidence of old and new tonalities in combination with a traditional form creates the conflict required in Neoclassical music. An example of this is provided by the opening of the first movement of Bate's Symphony No. 3 (Figure 59). The lower strings begin in G minor, but by bar 3 have moved to G major; the tonality of the bassoons at the opening is unclear, but the entry of the clarinets two bars later is in F minor and the phrase ends in a I<sup>9</sup> chord. The movement ends with similar key ambiguity (Figure 60): in the final five bars the lower strings play three bars of G major followed by one in E minor, but the final bar consists of three pitches – B $\flat$ , F and E; this accompanies

two bars of clarinets playing in F minor followed by three of horns ending in a B major chord.

Figure 59: Bate, Symphony No. 3, I, A theme bb. 1-8<sup>39</sup>

The musical score for Figure 59 consists of two systems of piano accompaniment. The first system shows measures 1-4 in 4/4 time. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. Dynamics include *p* and *pp*. The second system shows measures 5-8, with a change to 3/4 time in measure 5 and back to 4/4 in measure 6. Dynamics include *p cresc.*, *mp*, and *p*.

Figure 60: Bate, Symphony No. 3, I, bb. 290-94

The musical score for Figure 60 consists of two systems of piano accompaniment. The first system shows measures 290-294 in 4/4 time. The right hand has a melodic line, and the left hand has a bass line. Dynamics include *f* and *dim.*. The second system shows measures 295-299, with a change to 3/4 time in measure 295. Dynamics include *mp*, *cresc.*, *mf*, and *dim.*. The piece concludes with the marking *Attaca II*.

The second movement of the Symphony No. 3 follows an ABA ternary form, which is also seen in the *Concertante for Piano and Strings*, the *Flute Sonata* and the

<sup>39</sup> This musical example reflects the notation in bars 1-2 the manuscript in that there is no F# on the triplets. This could be an omission on the part of Bate, but equally he could have intended an F natural here. Without evidence to the contrary I have chosen to reflect the notation in the manuscript.



slow movement of String Quartet No. 2. By contrast, the middle movement of the Recorder Sonatina is composed in a binary form. The tonality of the second movement of this symphony is equally as complex as the first, the A theme (Figure 61) beginning on V of the Aeolian mode on C, but this is replaced by the Phrygian mode on C, ending with a G natural (the dominant) in bars 5 and 6.

Figure 61: Bate, Symphony No. 3, II, bb.1-6



This A theme returns at bar 55, but not in the C tonal centre, instead the tonality is less clear, but appears to indicate an E tonal centre; however, the movement ends with an F major chord in which the fifth has been omitted. The B section of this movement is introduced by a rising scale on trombones and serves more as an interlude between the A sections since it has no definable theme.

Like Bate's Symphony No. 3, the Flute Sonata was composed in three movements with a fast-slow-fast configuration, the outer movements also being in variants of sonata form. The structure of the first movement is given in Table 23, which indicates that it is composed in a Classical style sonata form, although, like the Symphony No. 3, the end of the exposition is not indicated by a repeat sign and there is no codetta; in addition the start of the recapitulation is indicated by a double bar line and the return of the A theme. In common with the Symphony No. 3, the structure of the first movement of the Flute Sonata is not as clear as would be expected in a Classical sonata in that, the B theme does not return, instead new material is introduced and the key structure, while based on neo-modality, does not follow a standard tonic-dominant pattern.

Table 23: Form of Bate, Sonata for Flute and Piano, I 'Allegro'

	Bar	Theme	Tonal centre	Description
EXPOSITION	1	A	Dorian on A and C	8-bar theme in the right hand of the piano over block chords with linking bar
	10		A Phrygian D Aeolian	Variant of A on the flute (b. 10) over a two-voice counter melody on the piano
	18	transition		Motif 3 followed by partial statement of A in piano leading to repeated statements of motif 3.
	43	B	F#	8-bar theme on piano using motifs 3 and 4
	50			10-bar theme on flute accompanied by block chords on the piano.
DEVELOPMENT	60	m. 3	F	Scherzando section opened by piano
	64	m.1/m.3 /m.5		Combination of motif 1 with inversion of motif 5 and new material on flute with accompaniment based on motif 3
	76	C	F→D	New theme based on motif 6
	89	retransition	F mixolydian	Using motif 1 on the flute with a piano accompaniment based on a version of motif 6 in 2nds
RECAPITULATION	94	A''	A Dorian	Variant of A theme on flute with new material in piano accompaniment
	111	transition		New material on piano with two-bar linking passage on flute into new theme
	117	D	E mixolydian	New theme based on ascending series of descending 2nds, with some link to motif 5
	122	m. 6	C#	Based on thirds
	128	D/m. 6	A	Combination of D and motif 6 in piano with new material on flute
	134	Coda	E	Based on motif 6

The Recorder Sonatina also has three movements - *Allegro*, *Lento* and *Presto*, which echoes the speeds and styles used in Baroque and Classical sonatinas. By contrast to the Symphony No. 3 and the Flute Sonata, the first movement follows a Baroque rather than Classical model. It is in ternary form, mirroring many of Bate's compositions; the second is very short and is binary, the third is again based on a ternary form. Each of these forms is combined with a neo-modality primarily employing the Dorian and Aeolian modes.

By contrast to Bate's Symphony No. 3, Flute Sonata, and Recorder Sonatina, the string quartet has four movements, the second of which is slow, the remainder being fast, which is not unusual for a string quartet following a Classical model, for example Beethoven's String Quartet No. 8, Op.59 No. 2 contains four movements: *Allegro, Molto Adagio, Allegretto, and Finale - Presto.*

### 6.1.2 Theme Structure

Although the structure of the first movement of the Symphony No. 3 does not follow the textbook version of sonata form, the A theme from the first movement (Figure 59) has a Classical construction, but with a modern twist. It is composed in what William E. Caplin terms a Sentence with a G minor/major tonal centre.<sup>40</sup> In a 'text book' eight-bar Sentence the basic idea (which introduces the fundamental melodic material of the theme) would normally be two bars in length, but here (motif 1, bar 1 of Figure 59) it is only one bar in length. This element of the theme is therefore constructed from a two-bar presentation in which the basic idea is repeated exactly, followed by six bars of continuation, containing motif 2 (outlined by a box in bar 4 of Figure 59); the cadential idea to finish the Sentence is weak or even absent, given that the six bars of the continuation is constructed from a G major tonality in the bass with alternating I and ii<sup>9</sup> chords in F minor.

The B theme is also composed around a Sentence structure, but here the basic idea is based around two complete, and one incomplete bar (Figure 62) which is repeated on the upbeat to bar 4 and a major second lower; it is followed by a four-bar continuation. This continuation is based upon material similar to the basic idea

---

<sup>40</sup> Caplin, p. 9.

and ends in a perfect cadence. The C theme (Figure 63) also follows a Sentence structure, but the counter-melody, which is passed between the first and second horns follows a Period model. Thus, in the construction of the themes for the first movement of this symphony Bate has followed a Classical model, a retrospective Neoclassical trait.

Figure 62: Stanley Bate, Symphony No. 3, I, B theme, bb. 38-47

Figure 63: Stanley Bate, Symphony No. 3, I, C theme with counter melody, bb. 79-91

Bate uses a Classically inspired theme structure in many of his works; for example, the A themes from both the 'Toccata' and the 'Romanza' from the 1937 Concertino for Pianoforte and Small Orchestra are constructed using a Sentence structure (Figure 64). In the 'Toccata' theme the basic idea spans two bars and the continuation four, which follows a Classical format. By contrast, in the *Romanza*, while the theme does occupy eight bars, the basic idea is only one bar in length with a six-bar continuation, which has the effect of unbalancing the theme.

Figure 64: Bate, Concertino for Pianoforte and Small Orchestra, 'Toccata' and 'Romanza', A themes

The figure displays musical notation for two pieces: 'Toccata' and 'Romanza'. Each piece is shown in a grand staff (treble and bass clefs).

- Toccata:** The first system shows a two-bar 'basic idea' in 2/4 time, followed by a four-bar 'continuation' in 3/4 time. The second system shows a four-bar 'continuation' in 2/4 time.
- Romanza:** The first system shows a one-bar 'b.i.' (basic idea) in 4/4 time, followed by another one-bar 'b.i.' in 4/4 time, and then a six-bar 'continuation' in 4/4 time.

By contrast the A theme (Figure 65) from the first movement of the Flute Sonata is based on two motifs, the first of which is developed into a new motif which

forms the bridge between the two tonal areas of the exposition, the second motif also forms the piano counter melody against which the A theme is stated on the flute. Similarly, motif 5 is inverted and extended to form the D theme, such recycling of materials is reminiscent of Bach, and as such is also a retrospective Neoclassical trait.

Figure 65: Bate, Sonata for Flute and Piano, I, motifs and themes

The figure displays musical notation for six motifs and two themes. Motifs 1 through 6 are presented as single-line staves in 2/2 time. Motif 1 is a four-note ascending scale. Motif 2 is a four-note descending scale. Motif 3 is a three-note ascending scale. Motif 4 is a four-note descending scale. Motif 5 is a four-note descending scale. Motif 6 is a four-note ascending scale. Theme A is shown in a grand staff (flute and piano) and consists of two systems. The first system shows the flute playing a melody while the piano provides accompaniment. The second system shows the flute playing a more complex melodic line. Theme B is also shown in a grand staff and consists of two systems. The first system shows the piano playing a complex accompaniment while the flute plays a melody. The second system shows the piano playing a complex accompaniment while the flute plays a melody.

Theme  
C

Musical score for Theme C, measures 1-4. The score is in 2/2 time and consists of two systems. The first system has a treble clef staff with a piano (*p*) dynamic marking and a grand staff (treble and bass clefs). The second system also has a treble clef staff and a grand staff. The music features a melodic line in the treble clef and a harmonic accompaniment in the grand staff.

Theme  
D

Musical score for Theme D, measures 1-4. The score is in 2/2 time and consists of two systems. The first system has a treble clef staff with a *crescendo* marking and a grand staff. The second system also has a treble clef staff and a grand staff. The music features a melodic line in the treble clef and a harmonic accompaniment in the grand staff, with a *crescendo* marking in the bass clef staff.

While Bate's use of form is not always wholly clear, often being obscured by his use of harmony and lack of structural markers, his themes are frequently composed using a Classically inspired structure, which are largely Sentence-based but occasionally using a Period arrangement. This use of pre-Romantic forms reflects the teaching he received from Nadia Boulanger, with her continuation of Stravinskian Neoclassical techniques and such use of retrospective compositional techniques is indicative of Neoclassicism.

## 6.2 New Neoclassical Compositional Characteristics – Rhythm and Metre

It is my view that Bate's new compositional techniques include post-tonal harmonies (discussed above), use of changing metres, syncopation, and additive rhythms. The use of shifting time signatures is evident to a certain extent in the Symphony No. 3, it is more significant in the other works; in each of these, with the exception of the Valse from the Oboe Suite, there is one (occasionally two) dominant time signature(s) which is interrupted by single bars of other metres, with occasional longer phrases in the secondary metres. The effect of such shifts in metre is to interrupt the sense of flow in the music and is a characteristic seen in Stravinsky's Neoclassical works together with the works of other Neoclassical Composers, including Gustav Holst.

The metric changes in the Exposition of the first movement of the Symphony No. 3 are illustrated in Table 24 (a detailed breakdown of the metrical fluctuations in this movement can be found in appendix C). It is evident from this that there is no fixed pattern to the variations in metre other than a general observation that the prevailing metre in the A theme is 4/4, in the B theme 2/4, and in the C theme is a combination of 2/4 and 4/4. Beyond this even within each theme there are variants in use of time signature. The displacement of accent caused by these variations in time signature within Symphony No. 3 creates an unsettled effect.



Table 24: Metrical Changes in Bate, Symphony No. 3, I – Exposition<sup>41</sup>

Theme	Metre
A	4/4 x 2; 3/4; 4/4 x 5   4/4 x 3; 2/4   4/4 x 5; 2/4   4/4 x 6   4/4 x 2; 2/4   4/4 x 4   4/4 x 2; 2/4; 4/4 x 3
B	3/4; 4/4; 2/4 x 2; 4/4; 2/4 x 5   2/4; 4/4; 2/4 x 2; 4/4; 2/4 x 8
Transition	4/4 x 4; 3/4 x 2; 4/4 x 3; 2/4; 4/4   4/4 x 7
C	3/4; 4/4 x 3; 3/4; 4/4 x 2   3/4; 4/4 x 3; 3/4   4/4 x 2; 3/4; 2/4; 4/4 x 3; 3/4; 4/4; 3/4 x 2; 4/4 x 2; 3/4; 4/4 x 3; 3/4 x 2; 2/4; 4/4;
Codetta	3/4; 2/4; 3/4 x 2; 2/4

This fluctuating time signature is taken to extreme in the second movement of the *Sinfonietta* Op.22, where, in the central section the metre changes with great rapidity, remaining for only one or two bars at a time; by contrast, the third movement contains very few changes of metre. Unfortunately, because this work has never been recorded it is impossible to hear the full effect of these metrical changes; however, the frequent fluctuation in the second movement would most likely have had an unsettling effect upon the listener since it would be difficult to locate the pulse that they have become attuned to in common-practice period music. The use of changing metres in the first movement of the *Concertante* is slightly different in that the time signature lasts for several bars rather than for a single bar. The interruption in the flow of the music is present, but less so than for other works.

<sup>41</sup> Each repetition or partial of the theme is separated by a |.

Figure 66: Bate, String Quartet No. 2, III 'Allegro Moderato', bb. 1-17

Allegro moderato ♩ = 132

The musical score is divided into three systems. The first system (measures 1-5) features dynamic markings of *mf* and *p*. The second system (measures 6-10) features *f* and *mf*. The third system (measures 11-17) features *mp* and *mf*. A measure rest of 28 measures is indicated at the end of the second system.

An example of a simple fluctuation is provided by the A theme of the first movement of the Flute Sonata (Figure 65); but perhaps the most extreme example of these variations is in the third movement of the String Quartet No. 2, the opening of which is given in Figure 66. Unlike Bate's Symphony No. 3, Flute Sonata, Recorder

Sonatina, and the other movements of this String Quartet, which employ common-practice metres; the third movement (Figure 66) begins with 7/8 before moving to 8/8 for a bar, then two bars of 5/8 and so on and so forth. The use of 7/8, 5/8 and even 8/8 are what Curt Sachs describes as additive rhythms in which the unit of pulse is the quaver and the metre is constructed from groups of two and three quavers.<sup>42</sup> These additive rhythms in early twentieth-century English music have their roots in jazz but can also be taken from the word-setting seen in sixteenth- and seventeenth-century English folksong in which there are unconventional accents in the rhythm due to the placement of syllables. They are also seen in the music of Bartók and Stravinsky.

Bate did not restrict his modernist rhythmic devices to metrical fluctuations and additive rhythms. The opening of *Sinfonietta* No. 2 contains a different example of a modernist rhythmic technique, illustrated in Figure 67. Here the opening clarinet line is formed from a four-note motif which begins on a weak beat, the second quaver of the first beat, creating a syncopation of the melody. This rhythmic technique might also be considered a retrospective characteristic because it was used by Handel and other Baroque composers. An example is provided by Handel's *Sonata for Violin and Thorough Bass* (Figure 67), here the start of the offbeat is aligned with the dominant-to-tonic melodic movement, so there is no doubt as to what is an offbeat and an on-beat, but in the Bate this is less clear.

---

<sup>42</sup> Curt Sachs, *Rhythm and Tempo: A Study in Music History* (London: Dent, 1953) p. 25.

Figure 67: Stanley Bate, *Sinfonietta No. 2, I 'Presto'*, bb. 1-8 and Handel, *Sonata X for Violin with a Thorough Bass*, bb. 1-8.

Bate	
Handel	<p style="text-align: center;"><b>Allegro</b></p>

Bate's use of new compositional techniques is largely restricted to post-tonal harmonies, and the use of changing metres, with occasional use of syncopation and additive rhythms. Although the modernist elements are limited in their type, they are so numerous as to be significant and therefore a Neoclassical characteristic.

### 6.3 Borrowing in the Neoclassical Music of Stanley Bate

It is my view that borrowing in Bate's music is largely restricted to stylistic allusion. Bate makes no reference to borrowing or parody in relation to Neoclassicism in his article on contemporary music, and there is little evidence of direct borrowing in his compositions of this period except for two examples from the Flute Sonata.

According to Eve Kisch the second subject in the first movement of the Flute Sonata 'faintly recalls a certain passage for flutes descending in thirds in Vaughan Williams' London Symphony'.<sup>43</sup> In addition, motif 5 (Figure 65) from the first movement has similarities to the BACH motif (formed from a descending minor second, an ascending minor third and a descending major second); motif 5 is formed from an ascending major second, a descending perfect fourth and an ascending minor third, while the intervals are slightly different it follows a similar pattern.

There is also little sign of stylistic allusion in the Symphony No. 3 except for examples of a Stravinskian influence; however, evidence of stylistic borrowing can be found in Bate's other music of the period. For example, the Sonatina for Recorder and Piano has a generally Baroque character, but this is overlaid with a Stravinskian influence, particularly in the use of motor rhythms in the third movement (Figure 68). These motor rhythms, although often associated with Stravinsky, have their roots in the Baroque. Similar rhythms are seen in Lennox Berkeley's Recorder Sonatina, both Berkeley and Bate were taught by Nadia Boulanger, and may therefore have acquired this Stravinskian characteristic from her.

Figure 68: Bate, Sonatina for Recorder and Piano, III 'Presto', bb. 1-4



<sup>43</sup> Kisch, 270-4 (p. 272).

A similar Stravinskian influence can be seen in the opening of the Sinfonietta No. 2 (Figure 67), with the interchange between syncopated motifs and repeated notes in the wind. Bate composed two Sinfoniettas, one in 1938 and the second in 1944; while the Sinfonietta of the titles indicate a Classical influence, both owe more to the Baroque in their stylistic borrowing.

Similarly, although the movements within the Concertino for Piano and Small Orchestra have titles taken from different eras, namely *Toccata*, *Romanza*, and *Rondo* which indicate a variety of retrospective influences, the score reveals a Baroque leaning; and while the three movements of the Concertante for Piano and Strings have no titles the score also indicates Baroque stylistic borrowing. Unusually the Suite for Oboe and Orchestra only has two movements, a *Prelude*, and a *Valse*; given that this work is unpublished, it is possible that it is unfinished, and is missing a third and possibly fourth movement. Like the other works described above it is composed in a Baroque inspired manner.

In his article on contemporary music Bate argued that modern composers (and by this we can infer Neoclassical composers) were more 'in tune' with the eighteenth century than the nineteenth since they had rediscovered the compositional elements which had been obfuscated during the Romantic period.<sup>44</sup> This perhaps explains why while there is little evidence of borrowing in Symphony No. 3, many of the other works composed in the period under examination here demonstrate a largely Baroque stylistic influence. This also resonates with the Stravinskian influence passed through Boulanger and, as the next section will argue, the generally anti-Romantic language of these compositions.

---

<sup>44</sup> Bate, 47-50 (p. 47).

## 6.4 Neoclassical Anti-Romanticism and Linear Writing

### 6.4.1 Anti-Romanticism

Bate expressed his leaning towards less overtly expressive music when he wrote:

‘In the Bach fugue the emotional expression is inherent in the musical structure of the piece [...]. Few people would deny the existence of an emotional element in classical music and most of us regard Bach as a more profound composer than Wagner and considered Stravinsky’s Neoclassical music to be similarly innately expressive.<sup>45</sup>

Bate’s approach to anti-Romanticism is characterised by use of timbre, driving rhythms, and a lack of melody. His Symphony No. 3 is typical of much English Neoclassical music in that it combines both lyrical and anti-Romantic writing. The first movement opens with a melody in sixths on bassoons, and clarinets (Figure 59), the instrumentation echoes Stravinsky’s use of wind instruments which he believed had a colder, more rigid sound than strings, the effect of which is to be ‘less emotive’<sup>46</sup>; however the repeat of the A theme on strings with the addition of a new repeating motif from bar 8 gives a more lyrical, even cinematic feel to the movement, this is emphasised further by a further repeat of the theme at bar 25 over tremolando strings.

By contrast the B theme (Figure 62), despite being introduced by the upper strings, has a modernist and non-romantic character, largely attributable to the non-diatonic harmony of this section – there is no obvious key, although the theme is preceded by and concludes with a G triad. The C theme (Figure 63) is also played by the strings, it has a pastoral character reinforced by the modal harmony beginning on the Lydian mode in E, nonetheless it has a largely anti-Romantic feel, but

---

<sup>45</sup> Ibid.

<sup>46</sup> Stravinsky, ‘Some Ideas about my Octuor’ in Eric Walter White, *Stravinsky: The Composer and His Works* (London and Boston: Faber and Faber, 1966), pp. 574-7 (p. 574).

becomes more expressive as the theme is developed through the movement. Thus each theme has a separate character, some being overtly and other inherently expressive.

The most interesting movement of Symphony No. 3 in terms of Neoclassicism is the second, which has both an anti-Romantic character and linear writing. The movement is based on a main theme, introduced on the flute and repeated a fourth lower on the bassoon, where it is joined by the B-flat clarinet playing a countermelody and the flute enters with a third melody six bars later (Figure 69), the use of woodwind instruments reinforces the anti-Romantic character of this section.

Figure 69: Bate, Symphony No. 3, II, bb. 6-16

The image displays a musical score for three woodwind instruments: Flute, Clarinet, and Bassoon, spanning measures 6 to 16. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Flute part is in the upper register, while the Clarinet and Bassoon parts are in their respective middle and lower registers. The Clarinet part begins with a dynamic marking of *p* (piano) and the Bassoon part with *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature changes to one flat (B-flat) at measure 10. The Flute part enters with a new melody at measure 12. The Clarinet and Bassoon parts continue with their respective lines, with the Clarinet part featuring a dynamic marking of *p* at measure 14 and the Bassoon part with *mf* at measure 16.



The third movement has the most modernist feel and is strongly anti-Romantic. Although the opening begins on the more 'romantic' strings (in Stravinskian terms), the music is driving, with an 'All strings detached but not staccato' performance instruction (Figure 70).

Figure 70: Bate, Symphony No. 3, III 'Presto', bb. 1-6



This introductory passage is joined by horns, playing sustained notes, but there is little in terms of melody, rhythm being of much more import in this movement, which gives it a very dry and anti-Romantic character; a similar lack of melody is observed in the opening of Bate's String Quartet No. 2. In the third movement of the Symphony No. 3 the B theme has more melodic content and is introduced by flutes and clarinets over pizzicato strings before being repeated on the upper strings and the repeated presentation of the A theme (Figure 71) is in augmentation by woodwind and horns over a driving bass on bassoons and strings, which has echoes of Stravinsky and the Baroque.

Figure 71: Stanley Bate, Symphony No. 3, III 'Presto', A theme bb. 84-91



The opening of the first movement of the String Quartet is very dry, and like the third movement of Symphony No. 3 (Figure 71), has little melodic content. The first movement of this String Quartet No. 2 is based around the intervals of a major second and major seventh, the first bar being centred on D and E (Figure 72). These

intervals of a major second and minor seventh are invertible, and in modernist terms might be described as the interval class interval 2, which suggest that Bate is employing a modernist rather than traditional compositional technique in this movement. This use of repeated interval classes also creates a dry character, which, in combination with the modernist compositional technique and traditional form indicates that this string quartet is Neoclassical.

Figure 72: Bate, String Quartet No. 2, I, bb. 1-8



Figure 73: Bate, String Quartet No. 2, I 'Allegro', Rehearsal Mark 12



A short melody appears at rehearsal mark 12 (Figure 73); and in this section there is evidence of linear writing with a canon between the first and second violins, as might be expected from a Classical string quartet.

Much of the anti-Romanticism in Bate's music results from the Baroque/Stravinskian influence apparent in many of these works. This very dry writing style is also apparent at the beginning of the Sinfonietta No. 2 (Figure 67). Here there is little evidence of melody, instead the writing is based on the repeat of syncopated motifs together with repeated notes. This is apparent even in his early works, such as the beginning of the Violin Concerto, which was composed in 1936-7.<sup>47</sup>

#### 6.4.2 Linear Writing

Bate believed that counterpoint, at least in the way it had been used by Bach, had become less important in the Romantic period, but that modern composers had returned to linear writing. He wrote:

Hindemith, who gives many of the best examples of modern counterpoint, has precisely the same outlook as has Bach, with the difference that, whereas in classical counterpoint one has an impression of an interweaving of melodies and lines, the counterpoint of Hindemith, no less logical, tends to stress very much more the independence of the parts.<sup>48</sup>

Thus, despite his antipathy towards his instruction under Hindemith, Stanley Bate appears to have not been wholly against using counterpoint; some examples of Bate's counterpoint have been given above, however there is little evidence of linear writing in the first and last movements of Symphony No. 3 and also the Sinfonietta No. 2, instead a vertical texture largely prevails. This perhaps reflects Bate's

---

<sup>47</sup> RCM MS 5877a: Inscription by Stanley Bate into the manuscript for the Violin Concerto.

<sup>48</sup> Bate, 47-50 (p. 48).

impatience with Hindemith's teaching (despite the obvious admiration he later expressed), which required completion of many counterpoint exercises before other composition techniques were addressed.

The second movement of Symphony No. 3, however, does contain examples of linear writing, especially the trio-like opening (Figure 69) in which the flute, clarinet and bassoon weave melodies and counter melodies, demonstrating the independent lines mentioned above. A short example of writing canon is also found in this movement between the trumpets and the first trombone (Figure 69); the canonic writing last for less than three bars, returning to vertical harmony by the third beat of the third bar. Most notable is the entry of the instruments which does not occur evenly, this provides an example of a new twist on a retrospective compositional technique and is thus a Neoclassical trait.

Figure 74: Stanley Bate, Symphony No. 3, II 'Andante', bb. 34-6

The image shows a musical score for three instruments: two Trumpets and one Trombone. The music is in 4/4 time and marked with a forte (f) dynamic. The first Trumpet part begins in measure 34 with a quarter note G4, followed by eighth notes A4, B4, and C5. The second Trumpet part enters in measure 35 with a quarter note G4, followed by eighth notes A4, B4, and C5. The Trombone part enters in measure 35 with a quarter note G3, followed by eighth notes A3, B3, and C4. The score continues for six measures, showing the interaction between the instruments.

Eve Kisch commented on Bate's use of counterpoint in the A theme between piano and flute in the Flute Sonata, particularly the interaction between the instruments in the A theme (Figure 65)<sup>49</sup>. As previously described, this A theme contains two main motifs, the second of these is repeated in bars 7-9 on the piano before being inverted to form the beginning of a counter melody, which also

<sup>49</sup> Kisch 270-4, (p. 272)

contains both motifs 1 and 2. Similarly, there is evidence of canon between the right and left hands of the piano in the B theme at bars 43-4 (Figure 65). In addition, although the texture of the Concertino is largely non-linear, there is some evidence of canon writing in the piano part of the Romanza, the second movement. Similarly, while the texture of the first Violin Concerto is largely based on a soloist melody with repeated chord accompaniment, there are brief sections in which a canon occurs between the soloist in the first movement.

### **6.5 Case Study: Symphony No. 3**

Analysis of Bate's Symphony No. 3 provides clear evidence that, to varying degrees, it contains all four elements identified in the above-mentioned model for Neoclassicism in Chapter 3. Unlike Holst's Double Concerto for Two Violins and Orchestra which had a wholly anti-Romantic character, Bate's Symphony No. 3 contains a variety of different aesthetic outlooks including anti-Romanticism. Retrospective characteristics are evidenced in the title of the work and in use of pre-Romantic forms together with evidence of prominent features such as false relations. Modern elements are evident in the use of post-tonal harmonies, bitonality, neo-modality, displacement of accents, and frequently changing metres which interrupt the flow of the music (Table 24). It is this combination of new and old characteristics and the *distance* between them, together with the presence of borrowing and anti-Romanticism which marks the work as Neoclassical.

The first movement, 'Moderato', is composed in a modified sonata form as demonstrated in Table 22. This modification is evident in the use of three primary themes together with numerous subsidiary themes which are not developed or

repeated. While the use of three primary themes is not in itself unusual in Classical-era sonata form, this, combined with the use of subsidiary themes, indicates a deformation of the form. Further evidence of Bate's combination of new and old characteristics is seen in the composition of the themes themselves in this movement. The largely lyrical A theme was composed with a modified sentence structure in that the basic idea is only one bar in length. It is bitonal: the opening (Figure 59) combines G minor in the bass with F minor in the melody. This combination of scales creates some degree of confluence: on G, B flat, and C, and false relations between D<sub>b</sub>/D, E<sub>b</sub>/E, F/F<sup>#</sup> and A<sub>b</sub>/A. The combination of new and old is also evident in the anti-Romantic B theme (Figure 62) which is also based on a modified sentence structure, has no key and is highly chromatic, indicating a post-tonal approach to harmony. The anti-Romantic C theme (Figure 63) has a sentence-based structure, but the countermelody is based on a period structure. This use of melody and countermelody is also fundamental evidence of linear writing.

The second movement, *Andante*, is largely anti-Romantic; indeed, it was described as 'non-romantic' by the critic of *The Times*.<sup>50</sup> The opening is very sparse with the melody introduced by the flute and accompanied by tremolando lower strings. It is a monothematic form which is combined with modal harmonies and evidence of bimodality for instance, the main theme (Figure 61) begins in the Aeolian mode on C before moving to the Phrygian mode on C. There is also evidence of Bate using elements of traditional counterpoint: for example after the initial sparse five bars described above the second movement continues with a

---

<sup>50</sup> Anon., 'Cheltenham Festival: From Our Music Critic', *The Times*, 15 July 1954, p. 12.

fugato passage on flute, clarinet, and bassoon.<sup>51</sup> This use of wind instruments reinforces the anti-Romantic nature of the movement and echoes Stravinsky's overt use of such instruments which he believed had a colder, more objective sound than strings, the effect of which is to be 'less emotive'<sup>52</sup>. Baroque-inspired imitation is evident in this movement but with the addition of modern rhythmic practices: an example is provided in Figure 74 where the entries are traditionally at the fifth on E, B and F#; the second entry occurs after one beat rest, but the third entry is asymmetrically displaced, occurring after three beats. Early twentieth-century 'linear counterpoint' is also evident in this movement: consider the musical example in Figure 69 - here Bate writes passages with three separate and distinct melodic lines.

The third movement, Presto is also in sonata form but is more conventional than the first in that it has two main themes. The opening of the movement is also very sparse and dry with a highly rhythmic semiquaver passage played on strings, typically suggestive of Baroque modelling. This A theme, where only the first five notes of the scale are given, is evocative of a Phrygian mode on A. The B theme is also in the Phrygian mode on F, and, while there is more extensive melodic content than in the A theme, it still retains an anti-Romantic resonance. Modern characteristics are evident in the use of changing metres in the Più Mosso section and the treatment of bitonality: the harmony in the bass of the B theme, for example, is a combination of F and B minors.

There is no evidence (through archival research or in the score) of direct borrowing (the modelling of a composition on an existing piece) in Bate's

---

<sup>51</sup> Anon., 'Cheltenham Festival: From Our Music Critic', *The Times*, 15 July 1954, p. 12.

<sup>52</sup> Stravinsky, 'Some Ideas about my Octuor', pp. 574-7 (p. 574).

Symphony. There is, however, evidence of stylistic allusion: the allusion to a general style or type of music, in Bate's work. The symphony alludes to the Baroque era in its extensive use of early eighteenth-century figuration, for example in the first movement at rehearsal mark **12** where there is an extended semiquaver passage with sequences. General stylised borrowing is also evident in the third movement in the use of Baroque figurations and mechanisms: for example in the use of ostinato passages and the semiquaver passages which form the A theme (both characteristic rhetorical gesture in Baroque music).

Bate's Symphony received its first performance at the Cheltenham festival some fourteen years after it was composed, the delay being caused by the Blitz, Bate's subsequent illness and then departure for Australia. It received a positive reception and was compared to other Neoclassical works examined in this thesis: Walton's Symphony No. 1, and Vaughan Williams' Symphony No. 4.<sup>53</sup> As such it remains the best known of Bate's works. A review of the première by Scott Goddard was fulsome in its praise for the work and highlighted its Neoclassical characteristics:

Bate's exhilarating work is hard-hitting music. It left one in no doubt, as soon as the first movement began to get under way, that this man knew his mind and could express what was in it forcibly. It gave an impression of exuberant, virile energy by a lively sense of form and a fine technique of orchestral manipulation. [...] Surely that is one of the oddest, most inexplicable quirks of fate, that such a work as this with its glittering extrovert surface, let alone the deuce of a lot of interesting thoughts rising from its depths, should have lain so long neglected.<sup>54</sup>

It is very clear from Bate's article that he aligned himself with Neoclassicism, writing 'Incorporated in neo-classicism are all the musical developments and inventions of the past – the harmonic resources of the Romantics and Impressionists,

---

<sup>53</sup> Michael Barlow and Robert Barnett, 'STANLEY BATE - Forgotten International Composer', *British Music* 13 (1991), 16-37 (p. 29).

<sup>54</sup> Scott Goddard, 'The Cheltenham Festival' *The Musical Times* 95.1339 (1954), 491-92 (p. 491).



the Atonality, rhythmic devices and Polytonality [...] of the period centring around the Great War'.<sup>55</sup> Thus, for Bate Neoclassicism encapsulates everything that has gone before together with current compositional devices. There are many Neoclassical elements in Bate's Symphony No. 3 and the other works examined here but Bate did not slavishly follow a Neoclassical 'prescription', instead he selected the elements which best suited his compositional needs. There is strong evidence of the conflict between old and new which is so essential to Neoclassical music seen in Bate's use of old forms in combination with traditional and post tonal harmonies together with shifting metres, additive rhythms, and occasional syncopation. Borrowing is largely restricted to stylistic rather than overt and demonstrates a Baroque influence; the writing is generally anti-Romantic although Bate inserts more lyrical or Neoromantic passages as it suited. In addition, there is some evidence of linear writing, although not as much as is seen in other contemporaneous Neoclassical composers. It can therefore be argued that overall Stanley Bate did compose music within the Neoclassical idiom, but in a manner suited to his own compositional needs.

---

<sup>55</sup> Bate, 47-50 (p. 48).



NEOCLASSICISM IN BRITISH  
INSTRUMENTAL MUSIC

1918-45

Part 2

# Contents

<b>Chapter 7 A Pair of Musical Friends and Rivals: William Walton and Constant Lambert</b>	240
7.1 William Walton	241
7.2 Constant Lambert	270
<b>Chapter 8 The Rhythmic Neoclassicist: Michael Tippett</b>	302

## Chapter 7

### A Pair of Musical Friends and Rivals: William Walton and Constant Lambert

William Walton and Constant Lambert were generally regarded as the most interesting and promising young British composers in the late 1920s and early 1930s. Both were brilliant young men, one with many musical interests who burned too brightly and died at the age of 45; the other, above all things a composer, was to live to old age, but to see his music lose popularity and critical acclaim over time. While they did not have as close a working relationship as Vaughan Williams and Holst, Walton acknowledged Lambert's influence on his development as a musician and described him as 'one of my closest friends for nearly 30 years'.<sup>1</sup> I have described Walton and Lambert in the chapter title as both friends and rivals. The rivalry appears to have been mostly on Walton's part, for example, he only agreed to write the music for *Façade* after it was suggested that Lambert might do it instead.<sup>2</sup> Beyond this *Façade* is dedicated to Lambert, and the first eleven bars of 'Four in the Morning' were written by Lambert, who is acknowledged as a collaborator in the printed

---

<sup>1</sup> Richard Shead, *Constant Lambert* (London: Simon Publishing, 1973), p. 45; Ronald Woodley, 'Booklet' in *Façades: William Walton & Constant Lambert*, Somm Recordings SOMMCD 0614.

<sup>2</sup> Neil Tierney, *William Walton: His Life and Music* (London: Robert Hale, 1984), p. 37.

score.<sup>3</sup> This chapter will review selected music from William Walton and Constant Lambert in the period up to 1945 to determine their connection with Neoclassicism.

## 7.1 William Walton

Peter Evans described the emergence of William Walton (1902-1983) as a major talent as the 'outstanding event' of the 1920s. Walton was a prolific and successful composer from an early age, more so than Parry, Elgar, and Vaughan Williams.<sup>4</sup> During his early years at Oxford Walton received assistance from Dr Thomas Strong, Dean of Christ Church who, amongst other things, paid the balance of his school fees when the advent of the Great War hit the Walton family income. On a visit to Strong, Parry saw some of Walton's early compositions, commenting favourably on them, stating 'There's a lot in this chap, you must keep your eye on him!'.<sup>5</sup>

Walton's works to 1945 are listed in Table 25, but do not include those which have been withdrawn, or his film and incidental music. His success began with *Façade* which initially had a hostile reception, and consequently gave him a certain notoriety; his early works show a readiness to experiment with serialism and atonality in common with his main European contemporaries such as Schoenberg, Berg, Hindemith, and others. Despite these avant garde beginnings, his musical language was naturally conservative and was described by Constant Lambert as returning to consonance in his Symphony No. 1;<sup>6</sup> such use of tonality and

---

<sup>3</sup> Ibid., p. 48.

<sup>4</sup> Peter Evans, 'Sir William Walton's Manner and Mannerism', *The Listener*, 20 August 1959, p. 297.

<sup>5</sup> Dr Thomas Strong, *Letter to Hubert Foss*, 8 January 1938, quoted in Michael Kennedy, *Portrait of Walton* (Oxford: Clarendon Press, 1989), p. 7.

<sup>6</sup> Lambert, *Music Ho!*, p. 9.

conservatism made it more accessible for the general listening public. It often displays elements of Neoclassicism with Neoromanticism which he combines successfully without disjunction. These are perhaps some of the reasons for his music entering the musical canon when so few of his peers have been successful.

Table 25: A Catalogued of Instrumental Works by Walton to 1945

Date	Orchestral Works	Revision(s)
1921-6	<i>Façade Suite No. 1</i>	
1924-5	<i>Portsmouth Point Overture</i>	
1926-7	<i>Sinfonia Concertante</i>	1943
1928-9	Viola Concerto	1936-7, 1961
1931-5	Symphony No. 1	
1936-9	Violin Concerto	1943
1937	<i>Crown Imperial</i>	
1938	<i>Façade Suite No. 2</i>	
1942	<i>Spitfire Prelude and Fugue</i>	
	<b>Chamber Music</b>	
1919	Quartet for Piano and Strings	1921, 1955, 1974-5
1922-3	Toccatà	
1945-6	String Quartet No. 2 in A minor	

It is clear from Table 25 that Walton often revised his works extensively; this is particularly apparent in the entertainment *Façade* which went through various evolutions: of the eighteen pieces presented in the first two private performances in 1922, only six appeared in the definitive edition published in 1951.<sup>7</sup> *Façade* eventually turned into three different forms: for reciter and chamber orchestra, as the accompaniment to a ballet, and as two suites for full orchestra which can be played together or separately, and a piano duet.<sup>8</sup> The musical differences between the three

<sup>7</sup> Michael Kennedy, *Portrait of Walton*, (Oxford: Clarendon Press, 1989), p. 29.

<sup>8</sup> Frank Howes, *The Music of William Walton* (London: Oxford University Press, 1965), p. 10.

later versions are largely due to scoring and texture: for example, the saxophone from the chamber orchestra becomes a cor anglais in the Suites.<sup>9</sup>

### 7.1.1 Anti-Romanticism

While some of Walton's early music is written with an anti-Romantic character, there are several that might be better described as Neoromantic than Neoclassical.

Neoromanticism has two meanings:

(1) The term is used to refer to the return to emotional expression associated with 19<sup>th</sup>-century Romanticism. In 1923 Schloezer used it to contrast Schoenberg's expressiveness with Stravinsky's neo-classicism. In works such as Hindemith's *Mathis der Maler* (1934–5), 'neo-romantic' refers to the composer's return to tonality as a structural and expressive element. [...]

(2) The word is also used to describe the revival of folk culture in England from the early to the mid-20<sup>th</sup> century, including the 'folk-inspired emancipation of English music from German hegemony' (Trentmann). It refers to the movement's critique of modernity, obsession with nature and emphasis on community, the unconscious and pantheism. What made the return to traditional Romantic elements new in the work of such composers as Vaughan Williams, Holst, Delius and later Tippett, was their interest in communitarian ideals rather than solitary transcendentalism.<sup>10</sup>

These include the Symphony No. 1 which while being, as Neil Tierney argues, one of the finest British symphonies since those of Elgar, is an overtly 'expressive' work.<sup>11</sup>

In Walton's Neoclassical works there is often a juxtaposition of different aesthetics in which the Neoclassical element is combined with mostly Neoromanticism, sometimes within the same movement.

Of the remaining works in Table 25 the Viola Concerto and Violin Concerto are Neoromantic rather than Neoclassical in style and character (although the

---

<sup>9</sup> Howes, p. 14.

<sup>10</sup> Jan Pasler, 'Neo-romantic' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 17 August 2023].

<sup>11</sup> Tierney, p. 183; Sweet, *Neoclassicism in the Music of William Alwyn*, pp. 79-82. In addition, this work is already subject to analysis in my MA by Thesis.

middle movement of the Viola Concerto has more of a Neoclassical character), reflecting the music Walton was to compose after his initial *avant-garde* beginnings. Constant Lambert argued that the Viola Concerto was neither Neoclassical nor Neoromantic, fitting into no particular category.<sup>12</sup> A further example of this mix of aesthetic styles is provided by *Façade*. Although the original work has a reputation for being *avant-garde*, Tim Barringer describes the Façade Suite as a ‘neo-romantic confection’, and indeed certain elements, for example the sentimental tune in the *Swiss Jodelling Song*, hints at an element of Romanticism, but this is contrasted by the wit and acerbity of other movements.<sup>13</sup> An example of a more anti-Romantic character is provided by *Old Sir Faulk* which Frank Howes describes as being: ‘incisive, yet not cruel parody; it has mockery without malice; wit is used as a criticism of style’, intimating a dry, anti-Romantic character.<sup>14</sup> In some instances the music is organic in a nineteenth-century sense,<sup>15</sup> but the title *Façade* suggests that it is all about disjunction, anti-organicism, and notions of ‘unity’. Since *Façade* appears in so many guises, itself a Neoclassical characteristic reminiscent of *Gebrauchsmusik*, it is difficult to classify the whole work in any one category, therefore despite the unusual titles of some of the movements the Neoclassical elements will be discussed below.

---

<sup>12</sup> Lambert, *Music Ho!*, p. 329.

<sup>13</sup> Barringer, ‘Façades for Façade: William Walton, Visual Culture and English Modernism in the Sitwell Circle’ in *British Music and Modernism: 1895-1960* ed. by Matthew Riley (London and New York: Routledge, 2016), pp. 125-146 (p. 142).

<sup>14</sup> Howes, p. 21.

<sup>15</sup> Organic, in that the universe, including human society and by extension musical compositions, is alive and naturally ordered – like a living organism; David L. Montgomery, ‘The Myth of Organicism: From Bad Science to Great Art’, *The Musical Quarterly* 76.1 (1992), 17-66 (p. 26).



The *Sinfonia Concertante* is subject to varying opinions on its anti-Romanticism, or lack thereof. Hugh Ottaway defined the music as a 'blend of neo-classical and neo-romantic elements' but gives no reasons for this description;<sup>16</sup> however, Neil Tierney describes the work as containing a 'satirical gaiety' which is reminiscent of Stravinsky, being 'definitely anti-Romantic'.<sup>17</sup> The reviewer from the *Musical Times* described Walton's music as 'gossiping', also noting the humour of the work, which confirms its anti-Romantic stance.<sup>18</sup> Notwithstanding Ottaway's description, the choice of the title *Sinfonia Concertante* indicates a work relating to the Classical era which was not intended to be a means for the expression of intense emotions;<sup>19</sup> further the work does have a Neoclassical 'sound' and will therefore be examined here.

The Quartet for Piano and Strings, which Kennedy describes as having an 'unashamed romanticism' but in a French rather than German style; certainly it is much more approachable than the withdrawn first String Quartet, but it does have an anti-Romantic character;<sup>20</sup> this view is supported by Howes who notes several characteristics including 'a certain pungency in the harmony', therefore this work will be included as part of this case study.<sup>21</sup>

It took Walton twenty-three years before he attempted writing another Quartet, his String Quartet in A minor, which retains an anti-Romanticism and

---

<sup>16</sup> Hugh Ottaway, 'William Walton' in *The New Grove Twentieth Century English Masters* ed. by Stanley Sadie (London: Macmillan Press Limited, 1986), pp. 175-200 (p. 179).

<sup>17</sup> Tierney, p. 191.

<sup>18</sup> M., 'London Concerts', *The Musical Times* 69.1020 (1928), 165-66 (p. 165).

<sup>19</sup> Barry S. Brook, 'Symphonie concertante (Fr.; It. sinfonia concertante)' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 23 April 2020].

<sup>20</sup> Kennedy, p. 13.

<sup>21</sup> Howes, p. 3.

demonstrates a more mature writing style, lacking the aggressive modernism of the earlier quartet. The opening of the Toccata for Violin and Piano reflects much of the modernism of Walton's first String Quartet, however, the middle section, while maintaining a modernist character is more approachable and the final section almost passionate, it therefore merits further examination for other Neoclassical characteristics.

### 7.1.2 Reception and Background to Walton's Neoclassical Works

Susanna Walton wrote that *Façade* was the work that journalists 'went on incessantly about' but it 'was not the work he most wanted to be remembered for, [...].'<sup>22</sup> *Façade* assumed such an important position because of its association with Constant Lambert and the Sitwells, also its radical assimilation of new types of popular music. As is well documented, it received its first performance (private) on 24 January 1922 at the home of the Sitwells and a second on 7 February at Montague Square.<sup>23</sup> The première took place on 12 June 1923 at the Aeolian Hall where its reception was less than rapturous, Osbert Sitwell laid the reason for this at the door of the press describing the reception of the work:

The Press [...] had been engaged for days past in trying to whip up the public to pretend to feel rage and resort to insult. [...] The front rows, especially, manifested their contempt and hissing and rage, and, albeit a good deal of applause countered the hissing and indicated interest in and enthusiasm in certain quarters, nevertheless the atmosphere was so greatly and so evidently hostile that at the end of the performance several members of the audience came behind the curtain to warn my sister not to leave the platform until the crowd had dispersed.<sup>24</sup>

---

<sup>22</sup> Susanna Walton, *William Walton, Behind the Façade* (Oxford: Oxford University Press, 1989), pp. 193-4.

<sup>23</sup> Stewart R Craggs, *William Walton: A Source Book* (Aldershot: Scolar Press, 1993), p. 6.

<sup>24</sup> Osbert Sitwell, *Laughter in the Next Room* (London: The Reprint Society, 1950), p. 187-8.

Kevin McBeath notes that the work introduced Walton to the listening public and gave him the character of an 'enfant terrible'.<sup>25</sup> Despite the initial reaction in some quarters, *Façade* is now appreciated in its more conventional forms – the Suites and Ballet – perhaps the quality of the music raised it above its unusual original format. The ballet received its first performance on 3 December 1926 as an orchestral interlude to Lord Berners' ballet *The Triumph of Neptune* by the Lyceum Orchestra.<sup>26</sup>

The next work under consideration, the *Sinfonia Concertante* was created, at the suggestion of Constant Lambert, from three pieces composed to show Diaghilev in the hope that he would accept them for a ballet.<sup>27</sup> The piece was dedicated to the Sitwells, the first movement to Osbert, the second to Edith and the third to Sacheverell. The first version was performed at Queen's Hall on 5 January 1928 under the baton of Ernst Ansermet who was strongly associated with Stravinsky and the *Ballets Russes*, with York Bowen at the piano. It received a further performance at a Promenade Concert in September 1929: *The Times* critic was lukewarm in their appraisal of the piece writing 'As yet his music lacks staying power and certainty of touch in climax'.<sup>28</sup> Richard Capel was more positive, describing the work as 'unmistakably pleasing in a boldly vivacious way'.<sup>29</sup> Walton made several amendments to the *Concertante* in 1943 in which he reduced the texture and

---

<sup>25</sup> Kevin McBeath, 'Façade – a Noise like Amber' in *William Walton: Music and Literature* ed. by Stewart Craggs (Aldershot: Ashgate, 1999), pp. 34-58 (p. 34).

<sup>26</sup> Anon., 'Façade: First Suite for Orchestra (1926/36)' *The William Walton Trust* (2017) <<http://www.waltontrust.org>> [accessed 15 April 2020].

<sup>27</sup> Howes, pp. 70-1.

<sup>28</sup> Anon., 'Promenade Concert: Mr William Walton's Music', *The Times*, 16 September 1929, p. 10.

<sup>29</sup> Richard Capel, 'Modern Young Man's Music', *Daily Mail*, 16 September 1929, p. 9.

simplified the piano part changing the title to *Sinfonia Concertante for Orchestra with Piano Obbligato*.<sup>30</sup>

Of Walton's chamber works the Piano Quartet was written when he was still in his teens at Oxford. This Quartet for Violin, Viola, Cello and Piano, was first composed when Walton was sixteen and dedicated to the Right Reverend Thomas Strong, but revised on several occasions;<sup>31</sup> it was first performed as a BBC Broadcast in September 1924, and had a live performance in Rushworth Hall, Liverpool on 30 October of that year; there is no record of the reception of these performances, but a review of a later performance in 1957 described the work as a 'remarkable achievement for a boy of 16'.<sup>32</sup> Howes notes that when the Quartet was played at a chamber concert in London some years after its composition, the audience were relieved to hear that it was not as stark as some of his other compositions.<sup>33</sup>

There was a large break between the composition of the First (withdrawn) and Second String Quartets; on 30 January 1945 Walton wrote 'I'm in a suicidal struggle with four strings and am making no headway whatever', putting his difficulties down to writing too much war-related film music.<sup>34</sup> Walton was still struggling with his quartet in 1947 so much so that the first performance was postponed by two months to 5 May 1947.<sup>35</sup> This Second Quartet in A minor was written between 1945 and 1946 and was published by the Oxford University Press in

---

<sup>30</sup> Lionel Friend, 'Preface' in *William Walton Edition: Sinfonia Concertante* (Oxford: Oxford University Press, 2004), p. v-vii (pp. vi-vii).

<sup>31</sup> Kennedy, p. 310.

<sup>32</sup> J. Westrup, 'Walton Piano Quartet', *Daily Telegraph*, 29 August 1957, p. 10.

<sup>33</sup> Howes, p. 2.

<sup>34</sup> Kennedy, p. 128.

<sup>35</sup> Kennedy, p. 134-5.

1947;<sup>36</sup> It received its first performance on at a BBC Chamber Concert by the Blech Quartet and received positive reviews, Ralph Hill wrote that it had 'a freshness of invention and mastery of style' and described it as Walton's first important work since the 1939 Violin Concerto.<sup>37</sup> At the suggestion of Neville Marriner Walton adapted the work in 1971-2 for string orchestra renaming it Sonata for String Orchestra.<sup>38</sup>

The Toccata for Violin and Piano (1922-3) was first performed in London at a meeting of the Contemporary Music Centre with K Goldsmith on violin and Angus Morrison at the piano; the review described the Toccata as being 'the most forceful music of the evening, original in matter and aerated in manner'; the term 'aerated' is an unusual colloquialism to describe this music, usually taken to mean agitated or angry.<sup>39</sup> According to Kennedy, Walton later withdrew the work; it remained in a drawer at Walton's Italian home until, upon his death in 1983, it was sent to his publisher by his widow; the first page was missing, but later found.<sup>40</sup> It received its first public performance on 23 March 1997 at Oldham in the presence of Lady Walton by Paul Barritt (violin) and Catherine Edwards (piano).<sup>41</sup> The Toccata has also now been published as part of the Chamber Music volume of the *William Walton Edition*.

Having reviewed the anti-Romantic nature, and reception and background of these works – one orchestral, one choral, three chamber, and one which takes

---

<sup>36</sup> Craggs, p. 200.

<sup>37</sup> Ralph Hill, 'Thrills with no frills', *Daily Mail*, 6 May 1947, p. 4.

<sup>38</sup> Tierney, p. 243.

<sup>39</sup> Anon., 'Recitals of the Week: Contemporary Music Centre', *The Times*, 15 May 1925, p. 14.

<sup>40</sup> P.H.S., 'Front Page', *The Times*, 19 February 1997, p. 18.

<sup>41</sup> Kennedy, p. 311.

various formats, the following section will analyse these works to determine the other Neoclassical characteristics, i.e., retrospective, or new elements, borrowing, and use of linear writing.

### 7.1.3 Retrospective Neoclassical Elements – Form, Title, and Phrase Structure

Walton's use of retrospective elements in his Neoclassical compositions is largely confined to use of pre-Romantic forms and titles with some evidence of classical phrase structure, but these are subject to re-shaping in accordance with post-tonal interests.

There is relatively little to say about the original form of *Façade*, it being designed as an entertainment conceived by the Sitwells in which the music formed an accompaniment to Edith Sitwell's poems - such a format cannot be considered a Neoclassical retrospective trait.<sup>42</sup> The work does, however, take several other guises, including the collection of various pieces into two Suites, the title of which might be considered a retrospective gesture; in addition to the Suites, *Façade* was turned into a Ballet, possibly orchestrated by Constant Lambert, who also arranged it as a piano duet.<sup>43</sup> The origin of the title 'Façade' is explained by Susana Walton who wrote that Sacheverell Sitwell created the name, stating 'Someone had said that Edith was clever, but only a *façade*, hence the title'; this is confirmed by Osbert Sitwell who noted that his sister Edith was described as 'Very clever, no doubt – but what she is

---

<sup>42</sup> Howes, *The Music of William Walton*, p. 10

<sup>43</sup> Anon., 'Façade: First Suite for Orchestra (1926/36)' *The William Walton Trust* (2017) <<http://www.waltontrust.org>> [accessed 15 April 2020].

but a *Façade!*' by an anonymous artist.<sup>44</sup> Like its original form the title has no retrospective connotations, however, the arrangement of the music into various different forms and styles is reminiscent of the ideas behind *Gebrauchsmusik*, and therefore a new Neoclassical gesture.

By contrast, the title *Sinfonia Concertante* is a retrospective characteristic which belongs to the Classical period; it is a form, like a concerto, in two or three movements which places the solo group at the forefront and might possibly have been inspired by Mozart's *Sinfonia Concertante for Violin, Viola and Orchestra* K. 364.<sup>45</sup> Twentieth-century composers using this title usually wrote a work with a symphonic rather than concerto-like character, for example Rubbra's 1934 *Sinfonia Concertante* for piano and orchestra.<sup>46</sup> In the 1934 revision, which simplified the piano part, the title was changed to *Concertante for Orchestra with Piano Obligato*, which perhaps indicates a desire to conform more to the Classical model. It was also arranged as a duet for two pianos by Walton and published in 1928.<sup>47</sup>

---

<sup>44</sup> Susanna Walton, p. 57; Sitwell, p. 182.

<sup>45</sup> Brook, 'Symphonie concertante', [accessed 7 April 2020].

<sup>46</sup> *ibid.*

<sup>47</sup> Anon., 'Sinfonia Concertante, for orchestra with piano obbligato (1925-7/45)' *The William Walton Trust* (2017) <<http://www.waltontrust.org/>> [accessed 15 April 2020].

Table 26: Structure of Walton, *Sinfonia Concertante*, I (first version)

Bar	Section/ Theme	Tonality	Description
Introduction 'Maestoso'			
1	A	D with tonic pedal note	Handel-like opening with Period structured melody in upper woodwind accompanied by chords of intersected 5 <sup>th</sup> on piano/strings.
13	A'	D	Cantabile melody using elements of A on piano with countermelody on Clarinet
23	A		
36	Bridge		Passage of strings in canon leading to the 'Allegro spiritoso'
Allegro spiritoso			
41	B	D	Time signature change to 6/8. Piano and horns introduce the first subject with a four bar Sentence phrase structure, harmonised by G <sup>48</sup>
53	Bridge	C	Key signature change indicating transition to D flat.
61	B	D <sup>b</sup>	Restatement of B theme in inverted canon with 'cellos.
77	C	A <sub>m</sub>	New four bar theme starting on the second beat of the bar, using a Period structure.
94	Bridge		Passage of staccato chords with metre change to 2/4
104	D	A Aeolian	Third subject over V pedal on Horns with key signature change (ostensibly to G).
147	D'	A <sub>m</sub>	Variant of D introduced on solo clarinet
164	Bridge	E <sub>m</sub>	Repeat of staccato chord passage this time on V leads to a modified version of B
177	B'	D	Variation on B
212	D'		Piano plays reprise of D' very softly
219	Coda		This Coda returns to 6/8 and uses the material from B on piano.

<sup>48</sup> Ibid., p. 72.



Figure 75: Themes from Walton's *Sinfonia Concertante*, I

A 

B **Allegro spiritoso** 

C **Poco meno mosso** 

D 

D' 

Howes argues that the *Sinfonia Concertante* is not a symphony, or a concerto, and its movements do not conform to any standard forms, but they are 'lucid and easy to follow because the themes are pithy and clear-cut'; as such Walton is

misreading the form implied by the title, reinterpreting it to his own musical ends.<sup>49</sup> This is illustrated by the structure of the first movement given in Table 26. The slow introduction gives one indication of an unusual structure, in general the form may contain an *Andante* (usually as a middle movement) but it would not usually be as slow as the *Maestoso* of this performance direction.<sup>50</sup> The first movement of a *Sinfonia* would usually follow the general structure of sonata form. While here there is an indication of the sonata form structure in Walton's use of key – D moving to A (but the subdominant minor) and returning to D, this is not reflected in the use of themes, the use of which is closer to a through-composed form. An alternative explanation is that Walton might be referring to the more 'binary' forms of the eighteenth century including the music of Haydn and Mozart but also figures such as Sammartini or J C Bach, but it is evident that Walton has replaced sonata form with a through-composed structure while retaining some of the sonata form key-relationships.

Walton used largely Classical theme structures in this first movement (see Figure 75) in that they are based either on the Period or Sentence, but they do not always conform to the expected eight bars. In the 'D' theme he extended the Sentence structure beyond its normal range: the basic idea is the expected two bars in length and is repeated exactly, however the continuation is constructed from a linking bar followed by six bars of variations on the basic idea followed by new material ending in a variant of the cadential idea linking to new material. Such use of Classical phrase structures is a retrospective gesture but used in a new way.

---

<sup>49</sup> Howes, *The Music of William Walton*, pp. 70-1.

<sup>50</sup> Brook, 'Symphonie concertante', [accessed 7 April 2020].

The three chamber works (Table 25) all employ traditional titles, but Walton's use of form is sometimes retrospective, otherwise new. Unlike the first movement of the *Sinfonia Concertante*, the first movement of the Quartet for Piano and Strings is in a conventional sonata form with an exposition, development, and a slightly shorter recapitulation (it is 22 bars shorter than the exposition). The first subject (Figure 76) is a sixteen-bar melody with an uneven Period structure in which the antecedent is eleven bars and the consequent seven bars in length, as such is a modernist slant on a Classical phrase structure.

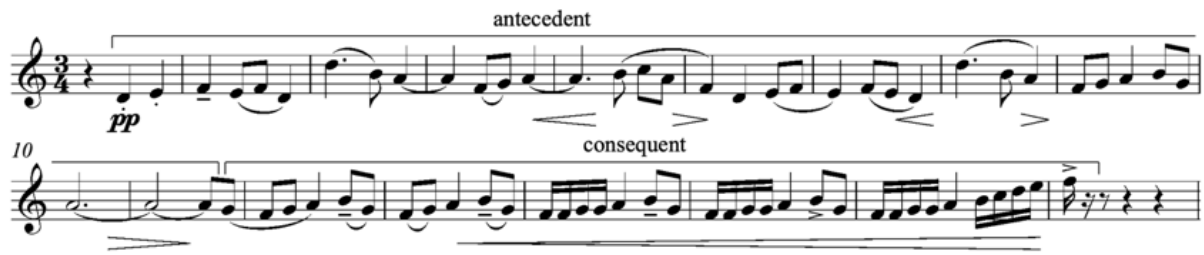
Walton's use of tonality is slightly unconventional in this Quartet, the opening is composed in the Dorian mode over a tonic and dominant pedal played on the 'cello, reflecting both traditional harmonic practices, in the use of pedal notes, and the modernist neo-modality.<sup>51</sup> The second subject uses the relationship of a fourth in its harmony; it is introduced in the unrelated key of G# minor harmonised in the piano by a chord of the subdominant seventh. The key quickly moves to G, the subdominant of the opening D, but with a C major key signature; this change in key reflecting a marginalisation of the tonality within sonata form.<sup>52</sup> The tonality of the recapitulation also deviates from common-practice in that, while it begins on the Dorian mode of D it then moves to the Aeolian mode on A before moving to A major and ending on a plagal cadence in the Dorian mode on D.

---

<sup>51</sup> Howes, pp. 3-4.

<sup>52</sup> Straus, *Remaking the Past*, p. 17.

Figure 76: Walton, Piano Quartet, I 'Allegramente', bb. 1-16



While the title of the Toccata for Violin and Piano is retrospective, the structure follows no traditional form, it is loose, growing organically from the ideas introduced in the *Improvvisando* section. This begins with a chord sequence on the Violin before launching into an extended passage reminiscent of Baroque prelude. This form of writing whereby Walton takes a germ of an idea or motif and develops it is seen in later compositions and if the source of the motif is from borrowing is the technique 'Motivicization' identified by Straus.<sup>53</sup> The tonality is also indeterminate, centred around C, but it is not possible to identify the key beyond this. Perhaps of most interest is the use of pitch within the first three chords in the Violin, if the chords are named using their traditional intervals there is no pattern apparent, but if the interval class is considered there is a rising sequence of 7-8-9 semiquavers, the 9 being encapsulated within the 2 and 3 (Table 27). This appears to indicate a more serial than tonal approach to composition, although Walton only employs nine out of the possible twelve pitches in the beginning of this improvisatory section.

Table 27: Intervals in Walton, Toccata for Violin and Piano, bar 1

Notes	G#, D	G#, E	D, F, E
Tonal language	Diminished 5 <sup>th</sup>	Major 6 <sup>th</sup>	compound minor 3 <sup>rd</sup> (D,F) major 7 <sup>th</sup> (F, E) compound major 2 <sup>nd</sup> (D, E)
Interval class	7	8	3, 9, 2

<sup>53</sup> Straus, *Remaking the Past*, p. 17.

The String Quartet in A minor was composed with the conventional four movements, the first of which follows sonata form and the last is a rondo which reflects the use of Sonata Rondo form in Walton's first quartet. Of more interest is the form of the second movement which, although not labelled as such, is a Scherzo.<sup>54</sup> Walton modifies the standard Scherzo structure to his own musical concerns by omitting the repeat of the Minuet, replacing it with a short Coda. The title of the work indicates an adherence to tonal practices, but there is little evidence of this within the work, for example the F# and D# within the opening (Figure 81), which are cancelled two bars later and the subsequent inclusion of B and E flats which may hint at a brief passing through the Locrian mode on A, indicates at least a degree of chromaticism, if not pantonality within this work.

The works examined here have retrospective titles, and there are many examples of traditional forms, however, Walton's use of key often moves beyond common-practice, employing a range of methodologies from chromaticism, through neo-modality and pantonality, to harmony verging on serialism, all of which might be considered new Neoclassical characteristics.

#### **7.1.4 New Neoclassical Characteristics**

##### **7.1.4.1 Rhythm and Metre**

In the 1920s Walton became fascinated by jazz, most probably due to his work for the *Savoy Orpheans*, this was reflected in his incorporation of syncopated and cross

---

<sup>54</sup> Howes, p. 139.

rhythms alongside frequent changes in metre in his Neoclassical compositions.<sup>55</sup> In his early days he admired the music of Stravinsky, he spent much of his time at Oxford studying his scores along with those of Ravel and Debussy; consequently some of Stravinsky's rhythmic patterns including fluctuating metres have appeared in his music of this period.<sup>56</sup>

There is some evidence of new rhythmic practices in the *Sinfonia Concertante*. The second movement remains largely in simple time, the majority being in 4/4 but there are injections of small sections of 3/4 and single bars of 2/4. Tierney notes that the music of the second movement shows 'strange cross rhythms' There is evidence of phrasing across bar lines, as demonstrated in Figure 77. Here both the bassoon and piano lines begin on the second beat of the bar with phrasing across the bar line, and in bar three and four the melody becomes synchronous with the bar line. It is possible to argue that the melody (which has switched to a solo violin) in bars 3-4 has been divided into the cross rhythms identified by Tierney of 3 + 2 + 3 quavers, and the piano bass line into 3 + 3 + 2 quavers.

---

<sup>55</sup> Barringer, pp. 125-146 (p. 137).

<sup>56</sup> Tierney, p. 25.

Figure 77: Walton, *Sinfonia Concertante*, II 'Andante comodo', bb. 1-4

The third movement is largely made up of 'normal' simple time bars, but with the addition of a section containing 4/2, 3/2 x 2 and 4/2 x 7. While such time signatures are not unknown in common-practice music, they are uncommon in the Classical period. They are more common in the Baroque era so their use might be considered a retrospective gesture; however, this appears to be more to do with a young composer experimenting with a current technique.

Figure 78: Walton, *Sinfonia Concertante*, III 'Allegro molto', bb. 1-2 and 28

There are also off-beat accents and jazz syncopations in the third movement, an example of which is given in the opening trombone line (Figure 78a) in which the off-beat quavers are emphasised resulting in a syncopation of the end of the bar.<sup>57</sup> A more complete example of a jazz influenced rhythm is provided later on in the movement, with the introduction of a quaver and semiquaver figure in upper woodwind and percussion at figure 4 (Figure 78b). However, this rhythm, with its echoes of ragtime, is again a cross rather than syncopated rhythm with the prevailing 4/4 being divided into 3 + 4 + 3 + 2 + 4 semiquavers (if the accent is taken to be the dividing point), or 3 + 3 + 3 + 3 + 4 semiquavers (if the articulation is the divisor).

The Quartet for Piano and Strings, as might be expected from a juvenile work, demonstrates the influence of Stravinsky with its use of changing metres; for example, the first movement has a prevailing 3/4-time signature, but Walton also incorporated a single bar of 2/4 and varying lengths of 4/4 and 5/4, and there is no apparent pattern to the insertions; similar rhythmic fluctuations occur within the other three movements. Perhaps the most interesting feature within this first movement occurs at bars 140-1 in the piano where Walton creates a palindromic hemiola (bracketed in Figure 79) where the bars of 5/4 and 4/4 are grouped into three groups of three beats with the centre point being the tied note at the end of the first bar. These hemiola bars are reflected in the violin line, but not in the viola, and in the cello the phrasing is completely different (1 + 3 + 4 + 1), creating a sense of syncopation in this passage.

---

<sup>57</sup> Tierney, p. 192.



Figure 79: Walton, Quartet for Piano and Strings, I 'Allegramente', bb. 140-1

The Toccata for Violin and Piano is also a juvenile work and contains the frequent changes of time signature seen in the first Piano Quartet. The prevailing metre is 3/4 to which Walton added what might be described as 'traditional' time signatures, but also employs more modernist metres including 13/16. While this use of fluctuating metres is a new feature it also gives the work an improvisatory feel, reflecting the character of a Toccata. There is no evidence of syncopation within this work, but the frequent changes in metre create such instability in the pulse that the effect of any syncopation would be negligible.

By the time Walton came to write the String Quartet in A minor he had matured as a composer; although he still included metric fluctuations in this work, they are less frequent and employ common-practice time signatures. For example, in the first movement there are 104 bars of 2/4 before any change in metre occurs. There then follows a long section of alternating duple and triple time bars (with one instance of 5/8) followed by a further 102 bars and another section of changing

metres. A similar pattern is seen in the second movement in which most of the bars are in 3/8 with the end segment employing alternating sections of compound triple and duple time; comparable movements in metre are also seen in the last two movements. This string quartet also provides an example of Walton's use of syncopation (Figure 80); here the violin 2 line is tied over the bar line with accents on weak beats which is contrasted by the viola line which alternates between off- and on-beat accents.

Figure 80: Walton, String Quartet in A minor, I 'Allegro', bb. 1-6

The image shows a musical score for two staves: Violin 2 and Viola. Both are in 2/4 time. The Violin 2 staff starts with a treble clef and a key signature of one flat (A minor). The first measure has a whole rest, followed by a series of eighth and sixteenth notes with ties across bar lines. The Viola staff starts with a treble clef and a key signature of one flat. It features a steady eighth-note accompaniment with accents on both off-beats and on-beats. The score includes dynamic markings 'pp espress.' and 'etc.'.

In all the above examples the metrical variations are only introduced after the prevailing metre has been established; these irregular rhythms are a deviation from an underlying regular rhythmic pattern in the manner of Stravinsky, who dispensed with 'classical symmetry' without abandoning the Classical rhythmic impulse itself.<sup>58</sup>

#### 7.1.4.2 Instrumentation

Inclusion of modern instruments such as the saxophone is an obvious New Neoclassical characteristic. However, in keeping with the anti-Romantic aesthetic of Neoclassicism, use of instrumentation can also include timbre, for example the use

<sup>58</sup> Rudolph Reti, *Tonality, Atonality, Pantonality: A Study of Some Trends in Twentieth Century Music* (London: Rockliff, 1958), p.86.

of wind instruments, or within an orchestral work, the size of the scored orchestra. Walton's scoring in the earliest available autograph of the *Sinfonia Concertante* is for a modestly sized orchestra which is in keeping with Neoclassical ideals, but the orchestra became gradually larger until the first published version is for a full symphony orchestra;<sup>59</sup> in the later version Walton reduced the size of the orchestra significantly returning back to more Neoclassical proportions, he removed the cor anglais, bass clarinet, contrabassoon, one trumpet and one percussionist (eliminating the Triangle and reducing the other parts), along with reducing the significance of the piano part, making its role less of a solo instrument and more as part of the ensemble.

*Façade*, with its various forms is also subject to different instrumentations. The original entertainment was scored for trumpet, clarinet, flute, percussion and 'cello which creates a largely dry timbre consistent with a Neoclassical aesthetic;<sup>60</sup> this instrumentation is expanded in the Suites to form a standard orchestra. Beyond this Walton's use of instrumentation is conventional, using the instruments common to the popular song forms and dances he employs. The other works examined here with their conventional instrumentation demonstrate no modernist characteristics.

---

<sup>59</sup> Friend, 'Preface', pp. v-vii (p. vi).

<sup>60</sup> Neil Ritchie, 'n. 557; footnote to *Façade*' in *The Book Collector* (1996), pp. 261-2 quoted in Stewart Craggs, 'Preface', *William Walton Edition, vol. 7 Façade Entertainments* ed. by David Lloyd-Jones (Oxford: Oxford University Press, 2000), pp. v-xii (p. vi).

### 7.1.5 Borrowing

Alongside his use of pre-Romantic titles, forms, and phrasing Walton demonstrates different types of borrowing in the music of this period, including direct quotation, pastiche, and stylistic allusion. *Façade* was written as a pastiche on various popular styles with allusion to dance forms including the Tango, Foxtrot, Waltz, and Ragtime; within this there are several examples of quotation without re-composition. One example is provided by the Polka in which the trumpets play ‘See me dance the Polka, See me clear the ground’, a 1920s musical hall tune (Figure 77).<sup>61</sup> There is a further example of borrowing in the *Swiss Yodelling Song* which begins with a pastiche on a Swiss folk melody in the bassoon which is followed by a direct quotation of ‘Ranz des Vaches’ from Rossini’s *William Tell* at figure **B** in the oboe and piccolo.<sup>62</sup> Walton has also incorporated a variation on ‘I Do Like to Be beside the Seaside’ (Figure 81) to reflect the line in Edith Sitwell’s poem ‘When Don Pasquito arrived at the Seaside’ at the opening of the *Tango-Pasodoblé*. It is debatable whether such quotation could be considered a Neoclassical characteristic since Walton largely quotes from modern popular melodies rather than from retrospective sources.

Figure 81: Walton, *Façade Suite No. 1*, ‘Polka’, figure E



By contrast the *Sinfonia Concertante* contains no obvious examples of direct quotation, except that Michael Kennedy posits that in a kind of self-quotation the

<sup>61</sup> Howes, p. 14.

<sup>62</sup> Tierney, p. 196.

second theme of the second movement resembles a musical fragment from 'Lullaby for Jimbo' in *Façade*.<sup>63</sup> Frank Howes describes the introduction to the first movement as 'quasi-Handelian in the tread of its themes and in its general motion' which indicates the presence of stylistic allusion in the work;<sup>64</sup> but equally, other writers see the influence of Stravinsky, Ravel and Beethoven.

Beyond the pastiche elements of *Façade*, much of the borrowing in the remaining works is generally stylistic allusion including inspiration by the music of other composers. For example, it has been argued that the second movement of Walton's First String Quartet was closely modelled on Beethoven's B flat Fugue Op. 133.<sup>65</sup> Similarly, the influence of Sorabji, whose piano music was greatly admired by Walton can be heard in his Toccata for Violin and Piano;<sup>66</sup> and the Piano Quartet may have been inspired by Herbert Howells' much praised 1916 Piano Quartet.<sup>67</sup>

### 7.1.6 Linear Writing

In an article written for *The School Music Review* Walton stated that 'all music is more or less contrapuntal', going onto explain that there were different levels of application. He provides various examples of contrapuntal writing to prove his point, but perhaps of most interest is the example taken from Stravinsky (Figure 82), which he describes as 'linear counterpoint', explaining that the example is a combination of a 'compound upper pedal against an ascending bass in fifths, with a

---

<sup>63</sup> Kennedy, *Portrait of Walton*, p. 45.

<sup>64</sup> Howes, p. 71.

<sup>65</sup> Cuckston, pp. 1-21 (p. 9).

<sup>66</sup> Barringer, pp. 125-145 (p. 127).

<sup>67</sup> Shead, p. 47.

part in chords of the diminished octave driving like a wedge through the midst of the texture'.<sup>68</sup>

Figure 82: Stravinsky, *Le sacre du printemps*<sup>69</sup>



Walton incorporated a similar passage in his 1922 String Quartet (Figure 83); here he has written a descending tremolando in the first violin accompanied by an ostinato pattern in the second violin over a passage of ascending thirds and fifths in the viola and 'cello respectively, the bass line mirroring the movement, if not the rhythm, of the Stravinsky excerpt.

Figure 83: Walton, String Quartet (1922), I 'Moderato', bb. 112-5



The opening of the *Sinfonia Concertante*, shown in Figure 84 without the piano chords, demonstrates two kinds of linear writing: the linear counterpoint discussed by Walton in his article, comprising a melody in the upper woodwind over a tonic

<sup>68</sup> William Walton, 'The Approach to Modern Music: III – Extension of Vocabulary', *The School of Music Review* 36.421 (1927), 10-12 (p. 11).

<sup>69</sup> In his article Walton does not state where in *Le Sacre du printemps* this chord sequence occurs.

pedal note in the bass and a counterpoint in the middle voices; this, when combined with the intersected fourth chords on the piano (which reflect the vertical harmony of the counterpoint), creates a very thick texture. The second type of linear writing is a short instance of canon at the compound 267econd in bars 4 and 5. As might be expected from a symphonic work there are numerous examples of both linear counterpoint and canon writing throughout the score; similarly linear writing is prevalent in Walton's string quartet.

Figure 84: Walton, *Sinfonia Concertante*, I 'Maestoso', bb. 1-5



As might be expected in such a form, there are many examples of linear writing in the Quartet for Piano and Strings for example, in the recapitulation of the first movement there is an example of imitation at the octave between the Violin and Viola using the A theme (Figure 85). A more extensive example of linear writing is provided in the second movement, the *Allegro scherzando*, where there is a fugato passage in the strings, beginning at bar 52 on the cello, it is joined by the viola after five bars a fifth higher and then the violin an octave above the cello after another four bars. Such writing is based on a conventional tonality, separating the voices by a fifth, and octave respectively; a more modernist approach would have been to use

other intervals, for example separating the voices by the traditionally dissonant fourths. Walton also includes a fugato passage in the Development section of the first movement of his String Quartet in A minor.<sup>70</sup>

Figure 85: Quartet for Violin, Viola, Cello and Piano, I 'Allegramente', bb. 177-82



In his early period Walton wrote music that used many Neoclassical elements, but this did not include all characteristics in most of his works. An example is provided by the original version of *Façade* which cannot be described as Neoclassical since, despite the evidence of anti-Romanticism, borrowing and many modernist characteristics, there is no retrospective element. It is the clash between old and new combined with an anti-Romantic character which is essential to Neoclassicism. By contrast the *Sinfonia Concertante*, despite having some Neo-Romantic elements is largely a Neoclassical work, it employs a retrospective title and form combined with modernist harmonies and rhythmic practices along with an element of borrowing. Of the chamber works, all display Neoclassical characteristics, with perhaps borrowing being the least apparent. Walton continued to write music in the Neoclassical aesthetic, largely moving away from Romanticism in the two decades following the end of the second World War; examples include the Partita for

<sup>70</sup> Howes, p. 138.



Orchestra (1957), Symphony No. 2 (1957-60) and *Variations on a Theme by Hindemith* (1962-3).

While Walton and Lambert were friends (and to a certain extent rivals) for much of their adult lives they were very different in their approaches to music:

Philip Heseltine (Peter Warlock) wrote of the pair:

Walton's work improved at every hearing. He is the best musician this country has produced for a long while. Lambert is perhaps more talented, but I do not feel that music is his ultimate mode of expression. His keen observation, sensibility, wit and critical intellect seem rather to point to literature as his medium, whereas Walton is specifically musical or nothing.<sup>71</sup>

Walton was above all else was a composer, but Lambert's interests were diverse, in addition to music he had interests in literature, painting, the cinema and the theatre.<sup>72</sup> This difference is evident from Lambert's music which will be examined in the next section.

---

<sup>71</sup> Shead, p. 44.

<sup>72</sup> *Ibid.*, p. 37.

## 7.2 Constant Lambert

Constant Lambert (1905-1951) was a composer, conductor, and music critic; he was regarded as the finest British ballet conductor by Ninette de Valois, and by John Maynard Keynes as one of the most brilliant men he had ever met.<sup>73</sup> He won a scholarship to the Royal College of Music where, like Walton, he studied under teachers including Vaughan Williams, and R.O. Morris, but unlike some of his contemporaries did not travel abroad for further study of composition.<sup>74</sup>

Lambert's talent as a composer was recognised by Diaghilev who commissioned him to write the music for the ballet *Romeo and Juliet* for his *Ballets Russes*. While this was a great honour it may also have been something of a 'publicity stunt' designed to attract the financial sponsorship of Lord Rothermere; it nonetheless marked Lambert's skill as a composer.<sup>75</sup> Many commentators note that Lambert was the first English composer to be commissioned to write for Diaghilev's ballet company, but this is not quite true: Shead states that in the same season Diaghilev also chose Lord Berners to write music for him.<sup>76</sup>

---

<sup>73</sup> Ronald Woodley, 'CD Booklet', *Façades: William Walton & Constant Lambert*, Somm Recordings SOMMCD 0614.

<sup>74</sup> Jeremy Dibble, 'Lambert, (Leonard) Constant' in Oxford Music Online (2001) <<http://www.oxfordmusiconline.com>> [accessed 8 June 2020].

<sup>75</sup> Shead, p. 51.

<sup>76</sup> For example, in Richard McGrady, 'The Music of Constant Lambert', *Music and Letters* 51.3 (1970), 242-258 (p. 243); Shead, p. 51.

Table 28: A Catalogue of Works by Constant Lambert to 1945

Date	Description	Status
<b>Ballets</b>		
1923-4	<i>Prize-fight</i>	unpublished
1923-4	<i>Mr Bear Squash-You-All-Flat</i>	unpublished
1924-5	<i>Adam and Eve</i>	unpublished
1924-5	<i>Romeo and Juliet</i>	OUP
1926	<i>Pomono</i>	OUP
1937	<i>Horoscope</i>	OUP
<b>Incidental and Film Music</b>		
1929	<i>Jew Süß</i>	unpublished
1931	<i>Salome</i>	unpublished
1940	<i>Merchant Seamen – Orchestral Suite (1944)</i>	Boosey & Hawkes
1944	<i>Hamlet</i>	unpublished
<b>Orchestral and Ensemble</b>		
1923?	<i>Green fire, rhapsody for orchestra</i>	unpublished
1924	Concerto for Pianoforte, two Trumpets, Timpani and Strings	unpublished
1925-7	<i>The Bird Actors</i>	unpublished
1926	<i>Champêtre</i>	unpublished
1927	<i>Elegiac Blues (also arranged for pianoforte)</i>	J and W Chester
1927	<i>Music for Orchestra</i>	OUP
1930-1	Concerto for Pianoforte and Nine Players	OUP
1942	<i>Aubade héroïque</i>	OUP
<b>Piano Solo/Duet</b>		
1925?	<i>Alla Marcia</i>	
1925	Overture for Pianoforte Duet	unpublished
1925	Suite in Three Movements	unpublished
1925?	<i>Tema</i>	unpublished
1926	<i>Pastorale</i>	unpublished
1928-9	Piano Sonata	OUP
1928	<i>Elegy</i>	OUP
<b>Vocal</b>		
1923	<i>Two Songs on poems by Sacheverell Sitwell</i>	unpublished
1926-9	<i>Eight Poems of Li-Po</i>	OUP
1927	<i>The Rio Grande</i>	OUP
1935	<i>Summer's Last Will and Testament</i>	OUP
1940	<i>Dirge</i>	OUP

Lambert's most famous writing was his book *Music Ho!* In which he discussed the relation between modern music to the other arts and 'the social and mechanical background of modern life'<sup>77</sup>; in this book he made disparaging remarks about some elements of modern music including Neoclassicism, despite his having composed works using many Neoclassical characteristics.

While Table 28 appears to indicate that Constant Lambert produced a reasonable quantity of works in the period up to 1945, in actuality his list of unique compositions is relatively slender: the ballets are normally short, being one or two acts and the music within them (particularly the early music) was frequently recycled into other forms; for example, *Romeo and Juliet* was based on the *Adam and Eve suite dansée* and includes the *Alla Marcia* for piano.<sup>78</sup> Similarly a *Passacaglia* from *Romeo and Juliet* was included in the one act ballet *Pomona*.<sup>79</sup> His major orchestral works include *Elegiac Blues*, *Music for Orchestra*, the Concerto for Piano and Nine Players, *Summer's Last Will and Testament* and the work for which he is best known, *The Rio Grande*. In addition to his own compositions Lambert edited other composers' music, creating new editions of William Boyce's works, and Purcell's *Fairy Queen*.<sup>80</sup> This chapter will focus on the three orchestral works, *Elegiac Blues*, *Music for Orchestra*, the Concerto for Piano and Nine Players, and the Piano Sonata, with reference to Lambert's other works where appropriate.

---

<sup>77</sup> Dibble, 'Lambert, (Leonard) Constant' [accessed 8 June 2020].

<sup>78</sup> Richard Shead, *Constant Lambert* (London: Simon Publications, 1973) p. 177.

<sup>79</sup> *Ibid.*

<sup>80</sup> Dibble, 'Lambert, (Leonard) Constant' [accessed 10 June 2020].

### 7.2.1 Reception and Background to Lambert's Neoclassical Works

Although *The Rio Grande* (1927) is excluded from detailed analysis due to its programmatic nature, it is Lambert's most celebrated work, so much so that its popularity often eclipsed other works and for this reason it was later referred to by Lambert as a millstone around his neck.<sup>81</sup> The music was set to the text of a poem 'The Rio Grande' by Sacheverell Sitwell and dedicated to Angus Morrison. It received its first performance as a broadcast by Angus Morrison at the piano and the *Wireless Chorus and Orchestra* under the baton of Lambert on 27 February 1928, and its first concert performance on 12 December 1929 in Manchester under Hamilton Harty.<sup>82</sup> Several of Lambert's works, including *The Rio Grande* were inspired by jazz. *Elegiac Blues* is the first of such compositions, it was written for piano (November 1927) and in 1928 set for orchestra.

Lambert composed *Elegiac Blues* in the memory of Florence Mills, the American cabaret singer, dancer and comedian, who first came to his notice in the show *Dover Street to Dixie* in 1923.<sup>83</sup> A ballet was created using the music by Penelope Spencer; a review described the performance of this ballet together with one set to Ravel's *Laidonnerette* as 'unquestionably the most beautiful moments of the performance', but did not elaborate as to whether this related to the music, the dancing or both.<sup>84</sup>

---

<sup>81</sup> Shead, p. 71.

<sup>82</sup> Stephen Lloyd, *Constant Lambert: Beyond The Rio Grande* (Woodbridge: The Boydell Press, 2014), p. 426.

<sup>83</sup> Shead, pp. 38, 71.

<sup>84</sup> Anon., 'Review at Cambridge: "This World of Ours"', *The Observer*, 17 January 1932, p. 13.

One of Lambert's few truly abstract works is *Music for Orchestra* (1927) which received its first performance at a Promenade concert in 1929 as part of a regular Thursday concert dubbed 'English night';<sup>85</sup> Richard Capel described the work as 'clever and spirited, not freakish: an unconventional show of musical athleticism that keeps the ear on the alert exhilarated'.<sup>86</sup> It was also entered into the ISCM festival in London in 1931 where it was given a cautiously positive review by Aaron Copland in the journal *Modern Music*; a review in the *Daily Telegraph* was more positive, the critic writing that it 'restored our faith in contemporary music by its essential sanity, its vigorous treatment, its jolly, unsophisticated themes'.<sup>87</sup> Although very different from his jazz inspired compositions, it nonetheless remained one of Lambert's favourite pieces so much that he programmed it throughout his life.<sup>88</sup>

This was followed by the Piano Sonata of 1928-9 which was dedicated to Thomas W. Earp (a drinking friend of Lambert's) and first performed at the Aeolian Hall on 30 October 1929, where it was described by Richard Capel as 'brilliant', but lacking in 'charm of sound', suggesting that it would be better served by playing on an instrument of 'warmer tones'.<sup>89</sup> Capel obviously misunderstood Lambert's deliberate use of instrumental timbre to create an anti-Romantic sound, and also Lambert's mood following the death of Philip Heseltine. By contrast Henry Hadow described the work as containing 'patterning volubility' in which 'Classical

---

<sup>85</sup> The Music Critic., 'English Nights at the "Proms"', *Daily Mail*, 17 July 1929, p. 17.

<sup>86</sup> R.C., 'Two Young Composers: Mr Lambert's "Music for Orchestra"' *Daily Mail*, 30 August 1929, p. 7.

<sup>87</sup> McGrady, 242-258 (p. 244) F.B., 'A Concert of the Moderns', *Daily Telegraph*, 28 July 1931, p. 6.

<sup>88</sup> Lloyd, p. 467; the last performance by Lambert was as part of a recording (not broadcast) with the Philharmonia Orchestra on 2 July 1948.

<sup>89</sup> R.C., 'Young Men's Music', *Daily Mail*, 31 October 1929, p. 17.

principles of contrast in motive and speed are not evident at a first hearing' suggesting a lack of Classical formal structures and procedures.<sup>90</sup>

The Concerto for Piano and Nine Players (1930-1), was originally planned as a prelude to Walton's *Façade* but, following the death of Philip Heseltine, it was dedicated to his memory.<sup>91</sup> Although Lambert did not initially intend the work to be a memorial to Heseltine it became so and is the darkest of Lambert's compositions;<sup>92</sup> Lambert described the work as being of 'hideous gloom and necrophilistic atmosphere'.<sup>93</sup> Although it is not possible to determine how much of the score was composed after Heseltine's death, but the atmosphere of the final two movements suggests that they were composed or revised after this event.<sup>94</sup> It was first performed in a BBC studio broadcast of contemporaneous music conducted by Lambert on 16 December 1931 with Arthur Benjamin as soloist and received its first public performance in December 1933.<sup>95</sup> The work received a cool reception: in a review of the broadcast performance *The Times* critic described the concerto as 'not very satisfying';<sup>96</sup> but a review of the first public performance described the work as having 'exuberant cleverness'.<sup>97</sup>

The only other orchestral work written between 1931 and 1945 was *Aubade héroïque* (1942) which was composed in response to Lambert's escape from the German invasion of Holland with the Sadler's Wells Ballet company in May 1940

---

<sup>90</sup> H.H., 'Contemporary Music: Ireland, Lambert, and Walton', *Daily Telegraph*, 4 March 1930, p. 8.

<sup>91</sup> Lloyd, p. 134.

<sup>92</sup> Shead, p. 46.

<sup>93</sup> In a letter to Christabel Aberconway, 18 October 1931, quoted in Lloyd, p. 155.

<sup>94</sup> Lloyd, p. 156.

<sup>95</sup> *Ibid.*, p. 155.

<sup>96</sup> Anon., 'Contemporary Music', *The Times*, 19 December 1931, p. 8

<sup>97</sup> Anon., 'Recitals of the Week', *The Times*, 15 December 1933, p. 12

and dedicated to 'Ralph Vaughan Williams on his 70<sup>th</sup> birthday'. The title evokes Debussy's *Berceuse héroïque* for piano, which was written during the 1914–18 war and dedicated to the King of the Belgium and his soldiers. In a note on the score, Lambert wrote 'This short piece was inspired by a daybreak during the invasion of Holland, the calm of the surrounding park contrasting with the distant mutterings of war'.<sup>98</sup>

## 7.2.2 Retrospective Neoclassical Characteristics

### 7.2.2.1 Title, Form and Tonality

Unlike other British Neoclassical composers Lambert only rarely employed a traditional title, the only examples are the Piano Sonata and the Concerto for Pianoforte and Nine Players, but even here there is what might be described as a 'non-standard title' for the concerto. Lambert's Neoclassicism therefore manifests itself in a use of pre-Romantic forms and phrase structures combined with tonality and use of modes, but also post-tonal and jazz-inspired harmonies including the use of bitonality.

*The Rio Grande* provides an example of Lambert's use of a non-traditional title and, in combination with this, it is composed in a 'free fantasia' form; thus here Lambert did not employ the pre-Romantic title or form common to Neoclassical works.<sup>99</sup> While this lack of retrospective form in isolation would not in itself

---

<sup>98</sup> Christopher Palmer, 'Notes to CD', *Constant Lambert Summer's Last Will & Testament*, Hyperion CDH55388 < <https://www.hyperion-records.co.uk> > [accessed 26 August 2020].

<sup>99</sup> Shead, p. 73.



preclude this work from being classified as a Neoclassical work, this, in combination with its programmatic character does do so.

The work *Music for Orchestra* also has a non-traditional title and bears some resemblance to Elgar's *Introduction and Allegro* (1905), a title also used by Ravel for a work composed in the same year as Elgar's music.<sup>100</sup> Lambert described the work as having 'no programme and consists of two interlinked movements: a slow introduction with two Romantic themes, and a vigorous and more severe allegro with a fugal rhetoric. At the end of the allegro the themes of both movements are combined in a broad climax for full orchestra', thus despite the description of the themes of the first movement as 'romantic' the work is anti-Romantic.<sup>101</sup> While McGrady argues that there is no recognisable form except for the sense of increasing speed from the opening *Andante* to the last fugal section which is marked *Vivace*, this is not entirely true.<sup>102</sup> The *Andante* is composed in a version of Rondo form with three rather than two themes described by Lambert above (ABA'CA'', see Figure 86) where the return of A is by fragment rather than a full restatement of the theme; the second section is through-composed (see Table 29), while this is not the sonata form which might be expected from other symphonic compositions, it is a recognisable, if not wholly pre-Romantic, form which might be used in a symphonic poem; therefore, in this work Lambert has taken common-practice period forms and modified them to his own ends in a Neoclassical gesture.

---

<sup>100</sup> Lloyd, p. 107.

<sup>101</sup> Ibid., Lloyd does not give the source of this quotation.

<sup>102</sup> McGrady, 242-258 (p. 245).

Lambert's use of tonality in the *Andante* section is fairly conventional and thus displays a retrospective characteristic. The work begins on the subdominant of the Aeolian mode on B flat but quickly changes with the addition of D natural then C flat, which indicates a move to the Phrygian mode on B flat. This retrospection is also seen in the structure of the A theme which follows a Classical model with a skewed Period structure in which the antecedent element is two bars long, ending on an imperfect cadence between I and IV (a 'twist' on a 'normal' cadence), and the consequent five bars in length, ending on the dominant, before being repeated with a much thicker texture which also ends on the dominant rather than the expected tonic.

Figure 86: Themes from Lambert, *Music for Orchestra*, I 'Andante'

A

B

C

Table 29: Structure of Lambert, *Music for Orchestra*, II 'Allegro Risoluto'

Section	Figure	Theme	Tonal Centre	Description
1	3:13	A	Cm	8-bar Period structured theme beginning on an upbeat with hints of the Lydian mode
	5:4	link		Solo trumpets
2	5:7	B		Melody and counter melody on low strings and Contrabassoon – key signature suggests D major or B minor, but the key is not clear.
3	6:21	C	C/Cm	<i>Vivace</i> 8-bar Period structured theme (5 + 3) in 6/8, repeated with variations in the rhythm and the octave leap becomes a seventh.
	8:13			<i>Giusto</i> . Key signature change to B/G#m, but material remains similar to C theme
	8:18			Key signature change to G $\flat$ /Ebm
	9		Am	Two bar idea repeated four times then varied and developed
	10:18		link	solo trumpet and trombones link to next section
4	10:20	D	D $\flat$	<i>Vivace</i> . 14 bar Period structured theme (4 + 10) on upper woodwind, over IV pedal on trumpet and V <sup>7</sup> accompaniment on strings
	11:19	C	Cm	
5	12:13			Two bar idea repeated, links to new melody in strings
	12:17	E		Two bar idea (in 12/8) becomes an ostinato against which melody E is played (in 4/4), and then repeated with variations.

The second movement has five different themes and two shorter 'ideas' which have some relations between them. For example, the beginning of the A, B and D themes (Figure 87) employ the interval of a seventh, and also contain elements of syncopation. The division into these different sections is somewhat arbitrary being based on changing key signatures and metres in addition to the introduction of new themes. As is evident from Table 29 these themes have a largely Classically-inspired Period structure, but even when the phrase structure is the expected eight bars it is not equally divided between the antecedent and consequent (Figure 87)

The *Allegro Risoluto* second movement also has some indication of both retrospection and modernism in its use of key; it appears to begin in C minor, but the highly chromatic nature of the A theme makes the tonality difficult to pin down. The B theme begins in the Dorian mode on B and here the mode is established for a longer time – for five bars – before chromaticism once again interrupts the sense of key or mode. The C theme also enters with a D major/B minor key signature, but here the tonal centre is not obvious due to the use of accidentals in the second bar. The D theme has a D flat major key signature and begins on the dominant, A flat, but the addition of the F flat and C flat accidentals indicates the Dorian mode on D flat and is thus wholly retrospective. Similarly, the E theme is wholly stated in the Aeolian mode on C and begins on the dominant. Thus, in his use of harmony Lambert has remained largely retrospective in its reference to the church modes, but the use of chromaticism within these modes hints at neo-modality, and possibly the dual modalism seen in the Neoclassical works of Vaughan Williams.

Figure 87: Themes from Lambert, *Music for Orchestra*, II 'Risoluto'

A

antecedent

consequent

B

*f* melody

counter-melody

C

*f vigoroso*

antecedent consequent

Two bar-idea at fig. 9

D

antecedent consequent

antecedent consequent

Two-bar idea at fig. 12:13

antecedent consequent

E

antecedent consequent

Lambert's use of form is more traditional in the Piano Sonata. The first movement is in sonata form, the second movement a *Nocturne* in rondo form, and the third a *Finale* with a slow introduction which echoes the structure of *Music for Orchestra*.<sup>103</sup> While Lloyd describes this work as almost denying the term sonata, nonetheless, as can be seen from Table 30, the larger sections of the form are clear. The D minor tonality of the opening is only briefly established, and the second subject begins in the relative F major indicating an adherence to tonal norms. However also evident is post-tonal harmony in Lambert's use of modal contraction in the B theme whereby both the natural and blues versions of notes are used in

<sup>103</sup> Shead, pp. 79-80.

juxtaposition, for example, at bar 38 the right hand plays in F# minor and the left in F# major.<sup>104</sup>

Figure 88: Lambert, Piano Sonata, I *Allegro molto marcato*, A and B themes

The image displays two musical systems, A and B, from Lambert's Piano Sonata, I. System A is in 3/2 time and begins with a forte (f) dynamic. It features a triplet of eighth notes in the right hand, marked with 'x', and a corresponding bass line. System B is in 4/4 time and begins with a piano (p) dynamic. It features a motif marked with 'y' in the right hand and a corresponding bass line. The score includes various musical notations such as triplets, dynamics (mf, cresc.), and a 'Ped.' marking.

As is evident from Table 30, the first movement has a very long development when compared to the exposition and the recapitulation which begins with the second subject. This modification to the sonata form is continued with the addition of a cadenza in the development section which explores the exposition themes using different rhythms and replaces the more usual development of these themes. Similarly, unlike common-practice period use of sonata form where the restatement of each theme is very similar, but here each statement of the A theme is different, giving the impression of jazz-like improvisation. Each version is marked by a statement of motif x (Figure 88), the fanfare motif described above, this is then

<sup>104</sup> Lisa Hardy, *The British Piano Sonata 1870-1945* (Woodbridge: The Boydell Press, 2001) p. 132.

followed by different answers. The B theme (Figure 88) is more regular in that it is four bars long and contains motif y in the first and third bar, but the fourth bar is different in each iteration. Alan Franks argued that Lambert's sonata had a certain tiresome restlessness because 'no single idea seems to last for more than a couple of bars', a criticism he also applied to the Piano Concerto.<sup>105</sup> While the sonata is

Table 30: Structure of Lambert, Piano Sonata, I '*Allegro molto marcato*'

	Bar	Tonal Centre	Theme	Description
Exposition	1	D	A	Six-bar theme containing motif x (Figure 88)
	8	B $\flat$	A'	
	10		Bridge	Parallel movement of chromatic 9 <sup>th</sup> chords
	22	F	B	Four bar theme containing motif y (Figure 88)
	26	B	B	
	30	F#	B	Exposition ends without a cadence but is confirmed by a double bar line.
Development	44	D	A	A minor - dominant minor
	48	D	A	
	56	G	A''	
	64	G	B	
	67	A	B	
	74	E $\flat$	motif y	Sequence using motif y
	83		B	
	102	F	motif y	Sequence using motif y leading to codetta which introduces new material and ends in two cluster chords.
Recapitulation	142	D/E	B	Bitonal
	150	A		<i>Presto</i>
	154		cadenza	
	155	F#	B	
	161	B $\flat$		<i>Allargando</i>
	165	B	motif y	Variant of motif y
	172	D	A	
	184		B'	Augmented version of motif y, followed by y in diminution. Highly chromatic.
	191	D	Coda	<i>Meno mosso</i> new material leading to <i>Più lento</i> based on motif x.

<sup>105</sup> Alan Franks, 'The Music of Constant Lambert', *The Musical Times* 78.1137 (1937), 941-45 (p. 943).

certainly restless, in the first movement there are fundamentally only two basic motifs, x and y which are used to create the two themes, which indicates a very limited number of ideas rather than the frequent changes described by Frank.

In both *Music for Orchestra* and the Piano Sonata Lambert has modified common-practice period forms, this is also seen in the Concerto for Pianoforte and Nine Players which does not fit into the conventional concerto mould.<sup>106</sup> This is manifested in the unusual use of titles for the three movements: *Overture*, *Intermède* and *Finale*; in addition, the speeds of the movements do not follow a wholly normal fast-slow-fast pattern. The second movement begins slowly with the performance direction *Andante recitando* but has a substantial much faster section (*Allegro Scherzando*) and only returns to the opening speed for the last nineteen bars. Similarly, the Finale does not follow the expected pace; it begins very slowly, being marked *Lugubre* and then followed by *con stanchezza* at rehearsal mark 55), both performance directions reflecting the influence of Philip Heseltine's death on Lambert; the speed increases just before rehearsal mark 67, but only lasts for twenty-seven bars before the slow speed is resumed with a *Lento* performance indication.

---

<sup>106</sup> Lloyd, p. 155.



Figure 89: Themes from Lambert, Concerto for Pianoforte and Nine Players, I 'Overture'

<p>A theme- B tonal centre</p>	
<p>B theme - G tonal centre</p>	
<p>C theme - C tonal centre</p>	
<p>D theme - Eb tonal centre</p>	

In addition to the relative speed of the movements, Lambert's use of form is unconventional. The first movement has a toccata-like character, with a corresponding free form rather than the ritornello/sonata form-based concerto form usual to a first movement; thus, although the first movement is retrospective in its

use of Baroque figurations and devices it does not follow the normal model. This first movement has four themes (Figure 89) all of which are rhythmic (rather than melodic) and are introduced in the first two pages rather than throughout the movement.<sup>107</sup>

Although the form of the first movement is not strong, the structure of the A and B themes from this movement both follow a Sentence model; in each of these the Basic Idea is only one bar long and the continuation is one and two bars respectively, this movement away from a standard eight-bar phrase is a modern twist on a retrospective model. Conversely, the D theme is an ostinato, but it is so prevalent in the movement that it can be considered a theme. The introduction of the ostinato pattern coincides with the addition of the first instance of a key signature which here corresponds to an E flat tonal area, but this key only lasts for five bars before the addition of various accidentals moves the ostinato through various tonalities. Although Lambert uses other key signatures within this movement there appears to be little 'classical' logic to these changes; they appear to follow the free nature of the form.

The second movement, *Intermède*, which reflects the structure of the second movement of the Piano Sonata, is effectively two movements – a slow movement which is followed by a Scherzo.<sup>108</sup> The movement begins with no key signature and employs ten out of the possible twelve pitches (omitting C and F) in the first phrase (Figure 90A), in addition Lambert uses enharmonic equivalents for the same pitch which indicates a modernist stance to the composition of this movement. A similar

---

<sup>107</sup> Lloyd, p. 156.

<sup>108</sup> Shead, p. 88.

approach is seen the B theme of the middle movement (Figure 90B), where all twelve enharmonic pitches are employed.

Figure 90: Lambert, *Concerto for Pianoforte and Nine Players, II 'Intermède'*, A and B themes

A

Andante recitando

B

sempre lontano

Clarinet in A

Bass Clarinet in B $\flat$

Violoncello

In the second section, *Allegro Scherzando* (Figure 91), a more tonal approach is taken with the reappearance of a key signature, but the opening hints at bitonality with F minor in the right hand and A major with the interchange of V<sup>7</sup> and I in the left; but as Figure 91 illustrates, by the fifth bar of this section the bitonality is destabilised by the addition of accidentals and the harmony becomes difficult to identify. In addition to the unstable tonality there is little structure to the theme, Lambert employs what might be described as a rhythmic ostinato with varying pitches in this section, a feature that Lambert employs several times in this movement.

Figure 91: Lambert, Concerto for Pianoforte and Nine Players, II 'Intermède', 'Allegro Scherzando'



As observed above, the third movement deviates from common-practice in that it is not the expected fast movement. It is lacking in any strong sense of key at its start, although after rehearsal mark 63 there is a sense of B minor, which is confirmed by the key signature, but this has disappeared by the next rehearsal mark. A further key signature is introduced at rehearsal mark 66, indicating a C minor tonal centre; this lasts a little longer, but the sense of key is interrupted by frequent use of accidentals. Thus, although there is some sense of tonality through the use of key signatures, it is so disrupted by use of accidentals as to create a sense of modernism, creating a conflict between the old and new. Its form is through composed, with only a brief statement of the opening theme as a coda, which then fades away inconclusively, reflecting the lack of any form, no clear sense of tonality, and thematic structure of this movement.<sup>109</sup>

While there is a lack of retrospective titles in the works examined here, Lambert's use of form is more a retrospective gesture. It might be argued that where

<sup>109</sup> Shead, p. 88.

pre-Romantic forms or titles are identifiable such as in his use of sonata form, Lambert has subverted these retrospective forms to his own ends in which the old comes into conflict with the new. Even in the very short period from 1927 to 1930 Lambert's approach to tonality changed from when he composed *Music for Orchestra* which shows signs of tonality and modality, even if it was interrupted by frequent incidences of chromaticism to the Piano Concerto of 1930, which although it still employs tonal centres is also often so dissonant as to remove much of the sense of key.

### 7.2.3 New Neoclassical Characteristics - Rhythm and Metre

The most important feature of Lambert's Neoclassical music is his use of rhythm which is often described as being inspired by jazz. While it is correct that the works composed between 1927 and 1930 do exploit the rhythmic, improvisatory and harmonic qualities of jazz these are not used just for 'exotic colour', but for what Richard McGrady describes as 'more serious reasons'.<sup>110</sup> These reasons are explained by Lambert in *Music Ho!* Where he makes the connection between the use of jazz in twentieth-century music with that of the Italian style in eighteenth-century music, he argues that both are 'internationally comprehensible' while providing 'a medium for national inflection'.<sup>111</sup>

The rhythmic characteristics most often seen in Lambert's music are cross rhythms, polyrhythms, syncopation, and the use of fluctuating and non-standard

---

<sup>110</sup> McGrady, 242-258 (p. 242).

<sup>111</sup> Lambert, *Music Ho!*, p. 158.

metre, in that he employs time signatures that are not usually used in the common-practice period. There is evidence of jazz -inspired syncopation in Lambert's *Music for Orchestra*, particularly in the A and B themes (Figure 87) of the *Allegro Risoluto* movement; in the A theme this is manifested in tied notes in the semiquaver figures together with melodies offset by a quaver, and in the B theme in the use of tied notes. Unusually for Lambert *Elegiac Blues* contains no examples of metrical changes; it remains in quadruple time throughout, but it opens with a syncopated passage (Figure 92) - indeed the whole work consists of a syncopated melody over a mostly straight but arpeggiated bassline.

Figure 92: Lambert, *Elegiac Blues*, bb. 1-7



Lambert's use of cross rhythms in combination with polyrhythms is evident in bar 5 of the opening of his Piano Concerto (Figure 93) in which the right hand breaks down the 4/4 into a simulation of the rumba rhythm of 3+3+2 quavers and the left is grouped into 2+3+3 quavers; Lambert's use of syncopation is also shown in Figure 93, it begins in the bass of the very first bar and continues through the entire theme.

Figure 93: Lambert, Piano Sonata, I 'Allegro molto marcato', bb. 1-6

**Allegro molto marcato**

The image shows two systems of musical notation for a piano piece. The first system is in 3/2 time and features a melody with triplets and a bass line with chords. The second system is in 4/4 time and features a melody with triplets and a bass line with chords. Dynamics include *f*, *mf*, and *cresc.*.

Similarly, *The Rio Grande* contains many examples of syncopation, but here it reflects the nature of the poem rather than being introduced for abstract reasons. An example is provided at figure 1 with the entry of the vocalists (Figure 94) where syncopated bars alternate with 'straight' rhythms.

Figure 94: Lambert, *The Rio Grande*, figure 1:1-7

The image shows a musical score for vocal parts. The Soprano part has lyrics: "By the Ri-o Grande They dance no sa-ra - bande On le - vel banks like lawns". The Bass part is a bass line.

A second significant jazz inspired feature in Lambert's compositions is the use of changing and unusual metres. While there are some instances of changing metres in *Music for Orchestra*, *The Rio Grande*, and the *Piano Sonata*, Lambert's use of changing and uncommon metres reaches its zenith in the *Piano Concerto*. In a letter

to Patrick Hadley, Lambert gave some insight into his thoughts on rhythm, particularly his use of metre in his Piano Concerto:

My musical St Vitus dance gets worse and worse. My new concerto has now got out of 11/8 only to get into 13/8. However after this I am going to turn over a new leaf and in future my words will be noticeable for their morbid introspection, their extreme length, the paucity of notes to a bar and the remarkably deliberate tempo in which those few notes will be played.<sup>112</sup>

This was obviously written with some humour, despite Lambert's darker feelings following the suicide of Philip Heseltine. The first movement of the concerto begins in 7/4 then moves through 2/2 and 3/4, before settling briefly into 11/8 (an additive rhythm<sup>113</sup> divided into 3/4 and 5/8 – an additive rhythm, therefore this is actually 3/4 + (2/8+3/8) or 3/4 + (3/8 + 2/8)) at rehearsal mark A; it then moves through various metres leading to the cadenza which is largely written in 4/4, but even here there are instances of 11/8. At figure 13:3 it moves to the 13/8 mentioned above (another additive rhythm formed from 3/4 and 7/8). This use of changing metres continues into the second and third movements, where both 11/8 and 13/8 reappear in the second movement, but there is significantly less fluctuation in metre in the Finale. Beyond this use of unusual metres, the concerto incorporates other inspirations from jazz particularly melodic and rhythmic patterns and blues-like passages which are marked by what Shead describes as 'jagged rhythms, violent harmonic clashes and pungent instrumentation'. An example is provided by the opening of the second movement (Figure 95) where Lambert introduces a blues tune on the flute, harmonised by the clarinets and introduced by the 'cello.<sup>114</sup> This is then followed by a blues tune on the trumpet which is accompanied by the piano. The

---

<sup>112</sup> Shead, p. 87.

<sup>113</sup> For more detail on additive rhythms see chapter 8, section 2.1.

<sup>114</sup> Shead, p. 87.



harmonic clashes described by Shead are demonstrated in Figure 95, with diminished fifths and sevenths between the first and third clarinets.

Figure 95: Lambert, Concerto for Pianoforte and Nine Players, II 'Intermède', bb. 1-5



A final rhythmic characteristic seen in these works is frequent changes of rhythm which gives the works a restless feel, something of the 'St Vitus dance' Lambert described above.<sup>115</sup> An example is provided by the opening of the Piano Sonata (Figure 93) where there is a different rhythm in every bar. However, instability is less prevalent in the Concerto, where the same rhythm is repeated, for example in the A, B and D themes of the first movement (Figure 89); the C theme demonstrates more variety in its rhythmic structure but even here it is based around groups of three quavers. The theme from the opening of the second movement (Figure 90A) provides a better example of rhythmic instability, but the other themes from both sections of the movement are much more rhythmically secure, a feature which is also seen in the last movement.

While rhythm and metre are very significant factors in Lambert's Neoclassical works, direct borrowing, which is considered in the next section, forms a lesser element than is seen in the work of other British Neoclassical composers.

<sup>115</sup> Shead, p. 87.

## 7.2.4 Borrowing

### 7.2.4.1 Modelling

There are very few instances of quotation in Lambert's Neoclassical music, and the majority relates to contemporaneous popular music. Perhaps the best example of quotation is provided by *Elegiac Blues* which evokes the fanfare from the opening of *Dover Street to Dixie*, a 1923 Review by Cochran, but also Delius' *Walk to the Paradise Garden*. This fanfare is also seen in the opening of the Piano Sonata and permeates *The Rio Grande* for example with the words 'By the Rio Grande' at rehearsal mark 1 (Figure 94) which begins with a rising triplet figure.<sup>116</sup> Both *Dover Street to Dixie* and Delius' *The Walk to the Paradise Garden* employ the intervals of a major second and minor third, which are also seen in reverse order in the second bar of *Elegiac Blues* (Figure 96). The other incidences of fanfare in the examples below do not replicate the intervals of the triplet in the quoted materials but do reflect the triplet rhythms from the source material. Therefore, it is debatable whether such quotation could be considered a Neoclassical characteristic.

---

<sup>116</sup> Lloyd, pp. 98-9.

Figure 96: Quotation in *Elegiac Blues* and the Piano Sonata

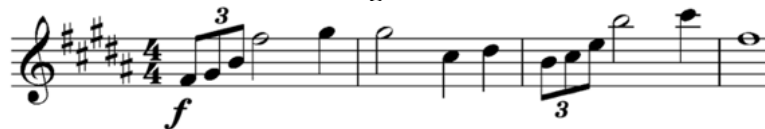
*Dover Street to Dixie, Fanfare*



*Elegiac Blues*, bb. 34-5



Delius, *The Walk to the Paradise Garden*, fig. 11



Lambert, *Piano Sonata*, b. 1

*Allegro molto marcato*



According to Richard Shead a further example of quotation is seen in *The Rio Grande* in which Lambert refers on three occasions to bars 188-9 from the 'Gretchen' movement of Liszt's *Faust Symphony* (Figure 97). The first reference to this passage occurs at the text 'By the river music gurgling thin', the second at the end of a long piano cadenza, and the third at the *Molto espressivo e rubato* performance direction.<sup>117</sup> In this third instance Liszt's music is converted into a habanera. Comparison between the source material (Figure 97) and its stated quotation in *The Rio Grande*:

---

<sup>117</sup> Shead, p. 73.

Figure 97: Liszt, *Faust Symphony*, 'Gretchen' movement, bb. 188-9

Figure 98: Quotation in Lambert, *The Rio Grande*

The musical example provided in Figure 98 does not demonstrate an obvious use of the source material: there is no commonality of key, rhythm, pitch, or interval, so it is difficult to see what Shead is referring to. There are however similarities between

themes in *The Rio Grande*. Within the examples shown in Figure 98 there is some correspondence between the piano accompaniment around figure 6 and the cadenza at rehearsal mark E; similarly, the bassline of the cadenza is formed from the same pitches as the habanera ostinato in the bass of the piano. This may, therefore, be an example of re-composition of the borrowed materials where the new version is wholly unrecognisable.

#### 7.4.2.2 Stylistic Allusion

By contrast to many other Neoclassical composers, Lambert does not borrow the general features of previous eras; instead his admiration for jazz music led to him incorporating it within his music of the period along with ragtime and the blues. While such inclusion is borrowing, it cannot be considered Neoclassical borrowing. Stravinsky, whose music Lambert admired, also used jazz in combination with art music, for example in *The Soldier's Tale* (1918), and this may have been part of the inspiration for Lambert's inclusion of jazz in his own music; however, the impetus to combine jazz with more serious music may have derived from listening to the BBC Light Programme. A further example of jazz used in art music is provided by Gershwin's *Rhapsody in Blue* (1924), which was first heard in London on 15 July 1925 in a BBC broadcast and may have also be an influence upon Lambert.

In an article in *Life and Letters* Lambert described how 'the curiously quiet and refined vulgarity of jazz was strongly [...] emphasised by an entertainment programme devised by the BBC, in which jazz songs of the present day were performed in the same programme as the Victorian songs popularised by Harold

Scott and Elsa Lanchester, together with a selection from *Façade*'.<sup>118</sup> Thus, the juxtaposition of jazz with older style popular music in this programme may also have inspired Lambert to experiment with jazz in concert music. Lambert commented on the virtuosity of the performance and orchestration of jazz which he described as 'little short of amazing', and argued that even if the orchestration sometimes demonstrated a 'tendency to over-emphasise the more grotesque timbres' it was also 'executed with the greatest dexterity and charm'.<sup>119</sup> He also noted the similarity between the harmony of jazz music and that of Delius: this similarity to Delius is also illustrated in Figure 96 but here it is melodic.

### 7.2.5 Anti-Romanticism and Linear Writing

In this section I will argue that there is evidence of anti-Romanticism in some of Lambert's compositions in the period to 1945. One example is provided by his *Music for Orchestra*. While Lambert described the themes of the opening section of this work as 'romantic' he cannot have been thinking in terms of the extremes of expression seen in high Romanticism or the piano concerti of Rachmaninov since this cannot be heard in these themes;<sup>120</sup> instead, it is more likely that Lambert is describing the more restrained expression of Neoclassicism. The *Andante* begins with an A theme (Figure 86) played in first violins at a high tessitura, the resulting timbre combined with the hints of Mixolydian mode and the use of linear techniques on the repeat of the theme create a dry sound world far removed from late nineteenth-

---

<sup>118</sup> Constant Lambert, 'Jazz', *Life and Letters* 1.2 (1928), 124-31 (p. 124).

<sup>119</sup> *Ibid.*, 124-31 (pp. 126-7).

<sup>120</sup> Lloyd, p. 107.

century Romanticism. The B theme, with its use of horns has a hint of Tchaikovsky, but even this is a long way from any Romanticism. The second movement, *Allegro Risoluto*, has no hint of any Romanticism and was described by Lambert as being a ‘more severe allegro in fugal style’, the themes are uniformly dry and anti-Romantic (Figure 87) and the writing highly contrapuntal.<sup>121</sup> In a review of the work in 1927 Aaron Copland described Lambert as ‘a born academician’, reflecting on the anti-Romanticism and highly contrapuntal nature of the work, an example of which is provided by the use of canon with a fragment of the A theme from the *Andante* over a D flat pedal (Figure 99).<sup>122</sup>

Figure 99: Lambert, *Music for Orchestra*, ‘*Andante*’, fig. 1:7-10

The image shows a musical score for five staves, likely representing different sections of an orchestra. The music is in 4/4 time and features a D flat pedal (indicated by a flat sign under the D note in the bass clef). The score is divided into two main sections by a vertical line. The first section is marked 'p marc.' (piano, marcato) and the second section is marked 'p marc.' (piano, marcato). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The key signature is B-flat major (two flats).

The beginning of the second movement contains a further example of fugato writing whereby the A theme (Figure 87) consists of a melody and counter melody; entries of the melody occur in the violins on G, then the viola and clarinet in B flat,

<sup>121</sup> Lloyd, p. 107; Lloyd does not give a source for this quotation.

<sup>122</sup> Aaron Copland, *Copland on Music* (London: W.W. Norton, 1963), p. 196.

on the bassoon and lower strings an octave lower on G, indicating the entries of a three-part fugue. This provides an example of the fugal writing described by Lambert, but the second entry does not occur at the expected fifth, instead it is a sixth below, providing a new twist on a retrospective technique.

Figure 100: Lambert, Concerto for Pianoforte and Nine Players, II 'Intermède', figure 47

The image shows a musical score for three instruments: Clarinet in Bb, Trumpet in Bb, and Piano. The Clarinet part begins with a melodic line in treble clef, marked 'poco f'. The Trumpet part enters later in the same staff, marked 'mf'. The Piano part is shown in a grand staff (treble and bass clefs), providing a harmonic accompaniment with sustained chords, also marked 'mf'. The score is in 3/8 time and D major.

Of the other works examined here the Piano Sonata was described by Edmund Rubbra as having 'rhythmic monotony and melodic paucity', which adds to the sense of anti-Romanticism prevalent in this work.<sup>123</sup> There is one short example of linear writing in the form of a fugato passage using the A theme in combination with a countermelody in the development section of the first movement of the Piano Sonata.<sup>124</sup> The combination of instruments used in the Piano Concerto makes an uncompromising sound which emphasises the dry and anti-Romantic nature of this work. Here there is some limited evidence of linear writing, for example at rehearsal mark 47 (Figure 100) there is imitation between the first clarinet

<sup>123</sup> Edmund Rubbra, 'Constant Lambert's Sonata', *The Monthly Musical Record* 60 (1930), 35 (p. 35)

<sup>124</sup> Hardy, p. 132.



and the trumpet, but this is not exact imitation except in the sense of rhythm and is one of a very few examples of linear writing in this work.<sup>125</sup>

Although Lambert later criticised Neoclassicism in *Music Ho!*, I have demonstrated that many of his works contain elements of this aesthetic. While Lambert's most famous work *The Rio Grande* contains many Neoclassical elements, it falls down in its lack of anti-Romanticism and can therefore not be considered to be a Neoclassical work. This also applies to the short work *Elegiac Blues*, but for different reasons. Here there is no retrospective element, either in form, or title, which excludes it from being classified as Neoclassical.

By contrast, *Music for Orchestra* is the most strongly Neoclassical example in Lambert's works of this period. Although it has an unconventional title it does employ retrospective forms in combination with both tonal and post-tonal harmonies together with elements of stylistic borrowing and anti-Romanticism and demonstrates that clash between old and new essential to a Neoclassical work.

The Piano Sonata and Concerto are also Neoclassical; both employ traditional titles, and there is evidence of sonata form. This retrospective element is combined with strong modernist elements through use of post-tonal harmonies and jazz characteristics. Both works are strongly anti-Romantic with instances of linear writing, and some examples of borrowing.

---

<sup>125</sup> Shead, p. 87.

## Chapter 8

### The Rhythmic Neoclassicist: Michael Tippett

Sir Michael Tippett is the subject of numerous biographies, the most extensive of which is Ian Kemp's *Tippett, the Composer and His Music*; this, along with Arnold Whittall's discourses on Tippett, and Tippett's own writings, is a common source of reference in many other books and articles on Tippett.<sup>1</sup> Since his life and musical career have been so well documented it is not necessary to detail them further here; however, an influence is worth highlighting: Tippett felt that his training in counterpoint at the Royal College of Music was incomplete so undertook further studies with R. O. Morris, the specialist in sixteenth-century counterpoint with whom he studied fugal technique; this served to spark his interest in past English music, and enhance his use of counterpoint.<sup>2</sup> A further significant influence on Tippett was the German émigré Walter Bergmann who regularly played continuo for Morley College concerts when Tippett was the musical director, there is little

---

<sup>1</sup> Ian Kemp, *Tippett the Composer and His Music*. (Oxford: Oxford University Press, 1984); Arnold Whittall has various publications on Tippett, including a chapter in *The Cambridge Companion to Michael Tippett* ed. by Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013); Tippett's writings are collected into *Tippett on Music* ed. by Meirion Bowen (Oxford: Clarendon Press, 1985).

<sup>2</sup> David Matthews, *Michael Tippett: An Introductory Study* (London and Boston: Faber and Faber, 1980), p. 22.

doubt that Tippett benefited from Bergman's expertise in the music of Purcell and other Renaissance and Baroque composers.<sup>3</sup>

The published instrumental music composed until to the end of 1945 is given in Table 31 and represents Tippett's early works. There are earlier works other than those listed here, dating from 1926, but are all unpublished and many are lost so have been excluded from this chapter. Immediately apparent from the relatively small number of works listed below is the mix of Baroque and Classical titles and forms, indicating a retrospective focus to the compositions in this period. In addition to the instrumental works examined here, Tippett's choral works in this period include a madrigal, an oratorio and two anthems. Although the analysis in this thesis is restricted to instrumental music, Tippett's oratorio *A Child of Our Time* provides a further example of Tippett's use of the Neoclassical aesthetic.<sup>4</sup>

Table 31: A Catalogue of Instrumental Works by Tippett 1938-45

Orchestral Works		Movements
1938-9	Concerto for Double String Orchestra	3
1939-41	<i>Fantasia on a Theme of Handel</i>	1
1944-5	Symphony No. 1	4
Chamber and Solo Instrumental Works		
1934-5 (rev. 1943)	String Quartet No. 1	3
1936-8 (rev. 1942)	Piano Sonata No. 1	4
1941-2	String Quartet No. 2 in F#	4

The term Neoclassicism has been associated with Tippett by various authors and by Tippett himself;<sup>5</sup> for example, Edward Venn highlights Tippett's description

<sup>3</sup> Suzanne Cole, "'Things that chiefly interest ME': Tippett and Early Music' in *The Cambridge Companion to Michael Tippett* ed. by Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013), pp. 48-67 (p. 53).

<sup>4</sup> This work has been discussed in my MA by Thesis: Elizabeth Sweet, *Neoclassicism in the Music of William Alwyn* <<http://etheses.dur.ac.uk/11796/>>.

<sup>5</sup> Tippett described his composition of his Symphony No. 1 as 'acting out a decayed neo-classicism', Michael Tippett, *Tippett on Music* ed. by Meirion Bowen (Oxford: Clarendon Press, 1995), p. 92.

of his Symphony No. 2 as being a 'concentrated example of neo-classicism'. Arnold Whittall argues that Tippett, alongside many other contemporary British composers, found Neoclassicism appealing because it provided them with a means of avoiding the 'more pious and passive aspects of their national musical heritage'.<sup>6</sup>

In applying the model formulated in chapter three this chapter will seek to identify elements in Tippett's music which relate to the four characteristics of this model. Tippett's music is particularly complex, particularly in his use of rhythm; I will argue that Tippett's use of both old and new rhythmic techniques when combined with his own approach to title, form, borrowing, and anti-Romanticism creates a unique approach to Neoclassicism.

### 8.1 Reception and Background to Tippett's Neoclassical Works

The String Quartet No. 1 was Tippett's first mature and acknowledged work, one in which his own musical voice first appeared.<sup>7</sup> Dedicated to Wilfrid Franks, it was composed in 1934-5 and revised in 1943. The first performance by the Brosa Quartet took place at the Mercury Theatre, London on 9 December 1935 and the revised version received its première in February 1944 by the Zorian Quartet at Wigmore Hall.<sup>8</sup> The reviewer from *The Times* in 1944 wrote that Tippett's revision had 'tightened up' the quartet, and that the energetic, but smaller, first movement now set the scene for the tense slow movement.<sup>9</sup> Although this work is designated No. 1

---

<sup>6</sup> Arnold Whittall, 'Tippett and twentieth-century polarities' in *The Cambridge Companion to Michael Tippett*, pp. 3-24 (pp. 4-5).

<sup>7</sup> Nicholas Jones, 'Formal Archetypes, revered masters and singing nightingales: Tippett's string quartets' in *The Cambridge Companion to Michael Tippett*, pp. 206-28 (p. 207).

<sup>8</sup> Jones, pp. 206-28 (p. 208).

<sup>9</sup> Anon., 'Boosey and Hawkes Concert: A Modern Programme', *The Times*, 28 February 1944.

there were two unpublished quartets, one in F major (1928, revised 1930) and one in F minor (1929), but Tippett considered them to be 'immature and unsuccessful attempts at the genre' and thus acknowledged the 1934-5 work to be his first string quartet.<sup>10</sup> The String Quartet No. 2 in F# was composed in 1941-2 some seven years after his First. It was dedicated to Walter Bergmann and was the subject of a detailed and positive review in *The Listener* prior to a broadcast performance in April 1943. Indeed, the reviewer described it as having a 'serene poise which sometimes follows a great crisis' – this 'great crisis' was presumably the Blitz (7 September 1940 – 11 May 1941) which ended as Tippett began to write his String Quartet No. 2.<sup>11</sup>

His Symphony No. 1 was composed between 1944 and 1945; it received its première under Malcolm Sargent on 11 November 1945 in Liverpool at which Tippett gave a lecture on the work.<sup>12</sup> Although it is now known as Symphony No. 1, at its première it was called 'Symphony 1945' because this was not Tippett's first attempt at composing in symphonic form; in 1933 Tippett had composed a Symphony in Bb which, despite having been performed in 1934 at Morley College, remains unpublished and presumably unacknowledged by its composer.<sup>13</sup> The *Sunday Times* critic was largely positive about the work but described the audience reaction as 'cool'.<sup>14</sup> The critic from *The Times* was of the opinion that the Symphony No. 1 was more of an intellectual exercise than 'the heart rending' of *A Child of Our Time*, a comment on its predominantly cerebral nature which arguably reflects the anti-Romantic nature of the work. He noted the toccata-like figures from the first

---

<sup>10</sup> Kemp, pp. 75-8.

<sup>11</sup> Marion M. Scott, 'Michael Tippett and his Music', *The Listener*, 8 April 1943, p. 433.

<sup>12</sup> Scott Goddard, 'Mr Tippett's New Symphony', *The Sunday Times*, 18 November 1945, p. 2.

<sup>13</sup> Jonathan Rees, 'Chronological list of works', in *The Cambridge Companion to Michael Tippett*, pp. 286-9 (p. 286); Goddard, 'Mr Tippett's New Symphony', p. 2.

<sup>14</sup> Goddard, 'Mr Tippett's New Symphony', p. 2.

movement and the tension created by the 'quick-firing thematic material' in many of the movements, describing the counterpoints as tending to the flavour of acidity and lacking in sugar, but much preferred this work to Rachmaninov's First Piano Concerto which followed.<sup>15</sup>

## 8.2. Retrospective and New Neoclassical Characteristics

In common with many other composers of the time, Tippett's early music contains Neoclassical characteristics particularly rhythm, form and title, and tonality. Given Tippett's own acknowledgement that his early works were composed within the Neoclassical aesthetic, particularly his Symphony No. 1 noted above, I will argue that Tippett's approach to these characteristics, particularly rhythm created a distinct approach to Neoclassicism. I will further argue that Tippett's admiration for the music of Purcell and Elizabethan composers, particularly the Madrigal, together with that of Beethoven, influenced his approach to retrospective Neoclassical characteristics.

### 8.2.1 Rhythm

Rhythm is one of the most important aspects of Tippett's compositional technique and relates to both retrospective and new Neoclassical characteristics; his rhythms might best be described as lilting and light, with an unforced energy and are typically understated;<sup>16</sup> thus Tippett's 'creative identity' comes straight from his

---

<sup>15</sup> Anon., 'Michael Tippett's Symphony: From Our Music Critic', *The Times*, 12 November 1945, p. 6.

<sup>16</sup> Kemp, p. 98.

'rhythmic energy'.<sup>17</sup> The uniqueness of Tippett's rhythmic language does not come from the identity of its components, but from their blending into distinct units and the combination of these units to create larger groups, indicating a hierarchy of rhythmic levels.<sup>18</sup> It is arguable that Tippett's rhythm is linked to the revival in the twentieth century of the 'strong stress prosody' of Anglo-Saxon poetry or of English poetry in general.<sup>19</sup>

The terms 'additive' and 'rhythmic dissonance' are also connected with Tippett's rhythmic writing and are a method of combining smaller units into the larger groups mentioned above. Such innovative rhythmic patterns might be a new feature; however, there is substantial evidence to argue that in Tippett's case this is both new and retrospective because Tippett derived his rhythmic practice from a variety of sources which include influences from early English music and English folksong, but also Stravinsky and jazz. This is confirmed by Kemp who contends that Tippett's rhythmic language is drawn from 'the common currency of the present and previous centuries', indicating the dualistic conflict between old and new essential to Neoclassical music.<sup>20</sup>

Additive and syncopation techniques became one of the defining features of modern music in 1910s-1930s and are a feature of the Neoclassical music of this period, and later; they were used in many varied ways from Stravinsky to Bartók, Messiaen and jazz. Tippett appears to take his rhythm primarily from Stravinskian Neoclassicism with its use of additive and mixed metres on the one hand,<sup>21</sup> and

---

<sup>17</sup> Ibid., p. 97.

<sup>18</sup> Ibid., p. 102.

<sup>19</sup> Ibid., p. 117.

<sup>20</sup> Ian Kemp, 'Rhythm in Tippett's Early Music', *Proceedings of the RMA* 105 (1978-9), 142-153 (p. 142).

<sup>21</sup> Ryan McClelland, 'Rhythm in Western Music' in *The Cambridge Companion to Rhythm* ed. by Russell Hartenberger and Ryan McClelland (Cambridge: Cambridge University Press, 2020), pp. 7-19 (p. 20).

English Renaissance practices on the other (see below).<sup>22</sup> The term 'additive rhythm' was coined by Curt Sachs to describe groupings of notes composed of longer and shorter elements akin to the syllables in poetry. A revival of interest in additive rhythms first occurred at the end of the nineteenth century resulting from experimentations by eastern European nationalist composers including Stravinsky.<sup>23</sup> Sachs argues that 'divisive rhythm shows how the parts are meant to be disposed. It is regulative. Additive rhythm shows how the parts are actually disposed. It is configurative'.<sup>24</sup>

Figure 101: Tippett, Symphony No. 1, I, bb. 3-6

An example of additive rhythms demonstrating a New Neoclassical feature is provided by the beginning of the Symphony No. 1 (Figure 101), where Tippett has indicated his desired rhythm within the prevailing 4/4 metre by bracketing the lines into different groups. The opening of the first movement is composed with a rhythmic polyphony effected by the opposing 3/4 of the lower strings and the implied 6/8 of the upper voice (Figure 110) in the wind, a technique which might otherwise be termed as 'rhythmic dissonance'.<sup>25</sup> This term has been used by Joseph

<sup>22</sup> Kemp, pp. 115-6.

<sup>23</sup> Anthony Milner, 'Rhythmic Techniques in the Music of Michael Tippett', *The Musical Times* 95 (1954), 468-70 (p. 468).

<sup>24</sup> Curt Sachs, *Rhythm and Tempo: A Study in Music History*, (New York: W. W. Norton & Company, 1953), p. 25.

<sup>25</sup> Sachs, p. 198.



Schillinger and developed further by Maury Yeston and Harald Krebs (who used the term metrical dissonance).<sup>26</sup> Krebs argues that metrical dissonance requires at least three levels – a pulse and two ‘interpretive’ levels which provide different groupings of this pulse. He defines two kinds of metrical dissonance: type A in which the alignment of the majority of the ‘attacks’ of the interpretive levels do not align, and type B where no attacks align.<sup>27</sup>

The opening (Figure 101, from bar 3) appears to follow a type B rhythmic dissonance in which the pulse is the crotchet, the first interpretive level follows a 6/8 metre beginning on the second beat of the bar and the second level follows 3/4 x 2, 2/4, 3/4, 2/4; only on the first beat do the accents coincide, after this they do not align. This metrical dissonance is seen in the late piano music of Brahms, for example in the *Più Adagio* section of Brahms *Intermezzo* Op. 117 No. 1 where the right-hand melody is displaced forward by a quaver so that the accents between left and right never coincide.

Figure 102: Pérotin, *Conductus ‘Salvatoris Hodie,’* bb. 8-20; Tippett, *Symphony No. 1, III,* bb. 1-7



<sup>26</sup> Joseph Schillinger, *The Schillinger System of Musical Composition* (New York: Da Capo Press, 1946); Maury Yeston, *The Stratification of Musical Rhythm* (New Haven and London: Yale University Press, 1976); Harald Krebs, ‘Some Extensions of the Concepts of Metrical Consonance and Dissonance’, *Journal of Music Theory* 31.1 (1987), 99-120.

<sup>27</sup> Krebs, 99-120 (p. 103).



By contrast the rhythm of the third movement is less complex. Tippett wrote that it was inspired by both the 'flying hockets' of Pérotin, which created a strong accent at the beginning of each bar and the 'presto crotchets' present in some Beethoven Scherzos.<sup>28</sup> The hocket compositional technique is familiar and its use aligns with the retrospective element in the Neoclassical model, but the meaning of 'flying hocket' is less so: Kemp describes bar 8 onwards of Pérotin's *Conductus 'Salvatoris Hodie'* (Figure 102) as consisting of 'flying hockets', but it is not clear what Kemp, or Tippett mean by this. As Kemp argues, Tippett takes inspiration from Pérotin's hockets – his music is clearly imitative, a case of stylistic borrowing in addition to the retrospective characteristic.<sup>29</sup>

Perhaps the most useful explanation of additive rhythms is provided by Anthony Milner who describes 'additive structures' as formed from a 'constant rhythmic unit' too quick to be considered a beat; accents and stresses in each bar are formed by gathering these units into groups whereby a note longer than the unit has a 'stress directly proportional to its length'.<sup>30</sup> Milner defines three types of additive structure in Tippett's work, firstly a sequence of gradually increasing or diminishing groups of notes; secondly by inserting irregular bars e.g. 7/8 into a more 'normal'

<sup>28</sup> Tippett, *Tippett on Music*, p. 92.

<sup>29</sup> Kemp, *Tippett: The Composer and his Music*, p. 202.

<sup>30</sup> Anthony Milner, 'Style' in *Michael Tippett: A Symposium on his 60<sup>th</sup> Birthday*, ed by Ian Kemp (London: Faber and Faber, 1965), pp. 211-228 (p. 215).

time signature – this is seen in the music of many British Neoclassical composers, for example Stanley Bate, and thirdly, a fixed pattern followed in every bar and denoted by a fractional time-signature.<sup>31</sup> These methods are mostly used where the melody contains many repeated notes (or motifs) so that the phrase is largely rhythmic. An example of Milner's first type of additive rhythm is provided by the second movement of Tippett's String Quartet No. 1 (Table 32). Here the first four variants of this sequence are formed from 4/4, 2/4 and 3/4, the additive element being the number of 4/4 bars and the fifth repetition has the substitution of 3/4 with 5/8 which is indicative of an additive technique.

Table 32: Metrical Structure of Tippett, String Quartet No. 1, II

Bar	Sequence	Number of bars
1	4/4 x 2; 2/4; 3/4	4
5	4/4 x 4; 2/4; 3/4	6
11	4/4; 3/4; 2/4	3
14	4/4 x 3; 2/4; 3/4	5
19	4/4 x 4; 2/4; 5/8; 2/4	7

An instance of the second type of additive rhythm is provided in the second movement of the First Piano Sonata; here a single bars of 5/8, 3/4, or 9/8 are inserted in the prevailing 2/4 to disturb the sense of metre (Figure 103, here both 3/4 and 5/8 are added); Tippett also introduces several longer sections in both 9/8 and 3/4 into the predominant 6/8 in the third movement of the same work. This technique is also seen in the Double Concerto, String Quartets 1 and 2, and the Symphony No. 1.

---

<sup>31</sup> Ibid., pp. 211-228 (p.215).

Figure 103: Tippett, Piano Sonata No. 1, II 'Andante tranquillo', bb. 53-56



There are several examples of fractional time signatures indicative of Milner's third type of additive rhythm in the Piano Sonata No. 1, for example the first movement which is in variation form, the largely rhythmic theme is in 5/4 split as  $3/4 + 2/4$ ; the same rhythmic pattern is followed in every bar of the theme (Figure 104).<sup>32</sup> Each variation begins with a different fractional time signature (Table 33), those in some variations, particularly number 5, being very unusual.

Figure 104: Tippett, Piano Sonata No. 1, I 'Allegro', bb. 1-5



<sup>32</sup> Milner, 'Rhythmic Techniques in the Music of Michael Tippett', 468-70 (p. 469)

Table 33: Fractional Time Signatures in Tippett, Piano Sonata No. 1, I 'Allegro'

Variation	Time Signature	Description
Theme part A	$3/4 + 2/4$	A standard division of $5/4$
Theme part B	$3/4 + 5/8$	
Variation 1	$4/4 + 2/4$	A non-standard division of $6/4$
Variation 2	$4/4$	Non-fractional
Variation 3	$3/2 + 3/4$	Dotted bar lines are used to indicate the change in time signature
Variation 4	$13/16 + 2/4$	
Variation 5	$3/4 + 2/4$	

Additive rhythms are a New Neoclassical characteristic, but as previously stated Tippett also uses other rhythmic techniques some of which relate to retrospective procedures. For example, the rhythms used in Tippett's String Quartet No. 1 are closer to the metrical technique of the English madrigal rather than being influenced by Stravinsky, therefore a retrospective, or atavistic, characteristic. The influence of the madrigal on Tippett was most likely due to his private lessons with Morris who encouraged him to study the rhythmical freedom and refinement of sixteenth-century music, but also his activities as a conductor of a choir singing Elizabethan madrigals when a student.<sup>33</sup>

Madrigal rhythms and the irregular rhythms of English folk music (which follow speech patterns) had a direct influence on the first movements of the Concerto for Double String Orchestra and the String Quartet No. 2 with their irregular phrases and tied notes across bar lines which interrupt the sense of metre; in effect there is no regular periodicity, just a perception of pulse, which is essentially an emancipation of the pulse.<sup>34</sup> This is confirmed by Tippett who wrote in the performance notes of his Concerto for Double String Orchestra:

<sup>33</sup> Cole, pp. 48-67 (pp. 49, 51).

<sup>34</sup> David Matthews, *Michael Tippett: An Introductory Study* (London: Faber & Faber, 1980), pp. 26-7.

Neoclassicism in Music 1918-45

Figure 105: Tippett, Concerto for Double String Orchestra, I 'Allegro con brio', bb. 10-16; Byrd, *Vigilate*, bb. 59-64

Tippett

*Allegro con brio*

*f* *cresc.* *ff*

Beat 3

Byrd

Superius  
pen-te, re-pen-te, re-pen-te ne cum ve-ne

Medius  
re-pen-te, re-pen-te, re-pen-te, ne cum ve-ne-rit

C-tenor  
ne cum ve-ne-rit re-pen-te, ne

Tenor  
re-pen-te, re-pen-te, re-pen-te, ne cum ve-

Bassus  
ne cum ve-ne-rit, ne cum

4

rit re-pen-te re-pen-te, re-pen-te,

re-pen-te, re-pen-te, in-



cum ve-ne-rit re-pen-te, re-pen-te, re-pen-te,

- ne-rit, re-pen-te re-pen-te, re-pen-

ve-ne-rit re-pen-te, re-pen-te, re-pen-te

## Neoclassicism in Music 1918-45

Though many bars of the first movement are felt to be “*alla breve*”, the time-signature is given as 8/8, not 2/2, because of the unequal beats of many other bars. Such unequal beats are always shown by the groupings and ligatures, which give the proper rhythms intended for that part at that time. Certain bars have been marked “Beat 3 . . .” to ensure that they are played a 3 real beats (which in 8/8 cannot all be equal) and not as a syncopation of 4/4 or 2/2. Thus a bar of unequal beats written

e.g.  has a real beat on the fourth quaver, and no beat on the fifth. But a bar written e.g.  the accent thrown on to the 4<sup>th</sup> quaver is a syncopation, and the true beat is on the 5<sup>th</sup> quaver<sup>35</sup>

The use of unequal beats described by Tippett and ties across the bar line is demonstrated in Figure 105, together with an example of an anthem by Byrd to illustrate the irregular speech influenced rhythms.<sup>36</sup> The opening of the Concerto for Double String Orchestra (Figure 105) demonstrates Tippett’s use of displacement dissonance which generates a grouping dissonance whereby the 8/8 time signature is in effect in groups of 6/8; in the upper voice the last quaver of the first bar effectively belongs to the second bar in a -1 displacement, and the lower voice is displaced by two quavers which makes the upbeats sound like downbeats.<sup>37</sup>

Tippett’s use of ties across bar lines is further illustrated by the opening of his String Quartet No. 2 (figure 106) and can be compared with the Byrd anthem in Figure 105 which shows similar tying of notes across bar lines (Figure 106) which interrupts the sense of metre.

---

<sup>35</sup> Michael Tippett, ‘Notes for Performance’ in *Concerto for Double String Orchestra* (London: Ernst Eulenburg Ltd, 1946), np.

<sup>36</sup> While *Vigilate* is a motet not a madrigal, passages like this are customarily defined as ‘madrigalian’ in their use of word painting. Much of Byrd’s more rhythmically active passagework comes from a desire to express joy, or as here, alacrity (*repente* here means suddenly).

<sup>37</sup> Harald Krebs, *Fantasy Pieces: metrical dissonance in the music of Robert Schumann* (Oxford: Oxford University Press, 1999), p. 33.

Figure 106: Tippett, String Quartet No. 2 in F#, I 'Allegro grazioso', bb. 1-3

**Allegro grazioso** ♩ = 120

Tippett also uses cross rhythms;<sup>38</sup> not in the sense that it is another term for polyrhythm, but as a rhythm in which some of the beats in a metric pattern move to points in front of or after their normal positions in that configuration. This can be observed, for example, in a division of 4/4 into 3+3+2 quavers.<sup>39</sup> Tippett's use of these cross rhythms also has its root in the madrigal, and is therefore related to the retrospective element of Neoclassicism, where concern is with the progress of individual lines rather than harmonic progression indicating a retrospective influence in this rhythmic type.<sup>40</sup> An instance of such cross rhythms is seen in the first movement of the Double Concerto where the 4/4 time-signature is divided into the quaver groups shown above and described by Tippett.

Kemp defines a further rhythmic pattern which he describes as anticipatory rhythm and has its origins in both jazz, and Beethoven.<sup>41</sup> He defines these as being

<sup>38</sup> Neville Atkinson, 'Michael Tippett's Debt to the Past', *Musical Review* 23 (1962), 195-204, (p. 197).

<sup>39</sup> 'Cross-rhythm', *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk/10.1093/gmo/9781561592630.article.06882>> [accessed 10 January 2020]; Cooper and Meyer, p. 101.

<sup>40</sup> Atkinson, 195-204, (p. 197).

<sup>41</sup> Kemp, 'Rhythm in Tippett's Early Music', 142-153 (p. 142).



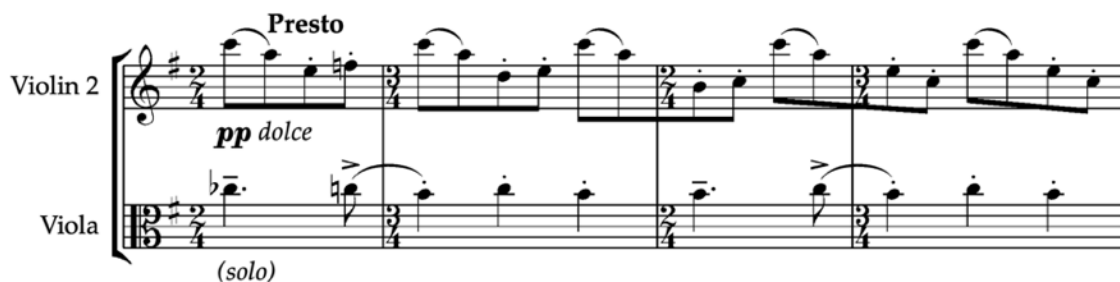
related to syncopation. An example is provided by the opening of the Double Concerto (Figure 107, bar 1). Although the time signature for the first movement is 8/8, the effective time signature for the first bar is 2/2 (the *alla breve* described by Tippett in his performance notes above), so that the tied B (Orchestra Two) in this bar effectively begins before and is then tied to the second beat.<sup>42</sup>

Figure 107: Tippett, Concerto for Double String Orchestra, I, bb. 1-4



A further example of Tippett's unusual rhythmic practice is given in the Scherzo from the Piano Sonata. Here the movement, as Tippett describes it, 'takes off' into groups of four in the time of three. This technique was inspired by the music of the medieval French master Pérotin and is also used by Tippett in his Symphony No. 1.<sup>43</sup> This rhythmic practice is also seen in the third movement of Tippett's String Quartet in F# (Figure 108). Here the viola plays the melody with alternating bars of 2/4 and 3/4, but in the second violin accompaniment the quavers are barred to indicate a duple time signature:

Figure 108: Tippett, String Quartet No. 2 in F#, III 'Presto', four bars before Rehearsal Mark 50



<sup>42</sup> Ibid., (p. 151).

<sup>43</sup> David Matthews, p. 42.

Tippett's rhythmical language largely lies in the music composed more than 350 years ago, a clear retrospective Neoclassical characteristic, his rhythms closely resemble those of both Elizabethan and Jacobean music i.e. that from the late Renaissance.<sup>44</sup> Beyond this, Tippett, like Purcell, responded to and was influenced by the sounds, inflections, and stresses of the English language.<sup>45</sup> As such, Tippett's rhythms are deeply English, being rooted in both Elizabethan music and influence by that of the later Purcell, the sounds of the English language, and are enriched by incorporating music and languages of all times.<sup>46</sup> It is notable that Benjamin Britten also engaged with the music of Purcell in the late 1930s and 1940s (see chapter 9); Britten and Tippett were introduced by Bergmann in 1942 when Tippett needed a soloist (Peter Pears) for a concert at Morley College.<sup>47</sup>

### 8.2.2 Form, Title, and Tonality in Tippett's Neoclassical Works

A key part of Kemp's assessment of Tippett's early music is that it is quintessentially Neoclassical; it therefore follows that the composer's classical approach to structure is germanely significant in his approach to the Neoclassical aesthetic.<sup>48</sup> Tippett often highlighted the influence of Beethoven upon his compositions which led him to compose in three genres most associated with Beethoven – the Piano Sonata, String Quartet and Symphony, each of which employ sonata form.<sup>49</sup> Beethoven's use of sonata form represented a formal procedure so central that it should be recognised

---

<sup>44</sup> Kemp, *Tippett: The Composer and his Music*, p. 115.

<sup>45</sup> Kemp, *Tippett: The Composer and his Music*, p. 117.

<sup>46</sup> *Ibid.*

<sup>47</sup> Tippett, *Tippett on Music*, p. 66

<sup>48</sup> Kemp, *Tippett: The Composer and his Music*, p. 88.

<sup>49</sup> Tippett, *Tippett on Music*, p. 92; David Matthews, p. 40.

as an archetype, therefore in employing this form Tippett was responding to this icon of Beethoven's style.

Tippett's Neoclassical works are formed from an amalgamation of Beethovenian structural archetypes combined with the forms and genres of the English Renaissance, Restoration and Hanoverian music, which is the result of Tippett's classicising instinct.<sup>50</sup> This instinct most likely resulted from his studies: alongside his private tuition with R.O. Morris and his collaboration with Bergmann, Tippett also acknowledged the teaching of Charles Wood, known as the most respected teacher of counterpoint in England, and Stanford's book *Musical Composition*.

Table 34: Tippett's use of Form in the Early Instrumental Works

Title	Movement	Form
String Quartet No. 1 (revised version)	I ' <i>Allegro</i> '	Sonata Allegro
	II ' <i>Lento cantabile</i> '	Ternary
	III ' <i>Allegro assai</i> '	Fugue
Piano Sonata	I ' <i>Allegro</i> '	Variation
	II ' <i>Andante tranquillo</i> '	Sonata Allegro
	III ' <i>Presto</i> '	Scherzo
	IV ' <i>Rondo giocoso con moto</i> '	Rondo
Concerto for Double String Orchestra	I ' <i>Allegro con brio</i> '	Sonata Allegro
	II ' <i>Adagio cantabile</i> '	Variations over a ground bass
	III ' <i>Allegro molto</i> '	Sonata Rondo
String Quartet No. 2	I ' <i>Allegro grazioso</i> '	Sonata Allegro (?)
	II ' <i>Andante</i> '	Fugue
	III ' <i>Presto</i> '	Scherzo and Trio
	IV ' <i>Allegro appassionato</i> '	Sonata Allegro
Symphony No. 1	I ' <i>Allegro vigoroso</i> '	Sonata Allegro
	II ' <i>Adagio</i> '	Mirror variations over a ground bass
	III ' <i>Presto</i> '	Scherzo and Trio
	IV ' <i>Allegro moderato</i> '	Double Fugue

<sup>50</sup> Geraint Lewis, 'Tippett: The Breath of Life', *The Musical Times* 126.1703 (1985), 18-20 (p. 19).

As is evident from Table 34, the First Piano Sonata, the First (in its original form) and Second String Quartets, and the Symphony No. 1 all contain four movements. According to Kemp, Tippett retained the four-movement shape of the Classical sonata due to the influence of Jung, who believed that four was a 'symbol of wholeness'; the number four appears frequently in his music of this period, particularly in the second movement of his Quartet in F# minor.<sup>51</sup> In addition, Tippett incorporates sonata form in all but one of these works, and, with the exception of the Piano Sonata No. 1, where it forms the second movement, it occupies the first movement reflecting common-practice, again indicating a Neoclassical stance.

Tippett considered form to be a dominant factor in composing his string quartets; in a commentary to a recording of the first three string quartets he wrote:

The quartets [...] were concerned with my almost total preoccupation then with matters of form. The main questions were: How many movements in a work? What sort of movements? How are the chosen movements to be made successful (both in themselves and in contrast and complement)?<sup>52</sup>

Tippett's approach to form and title in his Neoclassical music is highly individual, he often combined different styles and forms in the same work or movement as will be evidenced below. Further, in considering Tippett's use of tonality and modality it is important to understand that Tippett believed that he did not graduate with a full understanding of Classical harmony and tonality, which explains his need to study further with R O Morris.<sup>53</sup> This lack of theoretical foundation has consequences for his tonal organisation which, as Kemp argues, is often difficult to elucidate: his

---

<sup>51</sup> Kemp, *Tippett, the Composer and His Music*, p. 89; for more detail on Tippett and Jung please see David Clarke, *The Music and Thought of Michael Tippett* (Cambridge: Cambridge University Press, 2001), Chapter 2.

<sup>52</sup> Michael Tippett, 'notes to String Quartets nos. 1, 2 and 3', Decca DSLO 10 (1975) quoted in Lewis, 18-20 (p. 18).

<sup>53</sup> David Matthews, p. 22.

harmony is often complex and elusive, embraces broad harmonic ranges, and as will be evidenced below seems determined to avoid the clarity of Classical harmonic rhetoric; in doing so Tippett has remade sonata form by marginalising the tonic/dominant relationship central to Classical sonata form.<sup>54</sup> This is reflected in critical opinion on Tippett's use of harmony: Geraint Lewis asserts that Tippett's considered use of 'classical parameters' was closely tied to his belief in the revitalising power of tonality in combination with Neoclassical forms,<sup>55</sup> but Kemp argues that Tippett was uninterested in 'functional harmonic progression', depriving his music of 'clear harmonic upbeats'.<sup>56</sup> For example, in the first movement of the Concerto for Double String Orchestra there is lack of conventional keys to define the tonal areas associated with its sonata form; instead Tippett used texture and rhythm to, as Tippett explained, 'amplify the form'.<sup>57</sup> Derrick Puffett argues that in an attempt to create a sense of harmonic direction in a post-tonal context Tippett's approach to harmony was based on inversional symmetry, particularly in the fugue from his Second String Quartet.<sup>58</sup> This is confirmed by Tippett who described his early music as 'floating down from the top' as opposed to a traditional generation of the harmony from the bass.<sup>59</sup> Although Tippett's music of this period does not utilise Classical harmonic rhetoric his music retains evidence of tonality, but with elements of post-tonal harmony.<sup>60</sup>

---

<sup>54</sup> Kemp, *Tippett, the Composer and His Music*, p. 91; Straus, p. 17.

<sup>55</sup> Lewis, 18-20 (p. 19).

<sup>56</sup> Kemp, 'Rhythm in Tippett's Early Music', pp. 142-153 (pp.146-7)

<sup>57</sup> British Library, Michael Tippett, uncatalogued notes for *Concerto for Double String Orchestra*.

<sup>58</sup> Derrick Puffett, 'The Fugue from Tippett's Second String Quartet', *Music Analysis* 5.2-3 (1986), 233-264 (p. 260).

<sup>59</sup> Tippett, BBC Radio 3, 14 November 1982, quoted in Puffett, 233-264 (p. 234).

<sup>60</sup> Whittall, *The Music of Britten and Tippett*, p. 5.

Tippett also uses modes, but his use of them is wider than just use of church modes, it is also concerned with the broader sense of the term which is the free movement of parts.<sup>61</sup> In common with many early twentieth-century composers including Holst, Tippett also used harmonies based on the fourth. These fourths grew naturally from Tippett's melodic language, which is full of the intervals of the second, fourth, and seventh, all of which were considered dissonant in pre-Baroque music; such melodic intervals are seen in the slow movement of the Double Concerto and the Symphony No. 1, where Tippett employs chains of fourths.<sup>62</sup>

The forms in the String Quartet No. 2 follow the structure of a tonally based sonata form, but the music itself pursues the freedom of what Whittall describes as the 'madrigal or fantasy' where the 'hierarchies of fully developed tonal forms have no place'.<sup>63</sup> Tippett confirmed this, describing the first movement as being 'partly derived from Madrigal technique where each part may have its own rhythm and the music is propelled by differing accents';<sup>64</sup> and this form is 'deliberately loosened to keep the lyricism above the dramatics'.<sup>65</sup> The second movement is a fugue, the third a Scherzo and trio (with obvious Classical connotations) and the finale, which carries the main structural weight, is also in sonata form.<sup>66</sup>

Where the normal sonata structure relies on the sharp contrast between the characters of the first and second subjects, in the first movement of Tippett's Second String Quartet there is little contrast between the two sections – they are both lyrical

---

<sup>61</sup> Kemp, *Tippett: The Composer and His Music*, p. 93.

<sup>62</sup> *Ibid.*, pp. 96-7.

<sup>63</sup> Whittall, *The Music of Tippett and Britten*, p. 76

<sup>64</sup> Michael Tippett, 'Notes for Performance', *Quartet No. 2 in F#* (London: Schott & Co. Ltd, 1944), n.p.

<sup>65</sup> Michael Tippett, 'Notes with the recording' on Philips DSLO 10, quoted in Whittall, *The Music of Tippett and Britten*, p. 76.

<sup>66</sup> Kemp, *Tippett: The Composer and his Music*, p. 188.

and related to each other by shared material. However, in the first movement, Tippett altered the traditional format of the recapitulation; it begins with a statement of the second subject but in the subdominant (a further example of Tippett's use of the number four, here the interval of a fourth, and also an established Classical practice – in Mozart, Beethoven and Schubert) not the tonic, meaning that the movement is constructed with a reversed recapitulation.<sup>67</sup> Also of note is the Classical construction of the violin II theme from the second movement which is formed from a four-bar antecedent phrase followed by a three-bar consequent phase.

Figure 109: Tippett, String Quartet No. 2 in F sharp, II 'Andante', bb.1-7 and IV figure 73.4-8

The image displays two sections of a musical score. The upper section is for Violin II in the 'Andante' movement, measures 1-7. It is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes a dynamic marking of *pp espressivo* and two 'ten.' markings above the first two measures. The lower section is for the first four instruments (Violin I, Violin II, Viola, and Violoncello) in the 'Allegro appassionato' movement, measures 4-8. It is in 4/4 time with a key signature of two flats (Bb and Eb). The notation includes dynamic markings of *p dolce* and *mp*, and 'cantabile' markings above the first two measures of each instrument's part.

The final movement of this string quartet is in sonata form and contains altered material from the previous movements: for example, the first subject comes from the first movement, and the second from the fugue (Figure 109) but these

<sup>67</sup> Kemp, *Tippett: The Composer and his Music*, p. 190.

transformations are so extreme that they sound only vaguely like their original.<sup>68</sup>

The melody from the beginning of the fugue (Figure 109) contains a descending seventh (bracketed), which also appears in the second subject of the fourth movement, but transformed into extended intervals; for example, the diminished octave in violin II and the 'cello. In addition, as noted above, the key relations of the various parts of the do not follow a typical sonata form pattern suggesting a departure from Classical norms. The first subject of the exposition is introduced in C# minor (Figure 110) with a bass line initially alternating I and V, after the first three bars Tippett's use of eleven out of the possible twelve tones suggests a post-tonal approach to the harmony in which the sense of key is avoided entirely.

Figure 110: Tippett, Second String Quartet, IV 'Allegro appassionato', bb.1-6

The image displays two systems of musical notation for a string quartet. Each system contains two staves (treble and bass clefs). The first system shows three measures of music. The second system shows three measures. The music is in C# minor and features complex, post-tonal harmonic structures with various dynamics like *ff*, *sf*, and *dim. sf*.

The second subject is ostensibly in E flat, which bears no relationship to the opening C# minor, but Tippett here employs all twelve tones. While the

<sup>68</sup> Ibid.



recapitulation returns to C# minor (reflecting common-practice) and the second subject remains in this key, it then moves to the unrelated A flat at figure 82.4 before moving to the Aeolian mode on E in the Coda at figure 83.10 ending in a  $i^7$ - #VIIb quasi half cadence. In manipulating of the structure of the work and in his use of non-standard key relations Tippett is responding to a paradigmatic form by using that form to come to terms with his musical heritage, particularly that related to Beethoven.

A further example of subversion of title to the composer's own ends is provided by the Concerto for Double String Orchestra. It was inspired by Handel's *Concerti Grossi*, which Tippett knew and loved, but also a 'special English tradition' typified by Elgar's *Introduction and Allegro* and Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*, which combine the 'intimacy of solo string writing with the rich sonority of the full string ensemble'.<sup>69</sup> Since this work was inspired by the Concerto Grosso it would be expected that the first movement would be composed in *ritornello* form, but instead Tippett employs sonata form demonstrating a combination of a Classical form with a Baroque character.

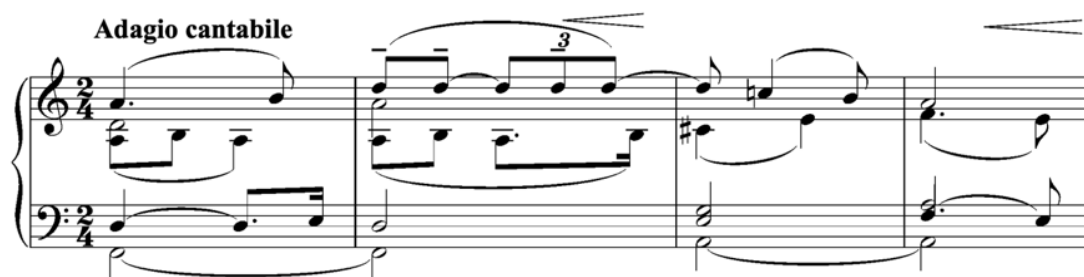
In the Double Concerto Tippett employs both modal and occasionally pentatonic melodies; in addition the three movements are related thematically and also based on succession of fourths: E, A, D and G, which ties back to Tippett's Jungian use of the number four.<sup>70</sup>

---

<sup>69</sup> Tippett, *Tippett on Music*, p. 92.

<sup>70</sup> Mason, 137-141 (p. 140)

Figure 111: Tippett, Concerto for Double String Orchestra, II 'Adagio cantabile', bb. 1-4



These fourths are also present in the counterpoint, for example, in the opening of the second movement (Figure 111) in which the interval between the two upper voices, composed in a modal harmony, is based upon a perfect fourth.<sup>71</sup> Also evident from Figure 111 is the Neoclassical retrospective use of false relations predominant in this work, in this example between the C and C# (Figure 111), the major third changing to a minor third which is resolved in the following bar. These false relations are an obvious Elizabethan influence which have a modern equivalent in the blue notes in jazz music.<sup>72</sup>

Tippett described his Symphony No. 1 as the 'culmination of a long period of struggle with Classical sonata forms in the Beethovenian sense'.<sup>73</sup> The complex nature of Tippett's writing in this movement has led to a largely descriptive rather than analytical approach by musicologists. For example Kemp describes the exposition as consisting of two principal themes, a transition containing three additional themes and a codetta, there being no second subject (which Hepokoski and Darcy would term a continuous exposition), but he gives very little detail as to the structure beyond this.<sup>74</sup> Edward Venn argues that this work belongs within the

<sup>71</sup> Wilfrid Mellers, 'Four Orchestra Works' in *Michael Tippett: A Symposium on his 60<sup>th</sup> Birthday* ed. by Ian Kemp (London: Faber and Faber, 1965), pp. 162-179 (p. 165).

<sup>72</sup> *Ibid.*

<sup>73</sup> Tippett, *Tippett on Music*, p. 92.

<sup>74</sup> Kemp. *Tippett: The Composer and His Music*, p. 198.

tradition of the 'historical archetype' at least superficially, but this is undermined by Tippett's fondness for or obscuring the structures he employs, which might be another way of describing the conflict between the old and new in Neoclassical music.<sup>75</sup> Venn is also somewhat vague about the structure of the first movement, merely stating that it formed from 'extended paragraphs' which are set against the structure of sonata form, the three areas (exposition, development, recapitulation) being found in the 'expected locations'.<sup>76</sup> Similarly, Venn states that Tippett offers a string of 'broad open ended paragraphs' which are repeated with variation rather than being developed, these repetitions build cumulatively to the end of the exposition.<sup>77</sup>

In a pre-concert talk Tippett described each movement of his Symphony No. 1 as being driven by a pattern which dictates how the music moves. He suggested a symbol to represent each movement: the first movement an arrow because the music was 'fluent, going straight ahead, directed by a vigorous forward impulse'. The second movement was a circle with the music turning in upon itself; the third a star with its 'sparkling, pointed' quality reflecting the scherzo character of the movement and the fourth a question mark, indicating the initial problem posed by every fugue subject.<sup>78</sup> While this terminology is rather abstract it does indicate a plan behind each movement, and a non-retrospective impulse behind this design.

---

<sup>75</sup> Venn, pp. 144-167 (p. 147).

<sup>76</sup> *Ibid.*

<sup>77</sup> *Ibid.*, pp. 144-167 (p. 149).

<sup>78</sup> Scott Goddard, 'Michael Tippett and the Symphony', *The Listener*, 12 January 1950, p. 84.

Table 35: Structure of Tippett, Symphony No. 1, I '*Allegro vigoroso: quasi alla breve*'-Exposition

Figure	Theme	Tonal Centre	Description
b. 1	A	A	Figure 111
1.6	A'		Repeat of A
3.6	bridge		A series of new ideas in 6/8 grouping (Figure 112a)
6.2	B		Sentence based six bar theme (Figure 112b) in Violins played in canon at the fifth by the lower strings
6.10	B'		Variant of B
8.2	bridge		
8.7	C		Three bar theme based on the fourth in canon on woodwind over a bassline on Tuba (Figure 112c).
9.4			Solo theme on Horn with new material
12.2	Codetta		Refers to the opening and new material

The first movement has three definable principal sections relating to sonata form and demonstrates evidence of traditional tonality; but beyond this, as Kemp argues, Tippett uses a 'single mode' which contains all twelve pitches, but which remains fundamentally diatonic in character, thus combining traditional with new compositional techniques.<sup>79</sup> This is evident in the opening of the first movement (Figure 112) which contains all twelve pitches but also begins with an A tonal centre. The melody line, which is based on fourths, beginning on A major, and forms a dominant seventh over an A pedal, the tonality then becomes modal moving to the Locrian then Aeolian modes on A by bar 7. The bassline also begins tonally but this becomes chromatically inflected by bar 3. In addition, there are identifiable cadences within the A theme, an imperfect IV-V cadence in A at the end of the antecedent phrase, and a perfect authentic cadence, also in A, at the end of the consequent

<sup>79</sup> Kemp, *Tippett: The Composer and his Music*, p. 95-6.

phrase. The linking passage between the first and second statements of the A theme is in a clear A major.

The Development section begins with a key change to C major/A minor and the A theme at figure 14; the Recapitulation with a return to the original A major key signature just before figure 25. Beyond this the structure deviates from common-practice of the Classical era. My analysis in Table 35 indicates that there are three primary themes together with various musical ideas which appear between the main themes. The lack of movement between tonic and dominant between the first and second subjects indicates a thematic rather than tonal structure to the first movement suggests that Tippett took an approach to the form in which the sonata form sits on the musical surface in an arrangement of themes which has little connection to the underlying harmonic structure.<sup>80</sup>

Figure 112: Tippett, Symphony No. 1, I 'Allegro vigoroso: quasi alla breve', bb. 1-14

**Allegro vigoroso: quasi alla breve (♩. c. 100)**

<sup>80</sup> Straus, *Remaking the Past*, p. 97.

The bridge contains a descending sequence (bracketed in figure 113a) which shares the same rhythmic pattern as the descending sequence in bars 3-6 of figure 112; this use of sequence forms a link to the past; similarly the B theme is a six-bar variant of the Classical Sentence theme structure, but with a one-bar basic idea. The C theme is only three bars long, but also looks back to the past with its use of canon.

Figure 113: Tippett, Symphony No. 1, I 'Allegro vigoroso: quasi alla breve', new material, B and C Themes

a: Bridge

b: B theme

c: C theme

The musical score consists of three parts. Part (a) is the Bridge, featuring a Flute and Horn in F. The Flute part has a descending sequence of eighth notes bracketed. Part (b) is the B theme, a six-bar piece for Flute, marked *ff cantando* and *ff*. Part (c) is the C theme, a three-bar piece for Piano, marked *p leggiero*, *p̄ dolcissimo*, and *ten.*

The second movement continues Tippett's use of pre-romantic forms. It is based on the seventeenth-century passacaglia with a set of ten mirror variations over a ground bass (Figure 114) in which the variations are mostly grouped in pairs, as shown in Table 36.

Figure 114: Tippett, Symphony No. 1, II, Ground Bass

Adagio

The musical score shows the Ground Bass for the Adagio movement. It consists of two staves of bass clef music in 4/4 time. The first staff starts with a *ff* dynamic. The second staff shows a series of variations with dynamics: *ff dim.*, *f dim.*, *mf dim.*, *p dim.*, and *pp*.

Table 36: Tippett, Symphony No. 1, II, 'Variations'

Bar/ Figure	Variation	Tonality	Description
1	Ground bass	Bm	4 bars repeated in lower strings and woodwind
9	1		Solo clarinet in A
1:4	2		Woodwind
2:6	3	Dm	Solo oboe
3:3	4		Bassoons, Trumpets and Horns
3:6	5	Fm	Horn with solo viola in canon
4:5	6	C#m	Centre point with trio for flutes
5:2	7 = 5	Am	Strings
5:10	8 = 3-4	Em	Bassoons, Flutes and Lower Strings
7	9 = 2	Bm	Full orchestra
7:8	10 = 1		Solo clarinet in A
8:6	Coda		Full orchestra

### 8.3 Neoclassical Borrowing and Allusion

Peter Dennison argues that Tippett, as a musical poet and dramatist, searched for musical techniques which would allow him to interpret poetic and dramatic images. Tippett saw the potential of using allusion (a form of borrowing) to facilitate this interpretation.<sup>81</sup>

#### 8.3.1 Quotation and Allusion

There is relatively little quotation of other works in Tippett's music of this period. In addition, Tippett stated that the second movement of the Double Concerto was modelled on the song-fugue-song layout of the *Andante* from Beethoven's String Quartet in F minor, Op. 95, a form of direct borrowing.<sup>82</sup> There is a further example of direct borrowing in the second movement of Tippett's String Quartet No. 2 where

<sup>81</sup> Peter Dennison, 'Reminiscence and Recomposition in Tippett', *The Musical Times* 126.1703 (1985), 13+15-18 (p. 13).

<sup>82</sup> Tippett, *Tippett on Music*, p. 92.

Puffett argues that Tippett makes a possibly satirical reference to the *Tristan* chord on the first beats of bars 22 and 24;<sup>83</sup> other borrowing is of a more unusual nature: while the whole work is generally influenced by Beethoven, Berlioz, and Stravinsky, the second movement takes its structure from the fugue from Beethoven's C# minor Quartet, Op. 131.<sup>84</sup> This manifests itself in five ways; firstly, both fugue subjects use semitones and even, in some instances, begin at the same pitch (Figure 115), although this is a tenuous connection on its own.

Figure 115: Tippett, String Quartet No. 2 in F Sharp Minor, II 'Andante', bb. 1-5, Beethoven String Quartet in C Sharp Minor Op. 131, I, bb. 1-4

The image shows two musical staves. The top staff is for Tippett's String Quartet No. 2, II 'Andante', measures 1-5. It is in F# minor (three sharps) and 3/4 time. The melody starts on a half note F#4, followed by a quarter note G#4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note F#4. The dynamics are marked *pp espressivo*. The bottom staff is for Beethoven's String Quartet in C# Minor, Op. 131, I, measures 1-4. It is in C# minor (three sharps) and 3/4 time. The melody starts on a half note C#4, followed by a quarter note D#4, a quarter note E4, a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note F#4. The dynamics are marked *sf* and *p*.

Secondly, both Tippett and Beethoven wrote answers in the subdominant and indeed Tippett employs the subdominant relationship throughout the fugue, returning to the Jungian idea of the number four being a 'symbol of wholeness'<sup>85</sup>; in addition, they both have four expositional entries (one for each instrument) and there are no redundant entries. Both fugues contain passages of dialogue in their Middle Sections and this dialogue is first heard in the upper two instruments followed by the lower two having a subdominant relationship between them. Finally, both composers have written four entries in the Final Sections.<sup>86</sup>

<sup>83</sup> Puffett, 233-264 (p. 244).

<sup>84</sup> *Ibid.*, 233-264 (p. 241).

<sup>85</sup> Kemp, *Tippett: The Composer and his Music*, p. 89.

<sup>86</sup> *Ibid.*



It is possible that Tippett borrowed from Beethoven on more than one occasion, since the Finale of this string quartet is closely modelled on the finale from the Op. 131 string quartet; both begin with variants on the fugue themes and Tippett makes a direct quotation employing the same pitches from the Beethoven quartet as the second idea of the first subject group.<sup>87</sup> In addition, both Tippett and Beethoven have subdominant answers, and both composers have only four exposition entries with no redundant entries; finally both fugues include passages in dialogue (with a subdominant relationship between the two voices) in their middle sections which occurs in the upper two instruments then the lower two.<sup>88</sup>

Matthews also compares the fugue from the slow movement of the Double Concerto with the slow movement of Beethoven's String Quartet in F Minor, Op. 95, although he does not go into any great detail.<sup>89</sup> Thus Beethoven's music provides Tippett with sources of borrowing of form, and quotation. There is a further source of borrowing in the String Quartet No. 2 in F# minor: Derrick Puffett argues that Tippett may have taken his scheme for the Fugue from Bartók's quartets, but it is unclear which of Bartók's works he heard before he composed this string quartet.<sup>90</sup>

### 8.3.2 Stylistic Allusion

Although quotation is not overly prevalent in Tippett's early music, his use of stylistic allusion is a common feature. Tippett borrows freely from a varied number of influences and is often eclectic in his use of these stimuli. For example, in the first

---

<sup>87</sup> David Matthews, 'Mirror upon Mirror Mirrored' in *Michael Tippett O.M.: A Celebration* ed. by Geraint Lewis (Tunbridge Wells: Barton Press, 1985), pp. 35-44 (pp.36-7).

<sup>88</sup> Puffett, 233-264 (p. 241).

<sup>89</sup> David Matthews, *Michael Tippett: An Introductory Study*, p. 29.

<sup>90</sup> Puffett, 233-264 (p. 240); Kemp, *Tippett: The Composer and his Music*, p. 191.

Piano Sonata imitation of the gong-sonorities of gamelan music is evident,<sup>91</sup> but the third movement is a 'Scarlattian' Scherzo containing thematic allusions to the first movement.<sup>92</sup> A further example is provided by Tippett's use of false relations, which are taken from Elizabethan music; similarly, his melodic lines are often influenced by singing, having as Mellers argues 'quasi-vocal contours'.<sup>93</sup>

An example of retrospective borrowing is provided by the Concerto for Double String Orchestra which is composed in the style of a Concerto Grosso. In particular, the second movement's variations over a ground bass were inspired by Tippett's admiration for Purcell.<sup>94</sup> Similarly, the music of Pérotin provided the material for the rhythm of the third movement whereby, as Tippett states, the triple time 'takes off' into groups of four.<sup>95</sup> As previously noted Tippett also makes a link between Pérotin and the third movement of his Symphony No. 1, but also links this borrowed style to Beethoven's Scherzos.<sup>96</sup> In addition to these influences, Tippett's Concerto ends with what Matthews describes as a 'broad and sonorous statement of a folk-like tune' which has no suggestion of pastiche; it is a 'deliberately popular device' which ties in with his socialist leanings.<sup>97</sup>

Tippett also took inspiration from the music of Bartók and Stravinsky, with their combination of folk song with the conventions of Western Art Music, but also Hindemith with his *Gebrauchsmusik*.<sup>98</sup> An example of Stravinskian influence is

---

<sup>91</sup> Tippett, *Tippett on Music*, p. 104.

<sup>92</sup> Mason 137-141 (p. 140).

<sup>93</sup> Wilfrid Mellers, 'Michael Tippett and the String Quartet', *The Listener*, 14 September 1961, 405-6 (p. 405).

<sup>94</sup> David Matthews, p. 42.

<sup>95</sup> *Ibid.*

<sup>96</sup> Tippett, *Tippett on Music*, p. 92.

<sup>97</sup> David Matthews, p. 29.

<sup>98</sup> Mason, 137-141 (p. 137).

provided by the last movement of the First String Quartet in which Alan Ridout argues that the second subject resulted from Tippett's awareness of Stravinsky's 1931 Violin Concerto.<sup>99</sup>

As Edward Venn argues, Tippett's Symphony No. 1 derives from his studies of 'madrigalian, Purcellian and mediaeval traditions', their fundamentally vocal nature provides a counterbalance to what he describes as the Symphony's 'austere contrapuntalism'.<sup>100</sup> While the first movement is a response to Beethoven, the second movement was inspired by the ground basses of Purcell; the rhythmic style of the Scherzo was taken from Pérotin and the Trio is an Elizabethan Pavan. This stylistic borrowing appears to be the extent of appropriation within this work.

#### 8.4 Linear Writing and Anti-Romanticism

Tippett's studies with R.O. Morris, with his emphasis on sixteenth-century practice, sparked his interest in linear writing and gave him what Kemp describes as his 'individual voice'.<sup>101</sup> Morris' influence can be seen in Tippett's String Quartet No. 1, his Symphony No. 1, the Piano Sonata No. 1, and the Concerto for Double String Orchestra.<sup>102</sup> Tippett described the gradual invention of polyphony in the late Middle Ages as 'the most striking novelty in music', indicating a favourable attitude towards linear writing.<sup>103</sup>

---

<sup>99</sup> Alan Ridout, 'The String Quartets' in *Michael Tippett: A Symposium* pp. 180-193 (p.184).

<sup>100</sup> Venn, pp. 144-167 (p. 147).

<sup>101</sup> Kemp, *Tippett: The Composer and his Music*, p. 85

<sup>102</sup> Cole, p. 48-67 (pp.50-1).

<sup>103</sup> Tippett, *Tippett on Music*, p. 14.

Table 37: Subject Entries in the Fugue in Tippett, String Quartet No. 2, II 'Andante'<sup>104</sup>

Bar	Section	Description
1-20	EXPO- SECTION	Four entries in the order S - A - S - A on C# and F# (vl. 2, vc., vla, Vl. 1). The entries succeed each other without a break. CS1 is regular and invertible.
21-30		Episode 1
31-40	MIDDLE SECTION	Entries 1 and 2 on E and A (vl. 2 then vla). 'Dialogue' texture
41-50		Episode 2
51-60		Entries 3 and 4 again on E and A (vc. Then vl. 1), both inverted. Middle entry 3 accompanied by its own inversion which is varied after the first two bars.
61-68		Episode 3.
69-78	FINAL SECTION	Entries 1 and 2 on F# and B (vl. 2 then vc.)
79-82		Episode 4
83-87		Entry 3 on C# (vla. In inversion)
88-93		Episode 5
94-98		Entry 4 on F# (vl. 2)

One example of linear writing is provided by Tippett's employment of the fugue. Tippett expressed his admiration for Purcell, especially his ability to create intensity by 'a sort of harmonic polyphony', particularly in his early string fantasies. He argues that this intensity is found in Elizabethan music which Purcell took over and developed; this passion arose from the use of momentary dissonance which is never quite resolved. He stated that this feature of Purcell's style had become 'a feature in its turn of [his] own musical language: a good example occurs in the slow movement of the String Quartet No. 2, a movement which is also a fugue. Whatever other differences of style there are, the features of intensity created the ways I spoke of in relation to Purcell is virtually the same'.<sup>105</sup>

Unlike many Neoclassical works Tippett's employment of the fugal form does not always relate to the Baroque fugue, instead he took his influence from

<sup>104</sup> Puffett, 233-64 (pp. 235, 240).

<sup>105</sup> Tippett, *Tippett on Music*, p. 64.

Beethoven; for example, the fugue from the finale of the String Quartet No. 1 was described by Tippett as relating to Beethoven rather than Bach.<sup>106</sup> A further example of Tippett's fugal writing is provided by the second movement of the String Quartet No. 2, which as Tippett stated above is influenced by Purcell. The structure of the fugue is given in Table 37. The fugue contains twelve entries of which four are in each of the Exposition, the Middle Section and the Final Section; in each set of four entries the subject is played on all four instruments except for the Final Section where there are two entries on violin 2 and none on violin 1; in addition, the entries appear in the order S-A-S-A the first note of which are separated by a fourth.<sup>107</sup>

In addition to fugal writing Tippett employs other linear forms, for example in the Double Concerto which Wilfrid Mellers maintains includes characteristics related to both English seventeenth-century polyphony and twentieth-century jazz.<sup>108</sup> It is written for two orchestras which are treated antiphonally, but as Mellers argues, this does not imply the polarity of harmonic and tonal conflict seen in a Classical sonata; he describes it as a 'multiplicity in unity' in which there is a polyphonic interchange of themes.<sup>109</sup>

Anti-Romanticism also characterises much of Tippett's early period music for his deepest affiliations sit in the pre-Classical age (excepting perhaps his affinity with Beethoven).<sup>110</sup> Mason makes the connection between Purcell's compositional stance, who combined Italian manners with English traditions, and that of Tippett, although it might be argued that Tippett's influence by Purcell, Byrd and other

---

<sup>106</sup> Whittall, *The Music of Britten and Tippett*, p. 32.

<sup>107</sup> Puffett, 233-64 (p. 240).

<sup>108</sup> Mellers, 'Four Orchestra Works', pp.162-179 (p. 163).

<sup>109</sup> Mellers, 'Michael Tippett and the String Quartet', pp. 162-179 (p. 164).

<sup>110</sup> Mason, 137-141 (p. 138).

sixteenth and seventeenth-century composers is a continuation of the English Musical renaissance.

It should be clear, however, that not all of Tippett's early music is anti-Romantic: some follows a neo-Romantic stance, for example the *Fantasia on a Theme of Handel*). By contrast, although the first movement of Tippett's String Quartet No. 1 has the performance direction *Allegro Appassionato*, which might infer a romantic character, the work is largely anti-Romantic, any lyricism in the first two movements being countered by the very dry character of the last movement. By contrast the Double Concerto is an extremely lyrical work, intimating a romantic characteristic which would make it difficult to classify it as a Neoclassical work.<sup>111</sup> However, as Whittall argues, the anti-Romanticism in Neoclassicism is not necessarily to eliminate all expression, but to refine and control it; while there is evidence of some emotion in the Double Concerto its expression is generally restrained, therefore it is possible to apply the term Neoclassical here.

The Symphony No. 1 is highly contrapuntal and anti-Romantic, using instrumentation to clarify the linear writing; while it has no stated program Kemp maintains that it contains an underlying commentary on the war.<sup>112</sup> Edward Venn argues that Tippett seeks to renew the historical archetype of the symphony contrapuntally, making use of the 'rhythmic vitality' of the first String Quartet and the Double Concerto.<sup>113</sup> In writing about his Symphony No. 1, Tippett highlighted the anti-Romantic character and the influence of the twelfth-century Notre Dame school upon the work, writing: 'the bare, stark quality of the Pérotin allied itself

---

<sup>111</sup> Kemp, *Tippett: The Composer and his Music*, p. 139

<sup>112</sup> *Ibid.*, p. 197.

<sup>113</sup> Venn, pp. 144-167 (p. 147).

easily to the starker sounds of my own music'.<sup>114</sup> This is evident from the 'dry orchestration' seen in this symphony, which results from Tippett's application of Rimsky-Korsakov's principles of orchestration to highlight the counterpoint, using instrumental combinations to define the musical lines.<sup>115</sup>

The second movement was inspired by Tippett's admiration for Purcell's ground basses. This form is static in nature, the mirroring of the sections of the movement enhances this feature and acts as a foil to the developmental nature of the first movement.<sup>116</sup> This static characteristic is, by its very nature, anti-Romantic, and the use of variations over a ground bass obviously linear.

Linear writing is also seen in the finale, it is a double fugue which, as Matthews argues, attempts to unite the fugue with the sonata, replicating of the last movement of Beethoven's 'Hammerklavier' sonata.<sup>117</sup> He states that the first fugue is 'dynamic' and the second 'lyrical', both fugues coming together at the climax. Kemp agrees with this opinion and maintains that the success of the fugue is due to both themes being 'agents of expression', by this he does not mean that the music is expressive, as in romantic, instead he contends that these 'agents' allow the audience to focus on the 'behaviour of the music *qua* music'.<sup>118</sup>

---

<sup>114</sup> Tippett, *Tippett on Music*, p. 92.

<sup>115</sup> Kemp, *Tippett: The Composer and his Music*, pp. 197-8.

<sup>116</sup> *Ibid.*, p. 201.

<sup>117</sup> David Matthews, p. 42.

<sup>118</sup> Kemp, *Tippett: The Composer and his Music*, p. 205.

### 8.5. Case Study: Concerto for Double String Orchestra

In his Double Concerto Tippett first established an individual and assured compositional voice;<sup>119</sup> as such it makes a valuable study of the Neoclassical Tippett. The title reflects a concerto in the eighteenth-century sense of a concerto grosso. This was confirmed by Tippett who wrote: 'In calling the piece a 'concerto', I was harking back to the concerti grossi of Handel, which I knew and loved.'<sup>120</sup> However, Tippett elaborated on his compositional process when he wrote:

[T]he musical forms deployed in my Double Concerto were those of Beethoven: a succinct dramatic sonata allegro, a slow movement virtually modelled on the song-fugue-song layout of the *Andante* of Beethoven's String Quartet in F minor, op. 95, and finally a sonata rondo with coda.<sup>121</sup>

This indicates both Retrospective characteristics in the combination of Baroque and Classical titles and forms and self-conscious borrowing in the form of direct modelling on the Beethoven String Quartet Op. 95. There is also further evidence of borrowing in this second movement, this time stylistic allusion: Tippett acknowledged that the form of this movement stemmed from his love of Purcell.<sup>122</sup>

Opinion is divided as to the anti-Romantic character of Tippett's Double Concerto. An anonymous critic in *The Times* described the second movement as 'astringent and not very lyrical, still expressed something more contemplative;<sup>123</sup> however, the most common description for the Concerto from critics and musicologists is that it retains a strong lyrical dimension.<sup>124</sup> However, given that

---

<sup>119</sup> Kenneth Gloag, 'Tippett and the Concerto: From Double to Triple' in *The Cambridge Companion to Michael Tippett* ed. by Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013), pp. 168-189 (p. 169).

<sup>120</sup> Gloag, pp. 168-189 (p. 169).

<sup>121</sup> Tippett, *Tippett on Music*, p. 92

<sup>122</sup> David Matthews, p. 42.

<sup>123</sup> Anon., 'Mr. Walter Goehr's Concert: Michael Tippett's New Work', *The Times*, 19 July 1943, p. 2.

<sup>124</sup> For example: Scott Goddard, 'Concertos Ancient and Modern', *The Listener*, 1 March 1945, p. 249 and David Matthews, p. 29.



anti-Romanticism relates to a reaction against the *excesses* of Romanticism, Tippett's work challenges the notion that lyricism is automatically precluded in a Neoclassical composition. As has been evidenced in this thesis, Neoclassical works can have a mix of different styles; this is evident in the first movement where the performance directions for the two orchestras are the drier *marcato* of orchestra I and the more emotional *espressivo* of orchestra II. In addition, the anti-Romantic character is enhanced by the use of counterpoint throughout the work – as Mellers contends, the two orchestras are treated antiphonally in a 'melodic-linear and therefore polyphonic style', which evokes the 'seventeenth-century English fantasy'.<sup>125</sup>

The first movement, as Tippett described, is in sonata form with two basic themes, one beginning with a pentatonic tonality (A-B-D-E-G), and the other with a slightly delayed entry of syncopated repeated notes.<sup>126</sup> There is evidence of a modernist bitonality in the opening whereby the first orchestra begins with a theme based around A, and the entry of the second orchestra is around the subdominant D. The relationship of a fourth between these two tonal areas is an interval significant to Tippett who, as has previously been observed, adhered to the Jungian idea that four represented wholeness. Tippett described his use of tonality in the Double Concerto: 'we don't use tonality by setting out to write a piece in a set key. We use it much more for colour'.<sup>127</sup> He continued:

[The Concerto] is mostly in A to start with, a kind of model [*sic*] A minor. The middle movement is in a kind of D. In the last movement, the normal way of ending would

---

<sup>125</sup> Mellers, pp. 162-179 (pp. 162-3).

<sup>126</sup> Mellers, pp. 162-179 (p. 164).

<sup>127</sup> Michael Tippett, 'The composer speaks', *Audio and Record Review* (1963), p. 27 quoted in David Clark 'only half rebelling': tonal strategies, folksong and 'Englishness' in Tippett's Concerto for Double String Orchestra' in *Tippett Studies* ed. by David Clarke (Cambridge: Cambridge University Press, 2009), pp. 1-26 (p. 12).

have been to end in A, but I deliberately turned the music towards the tonality of C, just because I wanted this broader sound.<sup>128</sup>

Tippett appears to imply that the C major of the finale has a certain sonic quality. David Clarke argues that this use of C in the coda is a 'consummation' of the relationship between sonorities in and around A and C that is embedded into the work creating an effectual 'double tonal structure' similar to the bitonality of the opening of the first movement.<sup>129</sup>

These two themes have different characters from the performance directions of *marcato* and *espressivo* respectively which correspond to the 'passionate and lyrical' of sonata form.<sup>130</sup> However, Tippett puts a modern slant on his use of these themes within sonata form: in the opening these themes are layered over each other meaning that Tippett sacrificed the conventional succession of themes and keys within a classical sonata-form movement.<sup>131</sup> Further evidence of Neoclassical modernist characteristics is in Tippett's use of polyrhythms between the two orchestras.<sup>132</sup>

The second movement was composed as a set of variations over a ground bass, a retrospective linear form symptomatic of Baroque paradigms. Tippett described the layout of this movement as 'song-fugue-song'.<sup>133</sup> The basic key of this movement is the subdominant of the first-movement key, and this interval of a fourth is also present in the melody and harmony of the opening phrase – a further incidence of the significance of the number four to Tippett.<sup>134</sup>

---

<sup>128</sup> Ibid.

<sup>129</sup> Clarke, pp. 1-26 (p. 13).

<sup>130</sup> Gloag, pp. 168-189 (p. 171).

<sup>131</sup> Kemp, *Tippett: The Composer and his Music*, p. 140; Gloag, pp. 168-189 (p. 171).

<sup>132</sup> Milner, p. 469.

<sup>133</sup> Gloag, pp. 168-189 (p. 174).

<sup>134</sup> Mellers, pp. 162-179 (p. 165).

This work is based on two themes, the rhythm of the primary theme is modelled on 'Ca' the Yowes';<sup>135</sup> as such this is a form of borrowing, but not related to Neoclassicism since it does not relate to retrospective source. However, the middle section of this movement is a fugue (traditional counterpoint) which although relating to the eighteenth century and the Baroque, in this case resembles the slow movement of Beethoven op. 95 String Quartet.<sup>136</sup> Finally, modern Neoclassical characteristics are evident in the use of cross-rhythms in its contrapuntal figurations.<sup>137</sup>

Tippett described the third movement as a 'sonata-rondo with coda' with two main themes which relate to the first and second subjects of sonata form.<sup>138</sup> Such use of this form is seen in the finales of Haydn and Mozart, for instance in the last movement of Haydn's Sonata in C Hob XVI and the final movement of Mozart's Piano Quartet No. 1 in G. Although the movement is largely centred on A, the first theme is centred on G (rehearsal mark 22:5) and the second on an unrelated A flat (rehearsal mark 24:10), and the coda ends in C (see Tippett quote above).<sup>139</sup> While key areas are largely recognisable, there is no obvious relationship between them other than that G is the dominant of the final C, suggesting a post-tonal approach to the harmony (see above). Further modern characteristics are evident in the use of cross rhythms of 6/8 against 3/4 between the two orchestras.<sup>140</sup>

While Tippett's Double Concerto is not as strongly anti-Romantic as Holst's Double Concerto (section 4.1.7), it nonetheless generally conveys an anti-Romantic

---

<sup>135</sup> David Matthews, p. 29.

<sup>136</sup> Ibid.

<sup>137</sup> Milner, p. 469.

<sup>138</sup> Gloag, pp. 168-189 (p. 176).

<sup>139</sup> Ibid.

<sup>140</sup> Mellers, pp. 162-179 (p. 166).

ethos. There is also sufficient evidence of a broad range of characteristics to justify its Neoclassical leanings. What is more, respective characteristics are clearly evident in both the title and form of each movement; added to which modern elements are evidenced in the composer's use of rhythm and metre, and post-tonal harmonies. Both types of borrowing - direct modelling and stylistic allusion - are, it should be added, present in the Double Concerto and its highly linear properties, archetypal to Tippett's creative personality.

In commenting on his use of retrospective influences and techniques in his Symphony No. 1, Tippett makes the connection between this work and Neoclassicism, describing himself as 'acting out a decayed neo-classicism' and also states that the agreement between the sound of early music and that of contemporary music is common in composers of this time, again pointing towards Neoclassicism.<sup>141</sup> Tippett's use of the term 'decayed' to describe his use of Neoclassicism in his Symphony No. 1 is interesting, while his meaning is not wholly clear perhaps he is indicating a decline in the quality, power or vigour of the aesthetic since it first appeared in the 1920s.

It is notable that after 1945 Tippett continued to use pre-romantic forms, examples include a *Sarabande* and a *Pavan* in *The Mask of Time*.<sup>142</sup> Further, the Neoclassical influence continued strongly through the music of the 1950s, for example the *Fantasia Concertante on a Theme of Corelli*, and the Symphony No. 2 which

---

<sup>141</sup> Tippett, *Tippett on Music*, p. 92.

<sup>142</sup> Arnold Whittall, 'Resisting Tonality: Tippett, Beethoven and the Sarabande', *Music Analysis* 9.3 (1990), 267-286 (p. 269, p. 272).

was inspired by Vivaldi;<sup>143</sup> and Beethoven also continued to be an influence on later works.

There is little doubt that this work and many of the other early works fall under the Neoclassical aesthetic, despite this, Tippett's strain of Neoclassicism is unique to him; Geraint Lewis contends that while Tippett's Neoclassical works incorporate traits from both Hindemith and Stravinsky, his Neoclassicism is never a 'stylistic straight jacket' and does not relate to any particular school.<sup>144</sup> Tippett's music is essentially syncretic in nature: he draws together different elements including these Neoclassical elements which were combined with other stylistic features, including a neo-Elizabethanism which is important in his music.

---

<sup>143</sup> Kemp, *Tippett: The Composer and his Music*, p. 493, n. 21.

<sup>144</sup> Lewis, 18-20 (p.19).



NEOCLASSICISM IN BRITISH  
INSTRUMENTAL MUSIC

1918-45

Part 3

# Contents

<b>Chapter 9 An English Francophile and His Suffolk Friend: Lennox Berkeley and Benjamin Britten</b>	346
9.1 Lennox Berkeley	347
9.2 Benjamin Britten	375
<b>Chapter 10 Conclusion</b>	408
<b>Appendices</b>	437
A The Walter Leigh Cambridge Lectures ‘Modern Music’	438
B Translation of Höckner’s Performance Instructions to Walter Leigh’s <i>A Midsummer Night’s Dream</i>	561
C Metrical Fluctuation in Stanley Bate, Symphony No. 3, First Movement	577
Bibliography	580
Discography	602

## Chapter 9

### An English Francophile and his Suffolk friend: Lennox Berkeley and Benjamin Britten

Lennox Berkeley met Benjamin Britten in 1936 at an International Society for Contemporary Music festival in Barcelona.<sup>1</sup> Before this they had both been pupils of Geoffrey Shaw, who was an important figure in the festivals of school music, at the Gresham's School in Norfolk.<sup>2</sup> In 1937 they composed *Mont Juic*, a Suite of Catalan dances (Op. 9) in collaboration, and for a while Berkeley and Britten shared a The Old Mill at Snape in Suffolk until Britten travelled to America with Peter Pears at the start of the war. Berkeley revealed his feelings towards Britten writing 'I feel an awful fool to have let myself fall in love so violently – I really ought to know better at my age'.<sup>3</sup> Despite these feelings they maintained a lifelong friendship, and dedicated works to each other, but notwithstanding this neither had a deep

---

<sup>1</sup> Tony Scotland, 'Lennox Berkeley (1903-1989)' *The Lennox Berkeley Society* (n.d.), <<https://www.lennoxberkeley.org.uk>> [accessed 25 November 2020]

<sup>2</sup> Jürgen Scharwächter, *Two Centuries of British Symphonism: From the beginnings to 1945, Volume II* (Hildesheim: Georg Olms Verlag, 2015), p. 741.

<sup>3</sup> L. Berkeley, undated letter from Rudge House, Painswick, Gloucestershire, quoted in Peter Dickinson, *The Music of Lennox Berkeley* (Woodbridge, Suffolk: Boydell Press, 1988), p. 34.



influence on the other because they had already begun to develop their individual musical styles.<sup>4</sup>

## 9.1 Lennox Berkeley

Lennox Berkeley, although a careful and painstaking composer, produced 226 works in his life. It is possible that this carefulness implies a high degree of self-criticism. Musicologists have applied the term Neoclassical to his compositions of this period; his music is described as having the characteristics of 'stylishness, clarity and economy' with an evident 'bitter-sweet tunefulness' which makes it recognisable.<sup>5</sup>

He was born into the distaff side of an aristocratic family; his grandfather was George Lennox Rawdon, Seventh Earl of Berkeley, and Viscount Dursley. His grandparents were not married when his father was born so the title passed to a legitimate younger brother.<sup>6</sup> Lennox Berkeley had several connections to France, his mother was the daughter of the British consul for Monaco, his grandmother had a villa in Nice, consequently he visited family in France during his childhood.<sup>7</sup> The French influence continued through his godmother, Sybil Jackson, who studied singing in Paris, and an aunt who was a salon composer. His parents settled permanently in Nice in around 1920, strengthening Berkeley's connection with France and French culture.

---

<sup>4</sup> Malcolm Williamson, 'Sir Lennox Berkeley (1903-1989)', *The Musical Times* 131.1766 (1990), 197-9 (p. 197).

<sup>5</sup> Scotland, 'Lennox Berkeley (1903-1989)'.

<sup>6</sup> Peter Dickinson, 'Lennox Berkeley', *The Lennox Berkeley Society* (n.d.), <<https://www.lennoxberkeley.org.uk>> [accessed 26 November 2020].

<sup>7</sup> Peter Dickinson, *The Music of Lennox Berkeley*, p. 3.

Despite his French connections Berkeley was educated in England; he was drawn to music at an early age when he was introduced his father's piano rolls.<sup>8</sup> His godmother recalled how even as a small child he would ask her to sing and stand transfixed while she sang lieder demonstrating Berkeley's affinity for music at an early age.<sup>9</sup> Although he read modern languages at Oxford, he also studied organ with W.H. Harris and Henry Lee, and continued with composition studies. He met Ravel in 1925 and after showing some of his scores to the composer was encouraged to study with in Paris Nadia Boulanger with whom he remained until 1932. During this time he converted to Roman Catholicism (1928) and met many influential figures including Stravinsky, Fauré, Françaix, and Poulenc.<sup>10</sup> Stravinsky had a particular effect on Berkeley who later described the *Symphony of Psalms* as a masterpiece; he also expressed admiration for the Violin Concerto and the *Duo Concertante* for violin and piano.<sup>11</sup> The music critic from *The Times* believed that Boulanger was responsible for Berkeley's later maturity as a composer; he argued that her influence was stifling and Berkeley's attitude towards her submissive, meaning that he took longer to find his own voice.<sup>12</sup>

Berkeley's strong connection with France influenced his attitude to music in Britain. A contemporary, Gordon Bryan believed that Berkeley had no sympathy with contemporary English music, finding no interest in 'the newer developments of

---

<sup>8</sup> Scotland, 'Lennox Berkeley (1903-1989)'.

<sup>9</sup> A. Wood, 'Lennox Berkeley, 70, hits the high point of his career', *Oxford Mail*, 3 August 1973 quoted in Peter Dickinson, *The Music of Lennox Berkeley*, p. 3.

<sup>10</sup> Scotland, 'Lennox Berkeley (1903-1989)'.

<sup>11</sup> Peter Dickinson, *The Music of Lennox Berkeley*, pp. 19-20.

<sup>12</sup> Our Music Critic, 'The Career of Mr. Lennox Berkeley', *The Times*, 19 October 1956, p. 3.

art'.<sup>13</sup> This may have been because, as Malcolm Williamson believes, he relished the 'frictions and stimuli' provided in France but felt constrained in England.<sup>14</sup> He did, however, express admiration for Walton's *Façade* in 1929, and was fascinated by symphonic jazz and blues in the works of many composers including Constant Lambert, Gershwin, and Ravel, this influence caused him to incorporate some blues elements in his own works.

Table 38: A Selected Catalogue of Works by Lennox Berkeley

Date	Description	Type
1927	<i>Petite Suite for Oboe and Violoncello</i>	Chamber
1928	Sonata No. 2 for Violin and Piano Op. 1 <sup>15</sup>	Chamber
1934	<i>Jonah</i> Op. 3	Oratorio
1935	String Quartet No. 1 Op. 6	Chamber
1936	<i>Mont Juic</i> Op. 9 (in collaboration with Benjamin Britten)	Orchestral
1938	<i>Introduction and Allegro</i> Op. 11	Orchestra
1939	<i>Serenade for Strings</i> Op. 12	Orchestral
1939	Sonatina for Recorder and Harpsichord Op. 13	Chamber
1940	Symphony No. 1 Op. 16	Orchestral
1941	String Quartet No. 2 Op. 15	Chamber
1943	Divertimento in B flat Op. 18	Orchestral
1943	String Trio Op. 19	Chamber
1945	Piano Sonata in A Op. 20	Chamber
1945	<i>Six Preludes for Pianoforte</i> Op. 23	Chamber

In the period to 1945 Berkeley composed eighty-seven works, some of which are lost, withdrawn, or unpublished. Of the remainder those in Table 38 will be examined for Neoclassical characteristics to illustrate Berkeley's use of the Neoclassicism.<sup>16</sup>

<sup>13</sup> G. Bryan, 'The Younger English Composers: Part V, Lennox Berkeley', *Monthly Musical Record* 59 (1929), 161-2 (p. 161).

<sup>14</sup> Williamson, 197-9 (p. 197).

<sup>15</sup> Due to the COVID-19 pandemic it has not been possible to obtain a copy of this score.

<sup>16</sup> This research was carried out during the 2020 COVID-19 pandemic therefore the choice of works was to a large extent dictated by the availability of scores, for example the *Introduction and Allegro* Op. 11 could not be located.

Neoclassicism in the music of Lennox Berkeley of this period is less complex than the approach to Neoclassicism adopted by the composers William Walton, Constant Lambert, and Michael Tippett. Neoclassicism provided British composers with a vehicle to establish their own musical identity at a time when, after the struggles of World War I and through the turmoil of World War II, the very idea of Britain and Britishness was under threat. However, Berkeley's strong connection to France through family and musical training means that his use of the aesthetic leans towards the French model and is unique to him. His music is not a pastiche of contemporary French composers instead he writes with his own voice. Berkeley uses techniques from other composers, but only insofar as it suits his own means and creates light and appealing Neoclassical music.

### **9.1.1. Reception and Background**

After completing his training with Nadia Boulanger, Berkeley remained in France until 1937; although there is an occasional review of earlier works, for example a brief comment on his Clarinet Sonatina in the *Daily Mail* in 1928, there is little contemporaneous critical comment on the early works, particularly those composed in France. An article on Berkeley's early String Symphony however described these earlier compositions as 'clean-cut, logical and imaginative'.<sup>17</sup>

Examination of contemporaneous critical reception to a composer's works can sometimes determine whether the term Neoclassical was applied to the music at the time. One of the earliest performances of Berkeley's music in Britain was given by

---

<sup>17</sup> Robin Hull, 'The Music of Lennox Berkeley', *The Listener*, 19 March 1944, p. 309.

the Pro Arte String Quartet who gave the first performance of the String Quartet No. 1 in November 1935; Edwin Evans wrote that the work had 'little suavity' but argued that the skill of its writing and energy made it an attractive work, suggesting an anti-Romantic stance to the music.<sup>18</sup>

The *Serenade for Strings* Op. 12 received its première by the Boyd Neel Orchestra on 30 January 1940 at the London Contemporary Music Centre.<sup>19</sup> Although there are no contemporaneous reviews it continued to be programmed into the early 1950s, indicating its popularity, and a review of a 1957 recording described the work as having 'an 18<sup>th</sup>-century politeness of manner' which has obvious potent Neoclassical connotations.<sup>20</sup> By contrast the second quartet received its première on 5 June 1941 in Cambridge and was described as 'thoroughly modern in outlook', but written with great care.<sup>21</sup>

The Recorder Sonatina formed one of several new works for this instrument including those by Wilfrid Mellers, Walter Leigh, Arnold Cooke, and Franz Reizenstein.<sup>22</sup> The composition of many of these works was stimulated by the revival of the recorder by Arnold and later Carl Dolmetsch, initially to perform early music, but later of original twentieth-century music. This trend was further extended by the work of Edgar Hunt who realised that the recorder could be played at a modest standard in schools.<sup>23</sup> There is no newspaper review for the work, although a brief

---

<sup>18</sup> Edwin Evans, "'Skill' of a Quartet', *Daily Mail*, 20 November 1935, p. 19; it is notable that Edwin Evans, a prominent critic, had a major critical interest in contemporary French music of this period, Evans was also highly interested in the progress of British music of the same period, making him a likely barometer for Berkeley's work and reception.

<sup>19</sup> Peter Dickinson, *The Music of Lennox Berkeley*, p. 12.

<sup>20</sup> John Warrack, 'Enjoying the Moderns', *Daily Telegraph*, 26 August 1957, p. 9.

<sup>21</sup> F. B. 'New String Quartet', *Daily Telegraph*, 6 June 1941, p. 3.

<sup>22</sup> Niall O'Loughlin, 'The Recorder in 20<sup>th</sup>-century music' in *Early Music* 10.1 (1982), 36-7 (p. 36).

<sup>23</sup> *Ibid.*

article in *The Times* noted that Carl Dolmetsch gave the first performance at the Wigmore Hall on 18 November 1939.<sup>24</sup> Its first outing was at a private performance, also by Dolmetsch at the London Contemporary Music Centre in June 1939; J A Westrup described the Sonatina as the most successful of the works for treble recorder performed that day.<sup>25</sup> There are also no reviews of the first performance of the Divertimento, but in a less than complimentary review of Bartók's Divertimento, W. McNaught described Berkeley's work as 'a piece of up-to-date music that had that had real vitality and cleverness'.<sup>26</sup>

As might be expected from a major work, the Symphony No. 1 received more reviews than the early chamber works. It received its première by the London Philharmonic Orchestra under the baton of its composer on 8 July 1943 at a Promenade Concert.<sup>27</sup> Its reviews were mixed; one reviewer wrote that the work made a favourable impression, was sometimes 'scholastic' but was in general 'thoughtful and honest'.<sup>28</sup> The *Daily Mail* critic described it as a 'clever work, full of ideas, but for the most part expressed with such spare use of colour that an impression of dryness is created', hinting at the anti-Romantic nature of the work.<sup>29</sup> However, Ralph Hill was more critical, stating that the work 'has not the semblance of being symphonic' and that the 'material is scrappy and undistinguished'.<sup>30</sup> Despite these varied opinions the work continued to be performed, including a

---

<sup>24</sup> Anon., 'News in Brief', *The Times*, 16 November 1939, p. 6.

<sup>25</sup> J.A. Westrup quoted in Carl F Dolmetsch, 'The Recorder or English Flute', *Music and Letters* 22.1 (1941), 67-74 (p. 70).

<sup>26</sup> W. McNaught, 'Critic on the Hearth: Modern Lapses', *The Listener*, 11 October 1945, pp. 416-7 (p. 417).

<sup>27</sup> Peter Dickinson, p. 54.

<sup>28</sup> B.F. 'New British Symphony', *Daily Telegraph*, 9 July 1943, p. 3.

<sup>29</sup> Edwin Evans, 'Clever New Symphony', *Daily Mail*, 9 July 1943, p. 3.

<sup>30</sup> Ralph Hill, 'Two New Symphonies' *Sunday Times*, 11 July 1943, p. 2.

broadcast performance in April 1955 in which the reviewer described it as a serious composition in which 'the eighteenth-century idea of the symphony as entertainment is fused with its later connotation as a vehicle for serious thought', confirming its Neoclassical credentials.<sup>31</sup>

As has previously been demonstrated, Neoclassical music exhibited certain characteristics: retrospective and modernist elements which were often in conflict, and when combined with borrowing anti-Romanticism combined to create a distinctive Neoclassical sound world. The following discussion will examine how Lennox Berkeley uses these elements to create his Neoclassical music.

### **9.1.2. Retrospective and New Neoclassical Elements**

#### **9.1.2.1 Title, Form, Phrase Structure and Tonality**

One of the most common retrospective Neoclassical traits employed by British composers is the use of traditional titles. As is evident from Table 38, Lennox Berkeley used such titles in his works of this period, for example, in Berkeley's earlier work the *Petite Suite for Oboe and Violoncello* in which four of the five movements are titled *Prelude*, *Bouree* [*sic*], *Aria*, and *Gigue* (the second movement has no title), indicating a Baroque influence in the titles. Beyond use of title, form and tonality also provide examples of retrospective and new Neoclassical elements.

In using retrospective forms, particularly sonata form, Berkeley was reacting to an icon of an earlier style. I argue that Berkeley recomposed sonata form in a bid to make this traditional form his own: this is evidenced by the works examined

---

<sup>31</sup> Winton Dean, 'Lennox Berkeley's Orchestral Music', *The Listener*, 7 April 1955, p. 637.

below (listed in Table 39). His unique voice comes from his improvisational approach to composition and non-developmental stance which resulted in a shorter recapitulation and is demonstrated by the following analyses.

Table 39: Main Sections in Movements in Sonata Form by Lennox Berkeley

Work	Movement	Number of bars		
		Exposition	Development	Recapitulation
String Quartet No. 1	I	60 (31%)	66 (34%)	69 (35%)
<i>Serenade for Strings</i>	I	34 (33%)	36 (36%)	32 (31%)
Sonatina for Recorder and Harpsichord	I	44 (36%)	58 (48%)	19 (16%)
Symphony No. 1	I	104 (37%)	107 (38%)	71 (25%)
String Quartet No. 2	I	121 (38%)	116 (37%)	77 (24%)
Divertimento	<i>Prelude</i>	51 (45%)	46 (41%)	16 (14%)
Piano Sonata	I	70 (33%)	88 (41%)	55 (26%)

This move towards shorter recapitulations became more significant as Berkeley matured as a composer. In his earliest work, the String Quartet No. 1, there is an even split between the three major sections, which is also seen in the monothematic first movement of the *Serenade for Strings*. In the subsequent works the recapitulation is shorter than the norm, a practice seen in nineteenth-century sonata form; for example, in several works by Mozart and Haydn (but not Beethoven).<sup>32</sup> Caplin argues that in such cases the composer creates a large ternary form where the B section has been replaced by 'a transition and subordinate theme'.<sup>33</sup> In these works, Berkeley abbreviates his recapitulations by omitting some of the exposition material. This shortening of the recapitulation is even more extreme in the Symphony No. 2 (1959) where the recapitulation is entirely omitted; the

<sup>32</sup> See Caplin, p. 217 for a list of works by Haydn and Mozart with truncated recapitulations.

<sup>33</sup> Caplin, p. 216.



closest description for such a sonata form given by Hepokoski and Darcy is a type 2 where the 'second rotation begins as a developmental space', but even in this description the recapitulation is delayed rather than completely omitted.<sup>34</sup>

Lennox Berkeley described his thoughts on use of repetition in music in an interview with Michael Oliver, stating that 'the musical language reached a point at which exact repetition doesn't seem to be suitable'.<sup>35</sup> He went on to state that in Classical forms a 'modified form of repetition is essential because otherwise your material goes for nothing. You've got to exploit it, which does mean going over the same notes again but making them sound different'.<sup>36</sup> In a conversation with Nicholas Maw about Berkeley's music Peter Dickinson argued that 'in the recapitulation he usually doesn't repeat his themes the same way, so there's a continuous invention'.<sup>37</sup> Berkeley therefore altered the way he treated material on repeat, by shortening or omitting it, and by changing the way the material was presented. Winton Dean argues that Berkeley approaches classical form 'obliquely and allusively', in a manner which preserves the form sufficiently to 'hold the music together' without affecting his ability to be original and write with his own voice; this compositional method is employed by French composers including Fauré and Roussel.<sup>38</sup> Dickinson corroborates this view of Berkeley's compositional technique; he observes that his almost improvisational approach to composition is also seen in

---

<sup>34</sup> Martin Cooper, 'Lennox Berkeley and his New Symphony', *The Listener*, 19 February 1959, p. 351; Hepokoski and Darcy, p. 353.

<sup>35</sup> '4 - With Michael Oliver, 1978' in *Lennox Berkeley and Friends* ed. by Peter Dickinson (Woodbridge, Suffolk: Boydell and Brewer, 2012), pp. 176-178 (p. 177).

<sup>36</sup> *Ibid.*

<sup>37</sup> '2- Composers John Manduell, Nicholas Maw, Malcolm Williamson' in *Lennox Berkeley and Friends* ed. by Peter Dickinson (Woodbridge, Suffolk: Boydell and Brewer, 2012), pp. 243-257 (p. 250).

<sup>38</sup> Dean, p. 637.

Delius' sonatas.<sup>39</sup> For example, in his Piano Sonata Berkeley stated that in the recapitulation, only a few bars were 'exactly as before, and the second subject, instead of being repeated, appears in a considerably modified form'.<sup>40</sup> Berkeley also disguised the beginning of the recapitulation by delaying the opening two-bar motif from the exposition until the second part of the four-bar phrase in the recapitulation (Figure 116).

Figure 116: Lennox Berkeley, Piano Sonata, I 'Moderato', bb.1-9 and bb. 159-163

Moderato ♩ = 60

*f*

Exposition

*p* *p* *f* *p*

Recapitulation

Moderato ♩ = 60

*f* *f*

Berkeley's quasi-improvisational approach to generating material, non-standard approach to tonality (see below), and stated aim that he should not repeat himself, means that his more detailed structure is not wholly clear, particularly between bars 24 and 42.<sup>41</sup> These have been regarded as all based on the same

<sup>39</sup> Peter Dickinson, p. 73; Berkeley stated that he was particularly drawn to Ravel's music in his youth, Schaffer, p. 86.

<sup>40</sup> Lennox Berkeley, quoted in Peter Dickinson, p. 74.

<sup>41</sup> Schaffer, p. 85.

material with a transition at bar 37, but equally bar 30 might herald the introduction of a C theme, or likewise bars 30-42 might be considered a long transition. What is clear is that the C tonal centre is finally reached at bar 43. The analysis given in Table 40 provides one possible explanation for the structure. However these processes also might point to quite traditional 'intellectual' processes of symphonic/organic treatment which is theoretically anti-Neoclassical.

Table 40: Structure of Berkeley, Piano Sonata, I 'Moderato'

Section	Bar	Theme	Tonal Centre	Description
Exposition	1	A	A	On V of an altered A scale
	8	A'		
	17	bridge		Dorian on A
	24	B		Bitonal - D minor in the left hand
	30	B'		Aeolian on A with added E flats
	37	bridge	A → C	Based on B materials
	52	C	C	
		Codetta		
Development	71	A	C	Locrian mode followed by altered scale
	79		B $\flat$ → C	Begins with Aeolian on B flat modulating to possible Mixolydian mode on C
	98		C	Motor rhythms using C pedal note
	116	Link		Linear passage with false relations (see Figure 6) followed by one bar or Mixolydian on C
	121		E $\flat$	New melody with arpeggiated accompaniment in Mixolydian on E $\flat$
	133	Link		
	136		C $\sharp$	New material beginning in Phrygian mode on C $\sharp$
	155	Retransition	C → A	Modulating passage leading to the Recapitulation
Recapitulation	159	A	A	On V of an altered A scale
	165	B	D	
	179	B'	F	Centred around F, but highly chromatic
	189	C'	C	
	199	Link		
	205	Coda	A	

Figure 117: Selected Themes from Berkeley, Symphony No. 1, I 'Allegro Moderato'

A

First  
Subsid'y  
theme

B

This modification of sonata form is also found in the first movement, *Allegro Moderato*, of the Symphony No. 1. Of note is the use of multiple subsidiary themes which reflect Berkeley's improvised approach to composition, and the multiple instances of new material in the development. Here again the recapitulation is modified, but to highlight the second subject (Table 41): there are only six bars of the A theme before the introduction of new material which is followed by two restatements of the B theme. The effect of this movement away from a 'standard' sonata form remains to avoid repetition (despite the repetition of the B theme), and thus a shortening of the recapitulation but with the goal of emphasising material other than the primary theme.<sup>42</sup>

<sup>42</sup> Hull, p. 309.

Table 41: Structure of Berkeley, Symphony No. 1, I 'Allegro Moderato'

Section	Bar	Theme	Tonal Centre	Description
Exposition	1	A	C	First subject
	11			Subsidiary theme in woodwind ending in a VII → Ic cadence
	18			Fugato passage (Figure 123) using motif x from subsidiary theme. Aeolian mode → altered C scale
	28			A further subsidiary theme in woodwind
	35			A further subsidiary theme in upper strings
	43	A		
	49	Bridge?		Using new material
	65			A further subsidiary theme in woodwind and motif x
	79	B		Second subject on solo oboe on V of V, but highly chromatic
89	Codetta			
Development	105		C	New material
	110			New material
	120			New material
	125			New material
	163			Using motif x
	192			New material
Recapitulation	211	A	C	Disguised recapitulation
	219			New material
	244			New material similar to b. 65 ff
	258	B		On flute
	267	B		Partial restatement of B on the oboe
	271	Coda		Using fragments of B

Berkeley's attitude to his audience demonstrates a Neoclassical stance in that he felt that his music should be accessible. In an interview with Murray Schafer, Berkeley stated that he wanted audiences to comprehend what they were listening to. This echoes a prevailing view in Britain of 'conservatism' which is shaped by a

British democratic imperative, a sense of English moderation; thus, despite his French leanings, Berkeley was essentially British in his attitude to audiences.<sup>43</sup>

Berkeley's approach to tonality was cautious: he did not go too far into the *avant garde*.<sup>44</sup> This resonates with a Neoclassical approach which often combines traditional elements with post-tonal tonalities and modalities. Lennox Berkeley described his approach to tonality in the 1960s as 'less diatonic, [...] harmonically less ordinary, that it was before', suggesting that he believed his earlier style to be 'ordinary', but analysis of these pre-1945 works reveals that it is anything but.<sup>45</sup> For instance, the first page of the Piano Sonata contains examples of altered scales, modes, bitonality, and false relations. The first two bars (Figure 118) are composed in what might be described as an altered A major tonality or a synthetic mode on A. The following bar moves to an apparent A minor (there is no G or G# to confirm whether it is A minor or the Aeolian mode on A), before returning to altered A major/synthetic mode in the ensuing bars; however, certain notes are so chromatic that the tonality is difficult to pin down, therefore all that can be stated is that this theme is based on an A tonal centre.

Figure 118: Berkeley, Piano Sonata, I 'Moderato', bb. 14-16



<sup>43</sup> Whittall, *Music Since the First World War* (London: J.M. Dent & Sons Ltd, 1977, repr. 1988), p. 3; Day, p. 208.

<sup>44</sup> Schaffer, p. 84.

<sup>45</sup> *Ibid.*, p. 85.

An example of bitonality is demonstrated in Figure 118 where the right hand is in A major, but the left hand is in the altered A scale described above: this bitonality results in a false relation between G and G sharp. This altered scale with semitones between scale degrees 3 and 4, and 5 to 6, might be described in various ways: an altered major scale, or one of altered Mixolydian, Phrygian or Aeolian modes on A. Conversely the bridge between the A and B themes is clearly written in the Dorian mode on A. Dickinson argues that Berkeley was attracted to systems of bitonality during this time and notes that is also used in at the beginning of the first movement of the Symphony No. 1.<sup>46</sup>

While in individual passages and sections Berkeley stretched tonality beyond the common-practice, his broader use of tonality in the first movement of the Piano Sonata he remains close to dominant/tonic or minor/major normative behaviour in that the first area is around A minor and the second around the relative major C. He also returns to an A tonal centre in the Recapitulation, and although he moves through other keys he ends firmly in A as a functioning tonic.

Berkeley's cautious approach to post-tonality is also seen in the monothematic first movement of the *Serenade for String Orchestra*. This use of a single theme within sonata form is seen in the music of Haydn, and to a lesser extent Mozart.<sup>47</sup> The first movement begins in D major, but then moves briefly through the Aeolian mode on D and then the Lydian mode on D before modulating briefly to A major; this is followed by a key signature change to C major, which marks the beginning of the development section, here the music moves from C through A, B, F minor, returning

---

<sup>46</sup> Peter Dickinson, p. 54.

<sup>47</sup> Rosen, p. 31.

to C then moving briefly to D major before alternating between the Lydian mode on C and the Dorian mode on G, eventually re-transitioning in D. The third movement moves further from tonality, there is no key signature and no recognisable key, but it ends on an F sharp minor seventh chord. The final movement returns to D, it is highly chromatic but ends on a D major chord suggesting a calculated scheme which moves from tonality forwards to atonality and back.

### 9.1.2.2 Rhythm

Unlike a composer such as Michael Tippett, rhythm is not as strong a feature of Berkeley's music: he used some new techniques, but only sparingly. He does experiment with various techniques, for example motor rhythms (figure 119), but they are not the central focus of his music. Berkeley does not use metrical variation in all the works considered here, or indeed in all movements in those works (see Table 42). Further, his use of metrical variation does not change over this period, but it does vary according to his requirements; for example, in the second movement of the Recorder Sonata there is minimal use of the technique, but in the fourth movement of the *Petite Suite*, no one metre takes precedence, and there is frequent movement between the two main time signatures. Similarly, Berkeley's use of metrical variation in the first movement of the Piano Sonata does not involve the interjection of single bars of different time signatures, instead it begins in 9/8 but moves between this and sections in 3/4, 2/8, 4/8, 6/8 and 12/8 which creates and improvisational character in this movement.



Table 42: Metrical Variations in Works by Berkeley

Work	Movement	Comments
<i>Petite Suite for Oboe and Violoncello</i>	I and IV	I is primarily in 9/8 with 1 + 5 bars of 9/8. IV follows this pattern: 5/4 x 2; 3/4 x 4; 5/4 x 2; 3/4 x 4; 5/4 x 4; 3/4 x 6; 6/4 x 2; 5/4 x 3.
String Quartet No. 1	I and II	In I the primary metre is 4/4, with substantial sections in 6/8 and single bars of 7/8, 3/4, 3/8, 5/8, 8/16, 6/4 and 2/4. In II the main metre is 3/4, with two single and 16 bars of 5/4; in addition, there are two bars of 4/8 and 5+4/8 with single bars of 4/4, 7/8, 11/8, and 5/8.
String Trio	I and III	In I the primary metre is 4/4, larger sections of 5/8, 6/8, 9/8 and two single bars of 2/4. In III, the primary metre is 4/4, with two single bars of 3/4.
Sonatina for Treble Recorder and Piano	All movements	In I the main metre is 6/8, with single bars of 3/8, 9/8 and 5/8. The prime metre in II is also 6/8 with two single bars of 9/8. In III the primary metre is 4/4 with single bars of 2/4 and 3/4.
Symphony No. 1	I, III and IV	The 4/4 metre of I is disturbed by single bars of 5/8, 2/4, 3/8, 3/4 and a larger section of 7/8. The primary 3/4 of III is broken by single bars of 2/4 and three of 4/4. IV begins in 4/4 and has three single bars of 2/4 but moves to 6/8 at the end.
String Quartet No. 2	II and III	II is mostly in 9/8 but with short sections of 12/8. III is in 4/4 with single bars of 2/4 and 7/8 and short sections in 3/8, 6/8 and 8/8.
Piano Sonata	I, IV	I moves between 9/8 and 3/4, 2/8, 4/8, 6/8 and 12/8. IV is largely in 4/4 with large sections of 3/4 and single bars of 5/4.
<i>Six Preludes for Pianoforte</i>	I, III and V	In Prelude I there is one bar of 3/8, 9/8 and 3/4 in the prevailing 6/8. In III there is one bar of 2/4, in the 4/4. V begins in 7/8, has single bars of 5/8 and larger sections of 6/8.

In addition to metrical variation, Berkeley employs unusual time signatures and occasionally modernist ones, for example the  $5+4/8$  from the second movement of the String Quartet No. 1, which indicates use of an additive rhythm. The equivalent of this time signature is  $9/8$ , but his intention is that the metre should be  $5/8 + 4/8$ , which raises the question: why not use two separate bars to create this effect? The most likely explanation is that Berkeley wanted a less strong accent on the second half of the bar. However, this is the only incidence of this type of time signature which suggests that he was experimenting with the technique but did not find it to be a significant tool in his compositional arsenal.

### 9.1.2.3 Instrumentation

Berkeley incorporated some early instruments in his compositions, there is a *Suite for Harpsichord* (1930, unpublished), and much later a Concertino for Recorder and Violoncello Op. 49; however, the most significant work of this period is the Sonatina for Treble Recorder and Piano. In this work Berkeley combines both old and new instruments with modernist harmonies in a traditional form and title. This combination of instrument has timbral considerations in that the tuning of the recorder is different to the equal temperament piano, which creates overtone clashes, which are sometimes difficult to listen to. This work was written for the recorder performer Carl Dolmetsch; and although it was scored for piano and recorder, the first performance was most likely with harpsichord.<sup>48</sup> It is also often played on the

---

<sup>48</sup> Peter Dickinson, p. 50-1.

flute, therefore there is a certain Hindemithian flexibility in the instruments used, which may, or may not, have been intended by Berkeley.

While historic instruments may not be significant in Berkeley's compositions of this period, the piano is very much so; Mellers described Berkeley as one of the few British twentieth-century composers with the ability to write 'with affection and effect for the piano'.<sup>49</sup> It is perhaps for this reason that Berkeley saw no need to experiment with modern instruments such as the saxophone, or venture too far with historic instruments. Having examined various types of retrospective and modernist Neoclassical characteristics the following section will look at the various types of borrowing in Neoclassical music.

### 9.1.3 Borrowing

There is little evidence of direct quotation in Berkeley's music except for the work on which he collaborated with Benjamin Britten, *Mont Juic*, which is based on Catalan folk music.<sup>50</sup> Stylistic allusion can be seen in the *Petite Suite for Oboe and 'Cello* (1927), which has a marked Baroque character and where Bach is an obvious model.<sup>51</sup> This Baroque influence is also seen in the Recorder Sonata commissioned by Carl Dolmetsch. Beyond this, various styles can be identified in these works, for instance there is a non-Neoclassical jazz and blues influence in the *Six Preludes for Piano*; beyond this however, each piano miniature demonstrates stylistic allusion, for example, the first prelude begins with a 'Moto Perpetuo' formed by rapid three note

---

<sup>49</sup> Mellers, p. 1113.

<sup>50</sup> Peter Dickinson, p. 35.

<sup>51</sup> *Ibid.*, p. 10.

ostinato in the right hand; this may have been inspired by Poulenc's Concerto for Two Pianos and Orchestra (1932) which contains recurring *moto perpetuo*. Similarly, the double dotted rhythm from the opening of the fourth prelude has a distinctly Baroque character.

Lennox Berkeley turned to the Baroque for inspiration throughout his compositional life, from the *Petite Suite* (1927) to the 1965 Partita for Chamber Orchestra. The influence of Bach, seen in the *Petite Suite* mentioned above, stems from Berkeley's training with Nadia Boulanger, who instructed her students in early polyphony, Beethoven and Bach.<sup>52</sup> Berkeley demonstrates the influence of Bach in his oratorio *Jonah*, but also the 'Vivace' from his Op. 12 *Serenade for Strings*, which recall the 'rhythmic energy' of Bach's *Brandenburg Concertos*.<sup>53</sup> However, the mood and key of the fourth movement of the *Serenade* are taken from the 'Angel's Farewell' in Elgar's *The Dream of Gerontius*, a much later, Romantic, influence.<sup>54</sup>

Stravinsky was the strongest stylistic influence on Berkeley, both directly, and through the teaching of Nadia Boulanger; for example *Jonah* demonstrates the influence of both the Bach Passions and Stravinsky's *Symphony of Psalms*.<sup>55</sup> This influence is evident in other Berkeley works, for example, the Piano Sonata was inspired by Stravinsky's *Serenade in A* and the Symphony was possibly suggested by Stravinsky's *Symphony in C*, although Mellers believes that it resembles Haydn, but

---

<sup>52</sup> Williamson, 197-199 (p. 197).

<sup>53</sup> Peter Dickinson, 'Berkeley, Sir Lennox', *Oxford Music Online* (2001) <<https://www.oxfordmusiconline-com.ezphost.dur.ac.uk>> [accessed 22 February 2021].

<sup>54</sup> Dickinson, *The Music of Lennox Berkeley*, p. 46.

<sup>55</sup> Colin Mason, 'The Progress of Lennox Berkeley', *The Listener*, 27 September 1956, p. 485; Dickinson, *The Music of Lennox Berkeley*, p. 30. It has not been possible to obtain a copy of *Jonah*, and therefore impossible to show specific links between the works; however, in both his letters to Boulanger and his published reports from Paris he expressed his admiration for this work.

does not elaborate on how – the influence of both is, of course, possible.<sup>56</sup> There are some large-scale similarities between the Stravinsky and Berkeley symphonies: both are in C and contain four movements. Beyond this there is some similarity in the use of repeated (pedal) notes in the first movement.

Figure 119: Berkeley, Sonatina for Treble Recorder and Piano, I 'Moderato', bb. 1-5

The image shows the first five measures of the 'Moderato' movement from Berkeley's Sonatina for Treble Recorder and Piano. The score is written for two staves: a Treble Recorder staff (top) and a Piano staff (bottom). The tempo is marked 'Moderato'. The key signature is one flat (B-flat), and the time signature is 6/8. The Recorder part begins with a whole rest in the first measure, followed by a melodic line in the second and third measures, and then continues with a more complex melodic line in the fourth and fifth measures. The Piano part features a strong rhythmic accompaniment with repeated notes in both hands, creating a pedal effect. The piano part starts with a forte (*f*) dynamic and includes a 'v' marking (likely for vibrato) in the first measure. The Recorder part starts with a piano (*p*) dynamic. The score is divided into two systems, with measures 1-3 in the first system and measures 4-5 in the second system.

<sup>56</sup> Mason, p. 485; Wilfrid Mellers, 'The Music of Lennox Berkeley', *The Listener*, 24 June 1954, p. 1113.



#### 9.1.4 Anti-Romanticism and Linear Writing

Berkeley wrote to Nadia Boulanger about the anti-Romanticism in Stravinsky's music, saying that he felt that it was not 'cold' and describing it as 'certainly bare, but justly stripped of all that does not come from the heart', reflecting this spectrum.<sup>58</sup> Berkeley's time in France seems to have encouraged him to embrace a naturally dry, or anti-Romantic flavour to his early music, but this severity relaxed as he matured as a composer. French music of this period was deliberately anti-Romantic, being described with such terms as 'clarity';<sup>59</sup> and indeed the critic from *The Times* identified the 'French virtues of logic, clarity, point, and dexterity' in Berkeley's Symphony No. 1.<sup>60</sup> Berkeley explained the influence of other contemporaneous music on his compositions of this period including his String Quartet No. 2 in a BBC broadcast. He said that this String Quartet reflected the 'clarity, order and emotional climate [...] I found in other music of the period that appealed to me', indicating a generally anti-Romantic stance to his writing during this period.<sup>61</sup> In addition, while studying with Nadia Boulanger, Berkeley worked on a series of counterpoint and fugue musical exercises which gave him a strong grounding in linear writing which enhances the sense anti-Romanticism; this training is apparent in his early works.<sup>62</sup> Although the idea of the link between linear writing and anti-Romanticism originates in Busoni (see chapter 2), and by extension

---

<sup>58</sup> Letter from Lennox Berkeley to Nadia Boulanger 14 March 1933, quoted in 'Letters to Nadia Boulanger' in *Lennox Berkeley and Friends: Writings, Letters and Interviews* ed. by Peter Dickinson (Martlesham, Suffolk: Boydell & Brewer, 2012) pp. 45-88 (p. 53).

<sup>59</sup> Messing, p.10.

<sup>60</sup> Our Music Critic, 'The Career of Mr. Lennox Berkeley', p. 3.

<sup>61</sup> Lennox Berkeley, Introduction to BBC Radio 3 broadcast of String Quartet No. 2, undated private tape not listed in BBC archives quoted in Dickinson, pp. 52-3.

<sup>62</sup> Lennox Berkeley, 'Nadia Boulanger as Teacher', *Monthly Musical Record* 61 (1931), 4 (p. 4).

Hindemith, such ideas had some traction in France, particularly in the music of Stravinsky.

An example is provided by the First String Quartet has an extremely dry, anti-Romantic character; it is perhaps this which Edwin Evans is referring to when he described the work as having 'little suavity'.<sup>63</sup> This string quartet, by its very nature is linear and contains numerous examples of linear writing one of which is given in Figure 121. Here the semiquaver figure seen first in second violin is repeated exactly by the viola in the following bar, then repeated by the second violin and inverted by the viola.

Figure 121: Berkeley, String Quartet I, I 'Allegro moderato', bb. 6-9

While the *Serenade for String Orchestra* is more approachable than the First String Quartet, it has a generally modal sound and has an anti-Romantic character, especially in the first and third movements which are drier than the slower second and fourth. All four movements of the *Serenade* contain examples of linear writing; the beginning of the second movement (Figure 122) demonstrates use of

<sup>63</sup> Edwin Evans, "'Skill' of a Quartet", p.19 .



countermelody, which is introduced in the violas with a guitar-like pizzicato accompaniment, before the main melody enters with the first violin.<sup>64</sup>

By contrast the first movement of the String Trio begins in a more lyrical manner indicating Berkeley's move to a more expressive style, but it reverts to an anti-Romantic stance after figure 3. It then alternates between these two very different characters throughout the movement. Although there is a great stylistic difference between the lyrical and drier sections, Berkeley manages the move between each skilfully and successfully. The second movement is sombre, with an anti-Romantic character with a modal sound; and the third similarly dry and anti-Romantic.

Figure 122: Berkeley, *Serenade for Strings*, II 'Andantino', bb. 1-7



Critical reception of the Symphony No. 1<sup>65</sup> indicates a generally anti-Romantic character in the work. In particular Edwin Evans wrote that 'an impression of dryness is created' by the symphony, and the *Daily Telegraph* critic

<sup>64</sup> Peter Dickinson, p. 43.

<sup>65</sup> There was an earlier *Symphony for Strings* which Richard Capel described as 'lightly classic, with a dash of modern sauce', Richard Capell, 'A New Composer', *Daily Mail*, 15 December 1931, p. 5, but this is now lost.

described Berkeley's writing as 'scholastic', meaning that it is pedantic.<sup>66</sup> Similarly, Dickinson described the third movement, *Lento*, as having a 'sparse desolation' which he argued reflected the influence of the war years.<sup>67</sup> As in many of the works discussed here, there are numerous examples of linear writing. Of note is the fugato section within the exposition of the first movement, part of which is shown in Figure 123. Further, in the first movement the development section uses the first-subject material from the Exposition to create various melodies and counterpoints.<sup>68</sup>

Contrapuntal development and imitation are also seen in the second movement of this Symphony (Figure 124).<sup>69</sup> Here the second theme in the violas is taken up by the second then the first violins before statement of fragments occur in the woodwind.

Figure 123: Berkeley, Symphony for Orchestra, I '*Allegro Moderato*', bb. 19-21 (strings)



<sup>66</sup> Edwin Evans, 'Clever New Symphony'; F.B. 'New British Symphony', *Daily Telegraph*, 9 July 1943, p. 3

<sup>67</sup> Peter Dickinson, p. 53.

<sup>68</sup> *Ibid.*, p. 54.

<sup>69</sup> *Ibid.*, p. 55.

Figure 124: Berkeley, *Symphony for Orchestra*, II 'Allegretto', bb. 18-25

The image displays a musical score for four instruments: Violin 2, Viola, Violoncello, and Contrabass. The top system covers measures 18-25. The Violin 2 part is mostly silent. The Viola part begins with a piano (*p*) dynamic and features a triplet of eighth notes. The Violoncello part includes a *Div.* (divisi) marking. The Contrabass part starts with a *pizz.* (pizzicato) marking. The bottom system shows a piano part with a *simile* marking, mirroring the Viola's melodic line.

The Piano Sonata, which is often linked with the *Symphony No. 1* (in that it contains common characteristics), is Berkeley's major solo work of this period and contains what Lockspeiser described as an 'unusually sober conception of piano writing'.<sup>70</sup> He associated it with a melancholy element in Berkeley's character, with 'patches of dark brooding' which contrasts with his reputation for 'terseness, a certain dry wit, neatness and elegance'.<sup>71</sup> Nonetheless, this work can be described as anti-Romantic, and in addition it contains examples of linear writing. For example, in Figure 125 there is imitation between left and right hands, but with each part reversed.

<sup>70</sup> Edward Lockspeiser, 'The Music of Lennox Berkeley', *The Listener*, 10 July 1947, p. 76.

<sup>71</sup> *Ibid.*

Figure 125: Berkeley, Piano Sonata, I 'Moderato', bb. 116-9



As might be expected from a composer who studied with Nadia Boulanger, these earlier works demonstrate a French influence with their light, anti-Romantic character and use of linear writing. Berkeley's use of anti-Romanticism varies in its amount, as does his use of linear writing, but there is no doubt that he has employed these as a Neoclassical characteristic.

While Lennox Berkeley reflects French influences in his music he does not do so slavishly. His music is not a pastiche of Stravinsky, Chabrier, Debussy or Ravel, instead he writes with his own voice. He uses modernist techniques from other composers, for example motor rhythms, but only insofar as it suits his own means. Berkeley's employment of these techniques is often limited because he prefers not to repeat himself.<sup>72</sup> In essence Berkeley creates light and charming Neoclassical music that is more often than not pleasing to the ear. He employs all four Neoclassical characteristics, in common with many other British Neoclassical composers his use of borrowing is limited and often restricted to stylistic borrowing rather than direct quotation.

---

<sup>72</sup> Schaffer, p. 85.

## 9.2 Benjamin Britten

John Caldwell summed up the Neoclassical Benjamin Britten (1913-1976) when he wrote:

Some of his most imaginative works juxtapose the simplest ideas, often triadically harmonized, with adventurous chromaticism and rhythmically complex structures. It was his ability to revitalize older elements in the musical language and to synthesize them with newer ones that gave his music its universality.<sup>1</sup>

Britten was an extremely prolific composer, as is illustrated in Table 43; this table only includes those works to 1945 which have an opus number; those without a catalogue number, and his substantial juvenilia, have been excluded from this list.

The older musical elements noted by Caldwell include work titles which include Sinfonietta, Symphony, Suite, Concerto and Mazurka, all of which stem from the pre-twentieth century but are not limited to the Baroque or Classical eras (for example the Mazurka was a Nationalist Romantic period title popularised by Chopin). In addition, not all of these works have a Neoclassical character for example the *Simple Symphony* and the Phantasy Oboe Quartet are closer to the English pastoral school.<sup>2</sup> Moreover, given the large number of works composed in such a short period, it would be impossible to examine all these works in sufficient detail. This section will therefore concentrate on three specific works – the Sinfonietta for Chamber Orchestra, the Piano Concerto, and the String Quartet No. 2, while making reference to other works in passing. These three works, more significantly, cover the beginning, middle and end of the period under investigation

---

<sup>1</sup> Caldwell, p. 379.

<sup>2</sup> Michael Kennedy, *Britten* (London: J.M. Dent & Sons Ltd, 1981), p. 130.

together with three different sub-genres – chamber orchestra, soloist with orchestra, and chamber music.<sup>3</sup>

Table 43: A Catalogue of Works by Benjamin Britten to 1945

Date	Description	Type
1932	Sinfonietta for Chamber Orchestra Op. 1	Orchestral
1932	Phantasy Quartet Op. 2	Chamber
1933-4	<i>Simple Symphony</i> Op. 4	Orchestral
1934-5	Suite for Violin and Pianoforte Op. 6	Chamber
1935-6	<i>Soirées musicales [after Rossini]</i> Op. 9	Orchestral
1937	<i>Variations on a Theme of Frank Bridge</i> Op. 10	Orchestral
1937	<i>Mont Juic</i> Op. 12 (in collaboration with Lennox Berkeley)	Orchestral
1938	Piano Concerto Op. 13	Orchestral
1938-9	Violin Concerto Op. 15	Orchestral
1939	<i>Young Apollo</i> Op. 16	Orchestral
1939	<i>Canadian Carnival</i> Op. 19	Orchestral
1939-40	<i>Sinfonia da Requiem</i> Op. 20	Orchestral
1940	<i>Diversions</i> Op. 21	Orchestral
1940	Introduction and Rondo alla burlesca Op. 23 No. 1	Chamber
1940	<i>Mazurka Elegiaca</i> Op. 23 No. 2	Chamber
1941	<i>Matinées musicales [after Rossini]</i> Op. 24	Orchestral
1941	String Quartet No. 1 in D Op. 25	Chamber
1941	<i>Scottish Ballad</i> Op. 26	Orchestral
1943	Prelude and Fugue Op. 29	Orchestral
1945	'Four Sea Interludes' from <i>Peter Grimes</i> Op. 33a	Orchestral
1945	'Passacaglia' from <i>Peter Grimes</i> Op. 33b	Orchestral
1945	<i>The Young Person's Guide to the Orchestra</i> Op. 34	Orchestral
1945	String Quartet No. 2 in C Op. 36	Chamber

### 9.2.1. Reception and Background

The Sinfonietta for Chamber Orchestra (for five wind and five strings) was dedicated to Frank Bridge. It received its first performance at the Ballet Club Theatre, London on 31 January 1933 under the baton of Miss Lamare and was also the only one of Britten's works to be performed at the Royal College of Music (on 16 March 1933).<sup>4</sup> It

<sup>3</sup> Note: The Variations on a Theme by Frank Bridge have previously been analysed in my MA by Thesis: Elizabeth Sweet, *Neoclassicism in the Music of William Alwyn* <<http://theses.dur.ac.uk/11796/>>.

<sup>4</sup> Kennedy, *Britten*, p. 11.

was broadcast in the same year and subject to a somewhat condescending review in the *Musical Times* by William McNaught, which contributed to Britten's lifelong hatred of critics and disdain of their views.<sup>5</sup> A version for a small orchestra was subsequently created with the addition of two horns and a small string section in 1936 which was premièred on 10 March 1936 under the baton of E. Cundell. This thesis will examine the original version for ten instruments since the only change in the later version is in the orchestration.<sup>6</sup> A brief review in the *Daily Telegraph* described the work as 'provocative', and a *Daily Mail* review of a further performance at the Promenade Concerts in September 1933 criticised the work for being too sparse, but otherwise 'healthy, individual, and strong'. One could conjecture, in the light of this observation of sparseness, that Britten felt the need to add more to his instrumentation.<sup>7</sup>

Like the Sinfonietta, the Piano Concerto was subject to later revision. It was first composed in 1938 to introduce Britten to a Promenade Concert audience and dedicated to Lennox Berkeley;<sup>8</sup> it received its première on 18 August 1938 at the Promenade Concerts with Britten at the piano.<sup>9</sup> It was revised in 1945, the original third movement a 'Recitative and Aria', being replaced by an 'Impromptu'; both versions will be examined here.<sup>10</sup> The critic from the *Daily Telegraph* wrote: 'His

---

<sup>5</sup> Kennedy, *Britten*, p. 14.

<sup>6</sup> The score for this version was immediately available through the university library, given that there is only a change in orchestration it makes sense to use this score given current COVID-19 restrictions.

<sup>7</sup> C. D. G., 'New English Music', *Daily Telegraph*, 1 February 1933, p. 8; Edwin Evans, 'A Young Composer', *Daily Mail*, 16 September 1933, p. 14.

<sup>8</sup> Judith Ratcliffe, 'Archive Treasures: Music manuscript for Britten's Piano Concerto', *Britten Pears Art* (2021) <[www.brittenpearsart.org](http://www.brittenpearsart.org)> [accessed 29/11/2022].

<sup>9</sup> Peter Evans, *The Music of Benjamin Britten* (New revised and expanded paperback edition) (Oxford: Clarendon Press, 1996), p. 44.

<sup>10</sup> The score for the second version was immediately available through the university library and does represent Britten's final thoughts on the concerto; however, the title of the original third movement is so obviously Neoclassical that it will also be examined here.

writing is extremely facile and, if anything, too brilliant', but drew attention to its Neoclassical characteristics: 'Its outlook is modern, with many a backward glance; it has the pungent harmony of to-day and also the broad string phrases of the eighties'.<sup>11</sup> Constant Lambert felt that, while the concerto had 'wit and invention' in every movement, he found it slightly disappointing because it lacked a 'unifying conception of form and style'; yet he maintained the view that the work was a welcome addition to the repertoire of English concertos.<sup>12</sup> Britten's programme notes provide a helpful commentary on the work as well as the motivation for its composition: 'It was conceived with the idea of exploiting various important characteristics of the pianoforte, such as its enormous compass, its percussive quality, and its suitability for figuration; so that it is not by any means a symphony with pianoforte, but rather a bravura Concerto with orchestral accompaniment.'<sup>13</sup>

Erwin Stein, a major follower of the composer's work and progress, described Britten's Second String Quartet as his 'most important essay in sonata form'.<sup>14</sup> It received its first performance as part of a Purcell 250<sup>th</sup> anniversary concert at Wigmore Hall by the Zorian Quartet on 21 November 1945.<sup>15</sup> The reviewer from *The Times* described the quartet as more convincing than the first, and 'pungent without being aggressive, original without strain'.<sup>16</sup> A later review described it as 'quite as ingenious and resourceful as the first, but more mature in style'.<sup>17</sup> It was less well

---

<sup>11</sup> F. B., 'Playboy of Music', *Daily Telegraph*, 19 August 1938, p. 10.

<sup>12</sup> Constant Lambert, 'Critic on the Hearth', *The Listener*, 25 August 1938, p. 412.

<sup>13</sup> Britten, quoted in Joan Chiswell, 'The Concertos' *Benjamin Britten: a Commentary on his works by a group of specialists* ed. by Donald Mitchell and Hans Keller (London: Rockliff Publishing, 1952) pp. 257-265 (p. 257).

<sup>14</sup> Erwin Stein, 'The Symphonies' in *Benjamin Britten: a commentary on his works from a group of specialists* ed. by Donald Mitchell and Hans Keller (Michigan: Rockcliff, 1952), pp. 245-256 (p. 249).

<sup>15</sup> Kennedy, *Britten*, p. 50.

<sup>16</sup> Anon., 'Purcell Celebration', *The Times*, 24 November 1945, p. 6.

<sup>17</sup> F.B., 'Britten's Second Quartet', *Daily Telegraph*, 5 January 1946, p. 3.



received in the provinces: an anonymous reviewer in the *Western Daily Press* wrote that the performance 'to one member of the audience was as baffling and unacceptable last night as when he heard the same ensemble present it at the Torquay Festival'.<sup>18</sup>

### 9.2.2 Retrospective and New Neoclassical Elements

In his Neoclassical music Britten used retrospective title and forms in combination with both tonal and post-tonal harmonies. For example, he used the iconic sonata form in a non-traditional manner through the use of non-standard tonal relations, bitonality, and ambiguous keys.

The title *Sinfonietta* is retrospective, a trait common to many of Britten's compositions of this period (see Table 43). It was a common choice of genre in the early twentieth century and, due to its fewer, shorter movements with smaller forces, its popularity may have arisen as a Neoclassical reaction to the giantism of the late nineteenth century. Amongst those to use the genre were Hindemith (1916), Janáček (1926), and Prokofiev (1909, revised 1929) along with English composers including Bax (1932) and Peggy Glanville-Hicks (1935 and 1938).

Britten's *Sinfonietta* contains three movements, the first untitled but with the performance direction *Poco Presto ed agitato*, the second with the title 'Variations', and the third a '*Tarantella*', both of which are retrospective gestures. The first movement, as might be expected from a symphonic work, is in sonata form, and although it has the expected three main sections, exposition, development and

---

<sup>18</sup> Anon., 'Zorian String Quartet', *Western Daily Press*, 15 November 1946, p. 2.

recapitulation, its construction is otherwise non-standard, in that it does not follow the tonic-dominant model.

Instead of conforming to sonata form tonal norms the whole work is based on a set of motifs which are introduced in the first few bars of the first movement.<sup>19</sup>

These motifs are used in the A theme (Figure 126) and are related: 'b' is a variant of 'a', both the interval and rhythm are expanded in 'c', similarly 'd' is an inversion of 'a', and 'e' a variant of 'd' in the same way that 'a' and 'b' are related.<sup>20</sup> Such thematic inter-relationships was typical of Britten's working pattern: almost every Britten composition reveals a process of thematic derivation (a fine example being the early *Variations on a Theme of Frank Bridge*).<sup>21</sup>

Figure 126: Britten, *Sinfonietta*, I, A theme bb. 18-24 (2 before figure 2)

The musical score for the A theme of Britten's *Sinfonietta*, I, measures 18-24, is presented in a grand staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins with a piano introduction. The right hand (treble clef) plays a pentatonic scale (B-flat, C, D, E-flat, F) marked with a forte (*f*) dynamic. The left hand (bass clef) plays a Mixolydian scale (B-flat, C, D, E-flat, F, G) marked with a fortissimo (*sf*) dynamic. Motifs are labeled as follows: 'a' is a quarter note B-flat in the right hand; 'b' is a quarter note C in the right hand; 'c' is a quarter note D in the right hand; 'd' is a quarter note E-flat in the right hand; and 'e' is a quarter note F in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

In addition to introducing all the motivic material, this sparse opening provides an introduction to the first movement (also seen in Schoenberg's *Chamber Symphony Op. 9*) and incorporates the B flat/A bitonality which here serves as a background to the motivic foreground.<sup>22</sup> The introduction is followed by the primary theme on the horn (Figure 126) which is formed from an ascending

<sup>19</sup> Stein, pp. 245-256 (p. 247).

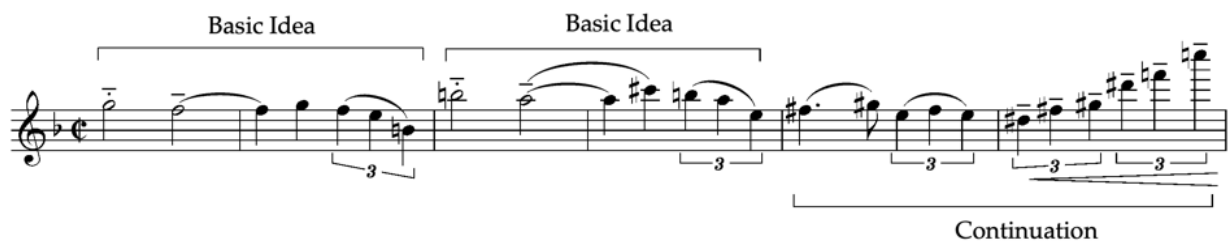
<sup>20</sup> *Ibid.*

<sup>21</sup> Peter Evans, *The Music of Benjamin Britten*, pp. 39-43.

<sup>22</sup> Whittall, *Britten and Tippett*, p. 19.

pentatonic and descending Mixolydian scale, and is in a triple counterpoint. It demonstrates no classical phrase structures and does not end with any recognisable cadence; however, the six-bar B theme (Figure 127) does demonstrate a variation on a Sentence-type phrase structure, revealing a retrospective Classical impulse behind its construction.

Figure 127: Britten, *Sinfonietta*, I, B theme fig. 8



In common with many other British composers of this period, Britten uses neo-modal harmonies in several of the works in his early period including the *Phantasy* which is based on the Locrian mode on F#, the Dorian mode in B, and the Lydian in A, and the *Passacaglia* Op. 33b which uses the Lydian mode on F.

The tonality of the *Sinfonietta* can only be inferred from the combined thematic lines, for example the key signature suggests an F/D minor tonality, which is confirmed by the descending Mixolydian mode on F and the pentatonic scale, also centred around F, in the horn call (Figure 126). The second subject (Figure 127) suggests an opening D, but this moves to E between figures 6 and 7, then to F in figure 9. The tonality of these musical excerpts is ambiguous, which suggests that it is new/modernist Neoclassical characteristic.

The development section, beginning at figure 9, is formed from theme fragments which are set in short sequences connected by scalar passages and ends with a pizzicato ostinato at bar 4 of figure 15 based on motif 'a' and overlaid to

provide intervals of sevenths and ninths.<sup>23</sup> The recapitulation occurs at figure 19 and is slightly unusual in that the first and second subjects are recapitulated together over a dominant pedal;<sup>24</sup> this combination of first and second subjects in the development is a new Neoclassical characteristic and is also used in the Piano Concerto, and the first and second string quartets.<sup>25</sup> This has the effect of significantly shortening the recapitulation, which Stein ascribes to either a 'less firmly anchored sense of tonality' or a desire for 'terser expression', the latter indicating an anti-Romantic stance.<sup>26</sup> While most commentators agree that a recapitulation exists, Kennedy argues for a second development section instead of a recapitulation, but while much of the structure is obscure, the presence of a shortened recapitulation is evident at figure 19.<sup>27</sup>

The second movement, an *Andante* titled 'Variations', is a more traditional piece in that it uses tonally-oriented harmony while employing the motivic development seen in the first movement. This second movement begins with the motifs from the first movement (Figure 128); the variations then begin to grow freely to a climax in a modulatory sequence which replicates a sonata form development.<sup>28</sup>

---

<sup>23</sup> Peter Evans, *The Music of Benjamin Britten*, p. 18; Stein, p. 248.

<sup>24</sup> Whittall, *Britten and Tippett*, p. 19.

<sup>25</sup> David Matthews, *Britten* (London: Haus Publishing, 2013), p. 48.

<sup>26</sup> Stein, p. 248.

<sup>27</sup> Kennedy, *Britten*, p. 128.

<sup>28</sup> Stein, p. 248.

Figure 128: Britten, Sinfonietta, II 'Variations', Theme bb. 1-5

The image displays three systems of musical notation for the first five bars of the 'Variations' movement. The first system is in 3/4 time, beginning with a piano (*pp*) dynamic. It features a triplet of eighth notes in the right hand, with sub-motifs 'a' and 'b'' indicated. The second system is also in 3/4 time, showing dynamics of piano (*p*), mezzo-forte (*mf*), and fortissimo (*f*). The third system is in 5/4 time, with dynamics of fortissimo (*f*) and pianissimo (*pp*).

The third movement, also in sonata form, is a *Tarantella* which is largely built out of motifs from previous movements and contains the A-B flat pedal notes and six-part harmonies of the first movement.<sup>29</sup> This recycling of themes is a retrospective gesture reminiscent of both Bach and Brahms. The use of the title *Tarantella* for the movement is also both a retrospective and modernist (in the sense of New) gesture since the *Tarantella* is a traditional eighteenth-century dance form, but its use in art music is very much a twentieth-century construct. The material from the A theme (Figure 129) is formed from two motifs, 'x' and 'y', these are used in inversion and in retrograde to provide variations on this theme; for example at figure 4 (Figure 130) these are combined with a further motif to provide a five-part harmony in the strings which is then echoed in the woodwind at figure 5.

<sup>29</sup> Stein, p. 248.

Figure 129: Britten, Sinfonietta, III 'Tarantella', A Theme

Figure 130: Britten, Sinfonietta, III 'Tarantella', from figure 4

While Britten was not a radical in his use of rhythm in this period, for example like Michael Tippett, it can be argued that part of the 'communicative power' of Britten's music lies in his use of rhythm.<sup>30</sup> Rhythm is most often mentioned in respect to the stylistic influence of Britten, but another facet of Britten's use of rhythm is his approach to tempo change. These, in the form of a steady *accelerando*, are noticeable in Britten's Sinfonietta; the work also echoes the more 'propulsive language' of other scores from 1932: the Phantasy, the *Plymouth Town* ballet, and the Double Concerto.<sup>31</sup> The ballet, Concerto and Sinfonietta all include

<sup>30</sup> Philip Rupprecht, 'Quickening of the Heart: Notes on Rhythm and Tempo in Britten' in *Benjamin Britten Studies: Essays on and Inexplicit Art* ed. by Vicki P. Stroehrer and Justin Vickers (Woodbridge, Suffolk: Boydell & Brewer, 2017) pp. 319-347 (p. 319) < [www.cambridge-org.ezphost.dur.ac.uk/core/services/aop-cambridge-core](http://www.cambridge-org.ezphost.dur.ac.uk/core/services/aop-cambridge-core) > [accessed 3 January 2023]

<sup>31</sup> Christopher Mark, 'Juvenilia (1922-1932)' in *The Cambridge Companion to Benjamin Britten*, ed. by Mervyn Cooke (Cambridge: CUP, 1999), pp. 11-35 (pp. 33-4).

movements with compound metres. The ballet end with a 6/8 *Farandole* and both the Concerto and the Sinfonietta contain another traditional Mediterranean dance, the 6/8 *Tarantella*. Both scores have three movements, but in the first movement of the Sinfonietta, Britten uses rhythmic processes to 'assert formal arrival', here, through a 31-bar *accelerando* which leads into the recapitulation of the sonata form. This section is based on a tetrachord figure in an ostinato (Figure 131) with wind solo calls.<sup>32</sup>

Figure 131: Britten, Sinfonietta, I, Ostinato Tetrachord at figure 15

In addition to tempo changes, there is evidence of metrical fluctuations, for example in the first movement of the Sinfonietta here is a single bar of 1/2 just before figure 4, and another of 3/2 after figure 15 in the prevailing split common time, which serves to disturb the sense of pulse. There is further metrical instability in the second movement, with a two single bars of 5/4 inserted in the dominant 4/4, but none in the third movement. A similar insertion of single bars of a different time signature is seen in the first movement of the Piano Concerto, here a bar of 3/2 is inserted into the main 4/4 in figures 17 and 22, perhaps of more significance is a change to 2/2 in figure 24, marked *molto vivace* which facilitates a tempo change. In the Sinfonietta tempo changes are of great significance since they form prominent

<sup>32</sup> Rupprecht, pp. 319-347 (pp. 330-331).

rhetorical gestures which are the vital structural supports within the traditional form.<sup>33</sup>

Figure 132: Britten, Concerto for Pianoforte, I 'Toccatà', bb. 1-5

The image displays a musical score for the first five measures of the 'Toccatà' movement from Britten's Concerto for Pianoforte. The score is written for piano and is in 4/4 time with a key signature of one sharp (F#). The tempo and mood are indicated as 'Allegro molto e con brio'. The notation is arranged in three systems. The first system shows the right-hand part (RH) starting with a rest, followed by a series of chords and a melodic line marked with 'ff', 'martellato', and 'sf'. A fermata is placed over the first measure of the second system. The left-hand part (LH) begins with a rhythmic pattern of eighth notes. The second system continues the RH melody and LH accompaniment, with the LH marked 'f sempre'. The third system shows the RH playing a series of chords and a melodic line, with a 'sur' marking above the final measure. The LH continues with a rhythmic pattern of eighth notes, marked 'sf'.

<sup>33</sup> Rupprecht, pp. 319-347 (p. 337).



The Piano Concerto is the first instrumental work where the title is related specifically to Classical models;<sup>34</sup> however, the titles of the four movements imply that Britten considered the work to be suite-like rather than following in the Austro-German classical tradition, indicating a rebellion against Teutonic hegemony.<sup>35</sup> Britten's composition teacher, Bridge, found the original version of the Concerto disappointing, finding the 'modish irony' of the work alien. Notwithstanding Bridge's criticism, however, this very irony indicates a distinctive Neoclassical slant to the work, typical of the composer.<sup>36</sup>

As noted below, there are two versions of this Concerto, the first from 1938 included a *Recitative and Aria*; the second version was written in 1945 in which the *Recitative and Aria* were replaced by an *Impromptu*.<sup>37</sup> This revision was suggested by Clifford Curzon, who believed that the original lacked unity, but Aaron Copland also had doubts about the substance of the musical material when Britten played it to him during a visit to Snape.<sup>38</sup>

The first movement is titled '*Toccata*' but composed in sonata form; as such it is considered one of Britten's longest compositions in this form.<sup>39</sup> The title was designed to indicate the display of manual dexterity of the soloist rather than the free form normally seen in a movement with this title. The first subject (Figure 132) provides an example of the *Toccata*-like writing for the piano where the interval of a seventh (marked x) is important; this interval is seen throughout the movement

---

<sup>34</sup> Peter Evans, *The Music of Benjamin Britten*, p. 44.

<sup>35</sup> Roseberry, 10-18 (p. 11).

<sup>36</sup> Peter Evans, *The Music of Benjamin Britten*, p. 5.

<sup>37</sup> Donald Mitchell, 'What do we know about Britten now?' in *The Britten Companion* ed. by Christopher Palmer (London: Faber & Faber, 1984), pp. 21-45 (p.34).

<sup>38</sup> Letter from Clifford Curzon to Britten 1 September 1946, quoted in Eric Roseberry, 'Britten's Piano Concerto: The Original Version', *Tempo* 172 (1990), 10-18 (p.10).

<sup>39</sup> Peter Evans, p. 45.

where it provides accompaniment patterns, and in the later movements, particularly the March and the Waltz. In addition to this seventh a recurring motif is introduced between the first and second subjects, it is formed from two alternating unrelated chords (Figure 133) and provides a further unifying factor within the Concerto.

Figure 133: Britten, Piano Concerto, I 'Toccata', chordal motif



The first subject begins in D which is indicated by the rising arpeggio on the oboe, this is followed by two bars of the Lydian mode on D, but the G sharp is cancelled in the following bar, as is the F sharp in bar four leading to a general sense of D rather than any fixed tonality or modality. The second subject appears to begin on the Aeolian mode on B; however Peter Evans argues that the tonal area is broadly E major, but this takes some time to emerge in the orchestral statement.<sup>40</sup> The recapitulation ends with a D major chord. Britten is therefore following a Classical tonal pattern in beginning and ending the movement in D, but there are modernist twists: the use of neo-modality and the use of non-related keys in the second subject. In addition, Britten employs traditional chords but in new sequences and frequently employs false relations. The Recapitulation contains one element of note in that both the first and second subjects are recapitulated at the same time, a feature already observed in the Sinfonietta.<sup>41</sup> The second subject returns exactly after the cadenza.

<sup>40</sup> Peter Evans, *The Music of Benjamin Britten*, p. 46.

<sup>41</sup> Roseberry, 10-18 (p.16).

Evans argues that this suggests 'even more than a classical measure of "reconciliation"' because while D is retained as the last great pedal, the piano 'finally consents to essay this *cantabile* line'.<sup>42</sup>

The Second movement 'Waltz' is relatively short and in ternary form with a short cadenza. It starts more lyrically and slightly unusually with a very limited number of instruments – the piccolo, two horns, solo tambourine, violas, and double basses; it opens with sustained fourths on the horns with a solo viola melody (Figure 134), this is answered firstly by the piccolo then a clarinet in A which introduce a countermelody. In the early twentieth century the fourth, although considered a dissonance in Early Music and in the use of strict counterpoint, has come back into use as a significant vertical interval. It is seen in the Neoclassical music of Hindemith, Holst, and Tippett, amongst others.

The piano enters with an A major arpeggiated figure followed by sustained alternating A and A $\flat$ 7 chords which introduce the main melody in A major; this reflects the use of alternating chords in the first movement. This is followed by more toccata-like playing on the piano leading into a waltz on the strings which has a mocking character, a parody of a waltz. The main melody returns at figure 33 in upper woodwind, but the melody is altered: the notes are the same, but they are use different intervals, for example the central F# minor triad in the second bar of the theme becomes F#-A an ascending minor third, and A-C# descending minor sixth, which adds to the burlesque character of the movement. This movement is largely retrospective in that it is tonal, employs a traditional form, and the main melody has

---

<sup>42</sup> Peter Evans, *The Music of Benjamin Britten*, p. 46.

a standard phrase structure - the Sentence - but it does not end with a recognisable cadence, indicating a modernist twist to this configuration.

Figure 134: Britten, Concerto for Piano and Orchestra, II 'Waltz', bb. 5-20

Britten described the original third movement, the *Recitative and Aria* as:

[I]n the form of a dialogue between the various solo instruments of the orchestra [...]. One by one they hint at a tune and the piano rather impertinently makes fun of them. Their mood passes from sorrow to indignation and finally in a burst of wrath (the brass *ff* stating the chordal motif from the first two movements) the pianoforte is made to see reason, and when the cellos start a broad theme the piano merely accompanies and interrupts no longer. This theme (which has grown from the seeds sown in the recitative) is continued with increasing warmth, and is finally stated very broadly by the whole orchestra. As a coda the pianoforte, now very subdued, continues the figuration used before as an accompaniment.<sup>43</sup>

The title has an obvious quasi-operatic style, and the movement is in the form AABA with an extended introduction, a theme with variations, and a coda (the Aria). Given Britten's use of variations in both his *Temporal Variations* and the *Variations on a Theme of Frank Bridge*, he was conspicuously attracted to the variation form in combination with a tongue-in-cheek stylisation of popular dance, song, and instrumental *étude* styles.<sup>44</sup>

<sup>43</sup> Britten writing in 1938, quoted in Roseberry 10-18 (p. 11).

<sup>44</sup> Roseberry, 10-18 (p. 11). This was typical of Britten throughout his composing career, much of his music is founded on individual musical genres, they are seen throughout his operas and choral works.

The replacement third movement is an 'Impromptu', but it does not follow the traditional ternary form of an *Impromptu*. The use of this title, without any reference to the implied form, implies instead (in accordance with the original semantic of the word) a desire to accentuate the 'spontaneous' nature of the piece.<sup>45</sup> It is a slow movement composed as a passacaglia with seven variations each of which is signalled by a cadenza-type passage.<sup>46</sup> This refers back to the use of variations in the original *Recitative and Aria*. The time signature is marked as 2/2 (4/4) rather than the normal triple time used in a passacaglia; this passacaglia form is also used in *Peter Grimes* Op. 33b which is also in a non-standard 4/4 with the ground bass formed over 11 beats, the Second String Quartet and the Violin Concerto. Thus, in a modernist twist Britten has applied a different retrospective form, which itself has been re-made, to a late Classical/Romantic era title. In addition, an *Impromptu* is generally a solo instrument work which may have an improvisational stance, here Britten has used the title for an orchestral work.

The theme (Figure 135) is based on augmented seconds and minor thirds, and is isorhythmic, a retrospective characteristic.<sup>47</sup> The theme is then taken up by the orchestra with arpeggiated Rachmaninov-like accompaniment on the piano, which gives a more Neoromantic than Neoclassical sense, and which ties in with the Romantic era title 'Impromptu'.

---

<sup>45</sup> Benjamin Britten, 'Programme Notes', *Aldeburgh Festival Programme Book*, 1971, p. 44, quoted in Roseberry, 10-18 (p.15). Britten stated that in the *Impromptu* he used 'only material contemporary with the rest of the work (notably from his incidental music to a BBC play, *King Arthur*) and some of the figuration from the earlier movement', indicating a degree of self-quotation and recycling of earlier materials.

<sup>46</sup> Kennedy, *Britten*, p. 143.

<sup>47</sup> *Ibid.*, p. 143.

Figure 135: Britten, Concerto for Piano and Orchestra, III 'Impromptu', bb. 1-9

Andante lento ♩ = 48-50

*ppp*

*più espress.*

*f* *ppp*

The fourth movement 'March' provides a return to the dry brilliance of the first movement. It is in sonata form, the basic structure of which is given in Table 44. Although the movement has key signatures, these are more an indication of tonal areas rather than key in a tonal sense. While the movement is highly chromatic the tonal areas do conform to the conventional practice of sonata form in that the second theme is in the dominant of the A theme tonal area and in the recapitulation both themes remain grounded in the tonic, suggesting an engagement with the underlying harmonic organisation of sonata form.

Table 44: General Structure of Britten Piano Concerto, IV 'March'

Figure	Section	Theme	Tonal Area	Description
49	Introduction			Ascending chromatic scale on 'cellos and double basses interspersed by fanfare type chords on the piano
51	Exposition	A	A	Based around A tonal centre but highly chromatic
53.2		B	E	Based around E tonal centre with E pedal notes in piano but highly chromatic and hints of Dm therefore possibly bitonal
54	Development			No key signature
62				Cadenza
63	Recapitulation	A	A	
66		B	A	Based around A tonal centre with A pedal notes in piano but highly chromatic and hints of Dm therefore possibly bitonal
70		Coda	D	

By contrast Britten's String Quartet No. 2 does not follow the normal four-movement arrangement; instead, it uses a three-movement form in which the slow movement, a passacaglia titled 'Chacony', functions as the finale.<sup>48</sup> As such this is a distortion of the traditional string quartet structure. Most commentators agree that the first movement follows the process of sonata form, but Michael Kennedy argues that it is more of a 'free fantasia' rather than evincing an 'adherence to the classical precepts'.<sup>49</sup> Stein postulates, however, that this string quartet possibly represents Britten's most important composition in sonata form because there is a high degree of integration in each movement.<sup>50</sup>

<sup>48</sup> Donald Mitchell, 'The Chamber Music', in *The Britten Companion*, pp. 369-374 (p. 373).

<sup>49</sup> Kennedy, *Britten*, p. 178.

<sup>50</sup> Stein, p. 249.

Figure 136: Britten, String Quartet No. 2, I 'Allegro calmo senza rigore': Three Themes

Theme 1

Theme 2 (viola and 'cello play the same as violin I at the octave)

Theme 3 (violin II and viola play the same as violin I at the octave)

All three themes appear in succession, implying that they are part of a larger structure and are linked by the rising tenth; these themes might be viewed as one theme divided into three paragraphs.<sup>51</sup> The themes are played by three instruments at octave intervals and the fourth plays a pedal note at a tenth. This interval is significant throughout the movement. It forms the 'root motif' of each subject and is

<sup>51</sup> David Matthews, 'The String Quartets and some other Chamber Works' in *The Britten Companion* ed. by Palmer pp. 383-392 (p. 387).



also used to introduce each section.<sup>52</sup> Also of note is the use of the Lydian mode in these themes and the lack of any formal structure in their phrasing.

Table 45: Structure of Britten, String Quartet No. 2, I 'Allegro calmo, senza rigore'

Section	Figure	Key	Description
First Exposition		C	An exposition within an exposition
Bridge	<b>A.9</b>		
Second Exposition	<b>B</b>	G	A more developmental character
Development	<b>H</b>		Free fantasia - variational, focussed on the third theme, follows the circle of fifths <sup>53</sup>
Recapitulation	<b>M</b>	C	All three subjects are stated simultaneously
Coda	<b>O</b>	C	

The structure of the first movement is given in Table 45; alongside its Classical era inspired characteristics, for example the tonic/dominant key relationship, it demonstrates several non-standard elements creating the distinctive Neoclassical tension between old and new. The first of these non-standard elements is the 'exposition within an exposition' in which all three of the themes are quoted;<sup>54</sup> and the next section contains the second part of the Exposition which takes on a more developmental character, which in turn allows the Development section to adopt the character of a free Fantasia. This move of the 'working-out' section away from its normal place is a deformation of the form, and thus a new characteristic.<sup>55</sup> The use of free fantasia in the Development is a feature of most of Britten's development sections, and the synchronous restatement of the three themes at the start of the recapitulation is also seen in the Oboe Quartet and Britten's String Quartet No. 1.<sup>56</sup>

<sup>52</sup> Hans Keller, 'Benjamin Britten's String Quartet, *Tempo* 3 (1947), 6-9 (p. 6).

<sup>53</sup> Peter Evans, *The Music of Benjamin Britten*, p. 294.

<sup>54</sup> Keller, 6-9 (p. 6).

<sup>55</sup> Paul Hamburger, 'The Chamber Music', *Benjamin Britten a Commentary on his Works from a group of specialists* ed. by Mitchell and Harris, pp. 211-36 (p. 231).

<sup>56</sup> Hamburger, pp. 231-36 (p. 231).

Britten's use of rhythm in the third movement of this quartet takes the form of rhythmic repetitions and is influenced by Purcell. The theme (Figure 137) has a 'tensile kicking motion' which fixes the first seven variations into a clear subsection.<sup>57</sup> However, it also appears to have a slightly distorted Period type theme structure, the first four bars forming the Antecedent phrase, and the second five bars the Consequent, indicating a Neoclassical subversion of the Classical theme structure.

Figure 137: Britten, String Quartet No. 2, III 'Chacony', bb. 1-9

**Sostenuto** ♩ = 38

The musical score consists of two staves of music in 3/4 time, marked **Sostenuto** with a tempo of ♩ = 38. The first staff contains the first four bars of the theme, and the second staff contains the next five bars. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings are placed below the notes, with hairpins indicating crescendos and decrescendos. The first staff has markings: *pp*, *<mf*, *>pp*, *<mf*, *>p*, *<f*, *>mf*, *<ff*, *<ff*. The second staff has markings: *<ff*, *<ff*, *dim.*, *p*.

Although the material address by this thesis is restricted to Britten's instrumental music retrospective and new Neoclassical characteristics are evident in his vocal music. For example, his early work *A Boy Was Born* was composed in variation form, the first four notes of which were made to generate a chorale, and the Finale is a Rondo; it makes use of pentatonic scales and an ostinato and has a dry, aesthetic sound.<sup>58</sup>

<sup>57</sup> Rupprecht, pp. 319-347 (p. 320).

<sup>58</sup> Peter Evans, *The Music of Benjamin Britten*, pp. 64-68.

### 9.2.3 Neoclassical Borrowing and Allusion

Borrowing in Britten's Neoclassical music of this period falls into both direct borrowing and stylistic allusion. Modelling is seen in the influence of Schoenberg, particularly the Chamber Symphony Op. 9 and the first two string quartets, is seen in the motif-based composition method used in the Sinfonietta. The A theme from the first movement of Schoenberg's Chamber Symphony contains at least four motifs (Figure 139), three of which are linked in a similar way to the Britten Sinfonietta; these motifs are developed further through the movement. Similarly, the first theme from Schoenberg's second quartet is largely composed from two motifs, one rhythmic, one based on an interval, these two motifs are used to create much of the body of the first movement.

Figure 138: Britten, Sinfonietta, I 'Poco presto ed agitato', bb. 1-10

The musical score for Britten's Sinfonietta, I 'Poco presto ed agitato', measures 1-10, is presented in two systems. The first system shows the right hand (piano solo) and the left hand (piano accompaniment). The right hand starts with a rest, then enters with a solo marked 'Solo' and 'mf marcatissimo'. It features three motifs: 'a' (a quarter note followed by an eighth note), 'b' (a quarter note followed by an eighth note), and 'c' (a quarter note followed by an eighth note). The left hand plays a steady accompaniment of quarter notes, with dynamics ranging from *sf* to *p*. The second system continues the right hand's melody with motifs 'd' and 'e'. Motif 'd' is a quarter note followed by an eighth note, and motif 'e' is a quarter note followed by an eighth note. The left hand continues its accompaniment, with dynamics ranging from *f* to *p*. The tempo is marked 'Poco presto ed agitato' with a metronome marking of 116-120.

Stein argues that in addition to this, the horn call (Figure 126) and the connections between the horizontal melody and vertical harmony are also taken

from Schoenberg's first Chamber Symphony.<sup>59</sup> Similarly there is a similarity between the extension of the second subject of Britten's *Sinfonietta* at figure 8, with Schoenberg's treatment of his second subject at figure 4 in the first movement of his Chamber Symphony (Figure 139).<sup>60</sup>

Figure 139: Schoenberg, *Kammersymphonie* Op. 9, A theme, bb. 5-9

The musical score for Schoenberg's *Kammersymphonie* Op. 9, A theme, measures 5-9, is presented in two systems. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is for piano and violin. The piano part is marked with dynamics *ff*, *fp*, and *p*. The violin part is marked with dynamics *ff* and *fp*. The score includes several annotations: 'a' and 'b' are placed above the violin staff, and 'c' and 'd' are placed below the piano staff. The piano part features a prominent triplet in the bass line in measure 8, marked with a '3' and 'd'. The violin part features a melodic line in measure 5, marked with 'a' and 'b'.

The Piano Concerto contains several examples of Britten's use of parody, a type of stylistic allusion. The *Recitative and Aria* was the original third movement which contained a significant element of parody in that it contains examples of polka, blues, and waltz rhythms.<sup>61</sup> Mitchell notes the similarity between use of

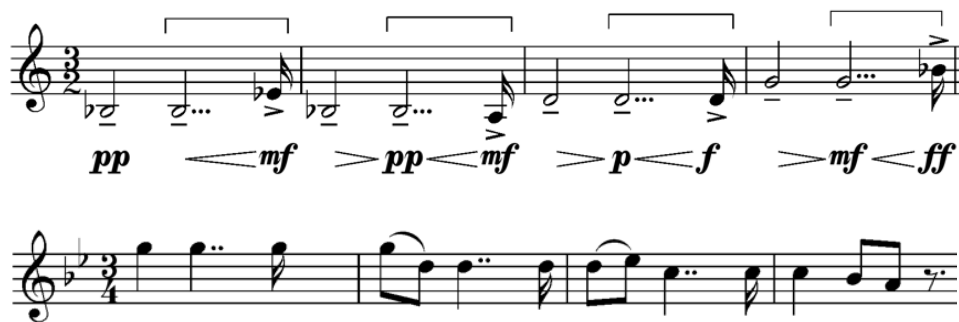
<sup>59</sup> Stein, p. 247.

<sup>60</sup> Peter Evans, *The Music of Benjamin Britten*, pp. 17-18.

<sup>61</sup> Mitchell, pp. 21-45 (p. 34); Joan Chissell, 'The Concertos' in *Benjamin Britten a Commentary on his works from a group of specialists* ed. by Donald Mitchell and Hans Keller (London: Rockliff, 1952) pp. 257-265 (p. 259).

parody in the music of Britten and Shostakovich of this period and suggests Shostakovich as an important influence on Britten, but John Evans sees the influence of Bartók in the last movement, which is a grotesque march.<sup>62</sup>

Figure 140: Britten, String Quartet No. 2, III 'Chacony', violin I bb. 1-4, and Purcell, Chacony in G Minor Z. 730, violin I, bb. 1-4



The String Quartet No. 2 was composed to mark the 250<sup>th</sup> anniversary of Purcell's death and, along with the cycle of Donne Sonnets Op. 35, was heavily influenced by the Britten's admiration for the composer.<sup>63</sup> The influence of Purcell is most obvious in the third movement of this string quartet, the Chacony the opening of which almost mirrors the rhythm, but not the harmony of Purcell's Chacony in G minor Z. 730 (Figure 149), particularly the first bar. Further borrowing is evident in the opening theme of the first movement (Figure 136) which consists of three themes each of which begins with a rising tenth over a series of pedal notes reminiscent of Beethoven's First *Razumovsky Quartet*.<sup>64</sup> Additionally, the development section has a ghostly atmosphere suggestive of the *Tenebroso* of Berg's *Lyric Suite*.<sup>65</sup>

<sup>62</sup> Mitchell, pp. 21-45 (p. 35); John Evans, 'The Concertos' in *The Britten Companion*, pp. 411-424 (p. 415).

<sup>63</sup> Peter Evans, *The Music of Benjamin Britten*, p. 294.

<sup>64</sup> David Matthews, 'The String Quartets', in *The Britten Companion*, 383-392 (p. 387).

<sup>65</sup> *Ibid.*

### 9.2.4 Anti-Romanticism and Linear Writing

Britten's music of the period was strongly anti-Romantic with examples of linear writing that enhance that sense of dryness. The introduction to the first movement of the Sinfonietta demonstrates the anti-Romantic nature of this movement, which David Matthews described as 'a cool, steely brilliance that perhaps excites more admiration than affection'.<sup>66</sup> The first two notes of the work employ the interval of a major seventh between B flat and A which creates a sense of tension in the movement. One example of Britten's use of linear writing is provided by the primary theme on the horn (Figure 126) which is in a triple counterpoint.

The opening theme from the second movement of the Sinfonietta is a curious mixture of the pastoral (bars 1-2) and a less romantic feel. The English pastoral feeling described by Matthews would make the movement less Neoclassical, but the majority of the movement has an anti-Romantic feel which is due to Britten's use of several techniques including a sparse texture, timbre and modal harmonies.<sup>67</sup> For example, at figure 2 (Figure 141) the violins play in a two-part texture in E flat using a high tessitura, the use of perfect fourths and fifths between and within the voices combined with the high pitch creates a dry sound, despite the *sempre dolcissimo* and *espressivo* performance directions.

---

<sup>66</sup> David Matthews, *Britten*, p. 24.

<sup>67</sup> *Ibid.*

Figure 141: Britten, Sinfonietta, II 'Variations', figure 2

The image displays three systems of musical notation for the second movement of Britten's Sinfonietta. Each system consists of a piano part (left staff) and a violin part (right staff). The first system is marked 'Tranquillo e rubato' and 'sempre dolciss.'. The piano part starts with a dynamic of *mf* and includes markings for *p espress.* and *pp espress.*. The violin part starts with *mf* and includes *sempre dolciss.* and *mf*. The second system features dynamics of *p* and *pp* in the piano part, and *cresc.* and *rf* in the violin part. It also includes triplets marked with '3'. The third system shows *rf* and *p* dynamics in both parts, with triplets in the piano part.

A further example of linear writing is provided in the third movement of the Sinfonietta by the pizzicato fugato section beginning at figure 18 in which the themes/motifs from all movements are restated and ends with an ascending horn call which ends in a final open fifth D/A chord which confirms the that main key of the work is D.<sup>68</sup> The speed and character of a *tarantella* also indicates an anti-Romantic stance, which is confirmed by the sound of the movement. The Sinfonietta has a largely anti-Romantic character combined with examples of linear writing. This is also seen in the Piano Concerto, although there is less evidence of linear composition.

<sup>68</sup> Kennedy, *Britten*, p. 129.

As noted previously, the piano has an anti-Romantic style throughout the first movement of the Piano Concerto reflecting the mechanical nature implied by the '*Toccata*' title and also seen in Stravinsky's motor rhythms. By contrast the orchestra has a more cantabile theme (Figure 142) which forms the second subject and begins at figure 4, it is interrupted by further toccata-like passages on the piano, which have a more anti-Romantic style than the orchestra theme. This more lyrical second subject does not preclude the work being described as Neoclassical since anti-Romanticism frequently relates to a lack of the excess of feeling in Romantic music rather than an absence of any feeling. Further, other British Neoclassical composers writing in this period, for example Walton, combined different levels of expression in Neoclassical works.

Despite a more lyrical opening on the viola in the second movement of the Piano Concerto, the sparse instrumentation of the opening gives an anti-Romantic feel. In addition, the main theme has a parodic nature, which together with the toccata-like passages on the piano enhances the dry feel of the work.



Figure 142: Britten, Concerto for Pianoforte and Orchestra, I, 'Toccata', figure 4 – second theme

The image displays a musical score for the second theme of the first movement of Britten's Piano Concerto. It is arranged in three systems. The first system shows the piano and violin parts. The piano part begins with a *mf* dynamic, featuring a melodic line with slurs and a bass line with a steady eighth-note accompaniment. The violin part enters with a *p* dynamic, playing a melodic line with a long slur. The second system continues the piano and violin parts. The piano part is marked *p espressivo* and includes the instruction 'arco (sul D sempre)'. The violin part is marked *p* and includes the instruction 'arco (sul A)'. The third system shows the piano part with a *mf* dynamic and the violin part with a *p* dynamic. The piano part features a more active melodic line with slurs, while the violin part continues with a melodic line and a long slur.

Similarly, in the original third movement of the Piano Concerto the piano writing is very dry as illustrated in Figure 143, although the main melody of this movement had romantic overtones demonstrating the juxtaposition of different styles common to many British works of this period, for example Britten's Violin Concerto in D minor Op. 15 which begins with a very romantic theme played by the

soloist, but also displays many instances of anti-Romanticism. The final third movement, the *Impromptu*, was much drier and was composed as a passacaglia, the use of the ostinato with variations providing one of the few examples of linear writing in the Piano Concerto.

Figure 143: Britten, Concerto for Pianoforte and Orchestra, III 'Recitativo and Aria', bb. 7-10, Piano solo



The finale of the Piano Concerto is a grotesque march, Britten also used a grotesque march in the Violin and Piano Suite, the *Variations on a Theme by Frank Bridge*, 'Parade' in *Les Illuminations*, and the 'Dies Irae' in the *Sinfonia da Requiem*. Britten's use of the march form in this movement is ironic and formed a tense and satirical expression of Britten's passionate pacificism.<sup>69</sup>

The first movement of Britten's String Quartet No. 2 has an almost bipolar character since it mixes very dry sections with more expressive ones, but it is mostly anti-Romantic. It opens modally (figure 136) which adds to the dry feel, as does the spiccato bowing in the fugato playing at figure B (Figure 144); however at figure D the music is more expressive, but only until the beginning of figure F, there are two further instances of more expressive playing in this movement, but they never reach the excesses of Romanticism.

<sup>69</sup> Roseberry, 10-18 (p. 11).

The string quartet is the quintessential linear form, however both of Britten's first two string quartets begin with a homophonic texture – the melody is played by three instruments at the octave over sustained chords on the fourth. In the first movement of String Quartet No. 2 the texture only changes to polyphonic at figure **B** (Figure 144) where Britten employed a modern version of counterpoint in that the four-bar melody, the B theme, is introduced in the 'cello against an ostinato (x) on the second violin. It is repeated at the fourth on the viola two and a half bars or five beats later. Further entries are detailed in Table 46; of note is the varied intervals between entries rather than the standard dominant and tonic entries, and the timing of different entries. In addition, the second violin does not come in with the melody until the fifth entry.

Table 46: Entries of the Melody in Britten, String Quartet No. 2, I

Entry	Instrument	Note/Interval	No. beats
1	Violoncello	C	
2	Viola	F/perfect fourth	5
3	Violin 1	A/major third	5
4	Violoncello	F/major third	2
5	Violin 2	D/minor third	5
6	Violin 1	B flat/minor sixth	4

Figure 144: Britten, String Quartet No. 2, I 'Animato', Figure B

The musical score for Figure B is in 2/2 time and consists of four staves. The first staff (Violin I) begins with a forte (*f*) dynamic and includes a 'simile' marking and 'Entry 2'. The second staff (Violin II) has a 'simile' marking and 'Entry 1'. The third staff (Viola) has a 'simile' marking and 'Entry 3'. The fourth staff (Cello/Double Bass) has a 'simile' marking and 'Entry 4'. A 'Subject' bracket spans across the staves. The tempo is marked 'animato'.

By contrast the second movement, *Vivace*, is wholly anti-Romantic and has little evidence of counterpoint having a largely homophonic texture. This is not unexpected since the *Vivace* speed of this movement would make nonsense of a polyphonic texture. The third movement, the Chacony, has an extremely arid character: not one of the twenty-one variations could be described as having any form of Romanticism, indeed they are so dry as to possibly be described as more modernist than Neoclassical. This movement also contains little polyphony, the form of variations on a nine-bar harmonic progression almost precludes this since each variation is so short that there is little space for developing harmony.

There is no doubt that Britten's compositions leading up to 1945 are Neoclassical. Neoclassicism provided Britten with a channel to reconcile his relationship with the past, and assert his own musical identity over that of his predecessors. Of the three works examined here the Sinfonietta provides an example of Britten composing with the Neoclassical aesthetic because it is a largely anti-Romantic work which contains examples of retrospective forms combined with new harmonies, linear writing and examples of borrowing, although in this case the borrowing is largely mirroring compositional techniques used by Schoenberg identified by several commentators on this work.<sup>70</sup>

The Piano Concerto is also Neoclassical because it employs a classical era title and form combined with modern elements, particularly in Britten's use of bitonality and the stylish irony which characterises the work. This is combined with the generally anti-Romantic character of the work and both quotation and stylistic borrowing. Britten's String Quartet No. 2 is probably the most anti-Romantic of the three works examined here and is another example of his composition within the Neoclassical aesthetic.

There are other Britten works composed in the period to 1945 which could also be labelled Neoclassical, particularly the *Variations on a Theme of Frank Bridge*, the 'Passacaglia' from *Peter Grimes* and the Violin Concerto. All of these works display a strong use of form and title combined with modernist harmonies, largely stylistic borrowing and an anti-Romantic character. Britten made much less use of other forms of borrowing, particularly quotation, and modern or historic instrumentation and modernist rhythmic practices are of little significance.

---

<sup>70</sup> Peter Evans, *The Music of Benjamin Britten*, p. 15.

## Chapter 10

### Conclusion

The aim of this research project was threefold. Firstly, to develop the universal model for Neoclassicism outlined in my MA by Thesis using existing literature. Secondly to examine the meaning of Britishness in the period 1918-45, particularly the effect of the Great War on Britain, its culture, developments in the Arts in general, and in the music itself; in addition to understand whether English and British had different or the same meaning, and to determine what musical characteristics might determine that a work was created by a British composer. Finally, the model for Neoclassicism was applied to the works of English composers in the period 1918-45 to determine their use of the aesthetic in their compositions and whether there was such a thing as a British school of Neoclassicism.

Art music of the early twentieth century, particularly in Europe, fractured into many individual dialects; two of the most significant aesthetics which arose from this splitting were typified by the compositions of Stravinsky the Neoclassicist, and Schoenberg and Webern, the progressive and modernists. When Schoenberg made the critical break to atonality in 1908, he did not see himself as overturning

that tradition but rather as perpetuating it, continuing a natural process of development, thus taking preceding styles and aesthetics as a departure point. Thus Serialism, Dodecaphony, or Atonality arose directly from the chromaticism of Romanticism and Expressionism. Neoclassicism is an aesthetic which arose as a reaction to the excesses of Romanticism, as such it represents a break from musical tradition. It refers back to the Classical (and Baroque/Renaissance) composers, who, as Walter Leigh put it 'wrote, like Bach, to the glory of God', rather than the Romantic composer who wrote 'to the glory of himself'.<sup>1</sup> In this rather general statement Leigh appears to be referring to the contrast between the individualism and subjective expression of Romantic era composers when compared to their predecessors.

It became apparent from research that while there were many definitions for Neoclassical elements, there is no universal model for Neoclassicism; therefore this thesis has put forward a model by which Neoclassical music can be analysed. This research has identified four compositional characteristics designated here as old, new, borrowed, and blue, and these have all been discovered in British Neoclassical music.

The first characteristic, old, is retrospective and can be viewed as a continuation of the historicism seen in the music of many late nineteenth-century composers, for example that of Reger. The use of pre-romantic forms and titles is almost always seen in British Neoclassical works, and occasionally the use of Romantic era titles. These include sonata form, fast-slow-fast configurations, the concerto both Baroque and Classical, concerto grosso, suite, dance forms, and the

---

<sup>1</sup> Walter Leigh, *Notes to Lecture 1*, Cambridge University, Lent Term 1939, p. 3.1.

tocatta. British composers writing Neoclassical music in this period made strong use of form and were particularly attracted to sonata form because it is the definitive form of tonal music and epitomised common-practice tonality. As such it was loaded with the great weight and status of tonal repertoire and therefore evoked the traditional musical world while being incorporated within a fresh musical setting. Related to use of form is the use of the archetypal Period and Sentence structures.

Retrospective characteristics also included the use of diatonic harmonies, modalities and false relations, and the use of older rhythmic devices, for example the 'flying hockets' employed by Michael Tippett. The writing for early instruments, for example the harpsichord or recorder, was inspired by the historically informed performance movement of Arnold Dolmetsch and others. Such use of retrospective characteristics made Neoclassical music more accessible to the listening public.

The second Neoclassical characteristic, new, indicates the use of non-traditional elements. It included harmonic and rhythmic features, also the use of more modern instruments together with alternative instrumentation, which was linked to the idea of *Gebrauchsmusik*. Modernist use of instrumentation also included unusual instrument combinations (and use of timbre for example Stravinsky believed that wind instruments have a less romantic sound than strings).

I have learned that retrospective and modern elements must often be considered together because they employed the same elements often in conflict. It is the *distance* between the old and new characteristics which is a defining feature of the aesthetic. An example of a combination of old and new is the deformation of form, often in combination with neo-modality or post-tonal harmonies. The combination of these post-tonal harmonies with tonal harmonies created



relationships which were both in combination and in conflict. It was this tension between old and new which creates the characteristic Neoclassical sound.

Some elements had their roots in the past but have been turned into new features, for example Stravinsky's motor rhythms originate in the Baroque era but have taken on a modern character. Similarly, triads, which are normally considered tonal, can be used in a modernist manner, for example Britten used triads in a non-standard sequence. Neoclassical music also includes neo-modality which is a further modernist use of an old characteristic, pitch class intervals, extended harmonies, and polytonality.

The twentieth century saw developments in rhythm and metre influenced by Afro-American music, most commonly jazz rhythms including syncopation. It also took influence from folk song, interest in which had been revived in the early twentieth century. It included fluctuating metres to create an interruption in the flow of the music, irregular time signatures, poly metres – the simultaneous use of different time signatures, and additive rhythms. These modernist elements conflicted with the central essence of common-practice metric structures in which time signatures are maintained throughout the composition or section.

The third element is borrowing, which is not unique to Neoclassical music, but was nevertheless an important factor in that music. This is the most problematic characteristic because of the difficulty in identifying what it is, and where it occurs. Borrowing has been categorised into two types: direct borrowing (otherwise termed modelling) and stylistic allusion.

Direct borrowing involves the modelling of a composition on an existing work which can involve using its structure, its melodic material, imitating its form

or procedure, or otherwise using it as a model. Stylistic allusion involves reference to a general style, type of music, or influence by the style of an earlier composer. An example of direct borrowing is provided by Walter Leigh's quotation of themes from Mendelssohn's *A Midsummer Night's Dream* in his own incidental music of the same title in a gesture designed to undermine the antisemitism of 1930s Germany. It can also be more subtle; an example is provided by William Alwyn's quotation of Telemann (see Figure 5 in chapter 3) in his *Divertimento for Solo Flute*. Here Alwyn employed a single motif from a Telemann *Fantasia* using a technique called 'motivization' in which the motivic content of the past work is significantly intensified. Despite the Walter Leigh example the source of quotation is often difficult to recognise, the Alwyn quotation was only identified because I was very familiar with Telemann's *Fantasies* as a performer. Stylistic borrowing occurs where a work is written in another style for example the Baroque, using the figures, shapes, and rhythms from that era. It could also include the influence of other composers, for example the influence of Purcell on Benjamin Britten, or Beethoven on Tippett.

Although there are examples of direct quotation within British Neoclassical music borrowing is more often stylistic. In British Neoclassical music there are no examples of wholesale re-composition as seen in Stravinsky's *Pulcinella* but there is the example of Alwyn's *Divertimento* which uses re-composition of a musical fragment; however, there are examples of direct quotation, for example the BACH motif was quoted in Vaughan Williams' *Symphony No. 4* at a different pitch. Stylistic borrowing is more common in British Neoclassical music of the period, there are numerous examples of works written with reference to a previous style, for example Walter Leigh's *Concertino for Harpsichord or Piano*.

The 'Blue' element relates to anti-Romanticism and use of linear writing. Anti-Romanticism in the early twentieth century did not mean a complete absence of emotion in the writing it was more the absence of an *excess* of that emotion, therefore it possible for Neoclassical works to have lyrical passages in addition to the drier writing. Terms to describe anti-Romantic music included spare, intellectual, dry. The music of Constant Lambert included parody which has certain anti-Romantic characteristics. Anti-Romanticism in English music was often combined with other elements, for example Modernism or Neoromanticism. Linear writing is present in two forms, firstly as traditional counterpoint where the Neoclassical composer was reproducing an intellectual style centred in the late seventeenth- and eighteenth-century North Germany; and secondly as a new approach termed 'linear counterpoint' which was an anti-type to Romanticism. It was central to both the French and German forms of Neoclassicism, both of which were influences on British Neoclassicism. It was therefore a fundamental element in British Neoclassical music.

Britishness was a term created by the 1707 Act of Union joining Scotland and England. In the period 1918-45 commentators generally preferred the term 'English' to 'British', but the terms were used interchangeably. It has become apparent during this project that there is no School of British Neoclassicism and while British composers did embrace Neoclassical ideas they did not do so with the same zeal as their continental counterparts. It might be argued that there was a British 'accent' to the way Neoclassicism was 'spoken' which was related to the conservatism into which it was adopted.

There are numerous British compositions using the Neoclassicism aesthetic, indeed Alwyn's foreword to his *Divertimento for Solo Flute* proves that at least some British composers were aware of the aesthetic. In addition, Britain came later to Neoclassicism than composers on the Continent – this was most likely due to an adherence to late Romanticism by the listening public. As Walter Leigh stated in his Cambridge lectures:

[T]he people responsible for organizing and giving concerts are really so conservative that concert-programmes today look very much the same as they did 50 years ago; [...] contemporary composers are not so much in sympathy or out of touch with the needs of their audience that when their works are slipped into programmes they are more often than not, listened to, not so much with resentment as with apathy and indifference.<sup>2</sup>

English Music of the early twentieth century was rooted in Tudor polyphony and folk song but also absorbed Continental influences where it suited. This period followed on from the English Musical Renaissance and the development of the Conservatoire system, which led to a blossoming of British composers, it also led to a number of outstanding performers, for example Watson Forbes (viola), Leon Goossens (oboe), and Harriet Cohen (piano). In addition, the advent of the BBC radio service and the introduction of the Promenade Concerts gave an audience for British music and performers. There were also several 'classical' music ensembles, for example the Sylvan Trio, the Menges String Quartet, and the Macnaughten Lemare Quartet; and there were several music festivals, for example the annual event run by the International Society Contemporary Music, all of which also provided a stage for the performance of British music. The existence of these skilled performers and ensembles together with the Promenade Concerts and the advent of

---

<sup>2</sup> Leigh, p. 1.1

the BBC allowed for British music to be performed and perhaps influenced the choice of solo instruments for compositions.

The British language is an eclectic mix of words from the races who have occupied this land: Celts, Saxons, Romans, Vikings, Normans together with words absorbed from other languages over time. British Music of the period is very similar, and in particular it absorbed various influences from abroad. Which Neoclassical characteristics appeared in a composer's works depended on the influences on that composer. In addition, British composers generally did not compose rigidly within the Neoclassical aesthetic: many composers would combine movements of different styles within a work, and indeed, different aesthetics within a movement.

The model for Neoclassicism summarised above has been tested using case studies various English composers. It is interesting to note that these composers were born in England and were generally London-centric. The writers examined here are a mix of canonical composers who are familiar to the listening public, for example Vaughan Williams; and although there is already substantial literature on these composers, it would be impossible to leave them out. In addition existing literature has little to say on the Neoclassical music of these composers, providing an opportunity for original writing. It also includes those who are canonical, but less known to the listening public, for example Lennox Berkeley; while there is also literature on these composers, again it has little to say on Neoclassicism in their music and therefore provides an opportunity for original thought. Finally, this thesis has examined the Neoclassical music of three lesser-known composers, Walter Leigh, Arnold Cooke, and Stanley Bate; here much of the analysis of the works of

these composers is original. One composer of note who has been excluded from this analysis is William Alwyn because his Neoclassical music has already been subject to research in my MA by Thesis. As has already been stated I have concluded that there is no school of British Neoclassicism, instead, like the English language, the use of Neoclassicism is eclectic; each composer has a different to approach to their Neoclassical composition.

Ralph Vaughan Williams was brought up under the German tradition in English schools, particularly the Royal College of Music. He was mostly influenced by his relationship with Gustav Holst, but his Neoclassical works also demonstrate the influence of Bartók, Ravel, and Liszt; despite this his style was uniquely his own. Vaughan Williams composed for over sixty years, but there was a definite period where he composed works with a Neoclassical aesthetic, beginning with his *Concerto Accademico* in 1924, and most notably the Symphony No. 4.

Vaughan Williams makes extensive use of retrospective forms and titles in his Neoclassical works. The titles are largely Baroque and Classical, but sometimes programmatic for example the *Concerto Accademico* which was later renamed the Concerto for Violin and String Orchestra; the academic element of the title might relate to an anti-Romantic approach, indicating that the form is derived from eighteenth-century concerti. His use of form was largely conventional in that it is easy to recognise, but there is evidence of some subversion of the form; for example in the Violin Concerto the first movement is in *Ritornello* form, but the violin blends with the orchestra instead of taking prominence. Similarly, his sonata form is detectable with little deformation of the form; there is, however, evidence of some

changes in the form, for example the use of cyclical writing in the first movement of the Symphony No. 4, but this is not a wholly new concept.

New traits went hand in hand with the retrospective characteristics, there is a tension between the old and new elements within a composition in which the new elements attempt to subsume and revise the old. Old forms were combined with neo-modality, and occasional experiments with bitonality and modal dualism but these are short and rapidly resolved; similarly, he used sonata form but without the tonic-dominant relationships. There is also use of unusual time signatures, for example 7/8 in his Symphony No. 4, metrical dissonance in the form of displaced accents, and fluctuating time signatures.

Both forms of borrowing identified in chapter three are evident in the Neoclassical music of Vaughan Williams. An example of direct modelling is his use of the BACH motif in the Symphony No. 4, but it was subverted to Vaughan Williams' own end in that it was changed to another key, and the intervals were on then modified to form the turn motif. Direct modelling is also evident in Vaughan Williams' rhythmic borrowing from Bach in his Violin Concerto and more general stylistic borrowing: writing using Baroque shapes and rhythms. His music also demonstrates the influence of other composers, for instance the Piano Concerto was part inspired by Stravinsky's Concerto for Piano and Wind Instruments and the third movement of the same Piano Concerto is influenced by Bach's *Chromatic Fugue*.

Anti-Romanticism is also evident, some movements are very dry, but often mixed with more expressive sections. This does not preclude these works from being described as Neoclassical since the anti-Romanticism is the *lack* of an excess of romanticism, not a complete absence of expression. Even where there are more

pastoral movements in combination with drier movements, this is a common characteristic in English music: to be eclectic and to mix styles. It is as if British composers found it difficult to leave Romanticism behind, it is not clear whether this is due to their own preferences or that of their audiences. Linear writing is very apparent in much of Vaughan Williams' Neoclassical works; for example, there is use of fugue in the final movements of the Piano Concerto and the Symphony No. 4, and the use of linear forms such as the String Quartet in A minor.

Vaughan Williams' music in the 1920s and later displays strong evidence of Neoclassicism in all four characteristics, but within the extent of his own musical language. Unlike some later composers he did not follow either the French or German school of Neoclassicism, his compositional style is unique to himself.

Like Vaughan Williams, his collaborator, Holst was one of the earlier British Neoclassical composers. Form was the most important aspect of Holst's compositions, he believed that it should be used to express musical content; the Scherzo was particularly important to Holst who employed it throughout his career. His use of form, for example his *Fugal Concerto*, was sometimes conventional and therefore retrospective, but in other works, for example the *Fugal Overture*, employed a form which was subverted to Holst's own ends, in this case a sonata without development, which is not unknown in Classical music, but nonetheless a twentieth-century characteristic.

Titles appear less significant in Holst's Neoclassical music, but there is some evidence of subversion of traditional titles, in particular the Terzetto which is usually a vocal trio, but here used for instrumental work. This is a particularly unusual work because it also written in three simultaneous keys, but this resulted in an effective



vertical tonal harmony; however their functionality is post-tonal. Alongside this modernist polytonality Holst's music exhibited elements of diatonicism with extended chromaticism, but also pentatonic and whole-tone scales and neo-modality, these modes substituting for the traditional tonic and dominant relationship within sonata form. By contrast Holst also used false relations, but in a new manner: this is seen in the music of many British Neoclassical composers of this period.

The most significant new element in Holst's Neoclassical music is his use of rhythm and metre, most significantly in the placement of phrases at different points in the bar termed 'metrical dissonance', which is seen in the *Fugal Overture*, the *Fugal Concerto* and the *Terzetto*. He also used fluctuating metres, and the use of hemiolas to create a sense of changing times signatures; this is seen in the music of later composers, particularly Michael Tippett.

There is evidence of quotation in Holst's music of this period. This took the form of quotation from an English country dance tune in the *Fugal Concerto*, but it is non-Neoclassical borrowing since it does not relate to pre-Romantic Western Art Music. Holst also demonstrated stylistic allusion in the *Fugal Concerto* which was written with a Baroque character, and modelling in the *Double Concerto* which was inspired by Bach's *Double Violin Concerto*.

Holst embraced the Stravinskian idea that music should be separated from emotion. He believed in the principles of austerity, also clarity, balance and unity which made him lean naturally towards Neoclassicism. Holst's anti-Romanticism shows itself most strongly in his linear writing, the *Fugal Overture* and *Fugal Concerto* were described as exercises in contrapuntal writing and the *Double Concerto* was

described as highly intellectual. In addition, the Terzetto was composed on linear lines, but creating vertical harmonies.

Although Imogen Holst stated that her father came to Neoclassicism on his own, this is difficult to accept. While Holst was a very original composer, he did not write in a vacuum, indeed he collaborated with Vaughan Williams throughout his adult life; he would have been aware of Neoclassicism, just like William Alwyn. Perhaps it is more accurate to state that he arrived at his own version of Neoclassicism.

Walter Leigh belonged to a younger generation of composers than Holst and Vaughan Williams. He trained firstly at Cambridge, and then under Hindemith and was influenced during this time away from Modernism and towards the German form of Neoclassicism. There is evidence of retrospective titles and forms, but with some deformation of the forms, for example in the *Sonatina for Viola and Piano*; other titles are more functional, for example the *Three Movements for String Quartet*. Leigh also used of old forms, for example the concerto grosso. In combination with these retrospective forms and titles Leigh made use of old and new harmonies with a mixture of diatonic, neo-modal and post-tonal harmonies, the tension between old and new a clear Neoclassical gesture. He had moved away from key-relationships towards a relationship between intervals, leading to long expressive lines also seen in the music of Hindemith. There is also evidence of the use of twelve tones in combination with false relations, for example in the *Trio for Flute, Oboe, and Piano*.

Leigh is one of the few British composers to write for early instrumentation, for example in the *Concertino for Harpsichord or Pianoforte* and the *Sonatina for Treble Recorder and Piano*; he also followed one of the ideas behind *Gebrauchsmusik*

in that he sometimes provided alternative instrumentation, for example in the Concertino mentioned above, and in his incidental music to *A Midsummer Night's Dream*.

Direct borrowing is the weakest Neoclassical characteristic in Leigh's music; there is only one incidence of quotation, in the *Midsummer Night's Dream* incidental music, but this was more an act of rebellion against the National Socialist party in Germany rather than a Neoclassical gesture. There are, however, many examples of stylistic borrowing in his use of form and retrospective devices which is largely taken from the Baroque, but with twentieth-century twists.

Anti-Romanticism is strongly present in all of Leigh's works of the period, some, for example the Sonatina for Viola and Piano, are highly intellectual and dry in character, while others, for instance the second movement of the Recorder Sonatina are more expressive, but still anti-Romantic. As might be expected from a pupil of Hindemith, all of Leigh's Neoclassical works contain examples of linear writing which serve to enhance the anti-Romantic character.

Arnold Cooke also studied at Cambridge and under Hindemith in Berlin, he knew Walter Leigh and followed in his career footsteps after his time with Hindemith. Despite his training in Germany his music is the least Neoclassical of all the composers examined in this thesis. All the works to 1945 demonstrate some Neoclassical characteristics particularly a use of linear writing, but his early works, particularly the *Passacaglia, Scherzo and Finale*, are more Neoclassical, the later works tend towards Neoromanticism. In the above-mentioned composition Cooke used both Baroque and Classical titles mixing them in the same work; in addition, there are a mix of Baroque and Classical forms: the Concerto Grosso, the Passacaglia and

the Scherzo, and the form was sometimes subjugated to Cooke's needs in a Neoclassical gesture. In the Passacaglia this was combined with more modern techniques including the use of pitch class intervals and neo-modality. There is also borrowing, in this instance the use of the BACH motif, the work is strongly anti-Romantic in nature and there is the use of linear writing, evident in the fugue. Despite evidence of some Neoclassical characteristics in Cooke's music to 1945, it is difficult to describe him as a truly Neoclassical composer; his music is much closer to Neoromanticism, especially that written after 1940.

Stanley Bate was a musical prodigy who, after completing his training at the Royal College of Music, studied with both Hindemith and Nadia Boulanger, the latter had more influence upon him than the former. He was a prolific, if tempestuous, composer who wrote thirty chamber and orchestral works between 1936 and 1945 together with a significant quantity of film and ballet music, only a few of which were published. This lack of publication is largely due to his nature: although he gained sponsorship and scholarships in his youth, and the support of Vaughan Williams while at the conservatoire, he managed to alienate the English musical establishment, even threatening to sue Benjamin Britten.

Bate, in common with many other British Neoclassical composers, combined Neoclassicism with other styles including Neoromanticism and Modernism but did align himself with Neoclassicism in an article in 1941. The Symphony No. 3, one of his most significant works, demonstrates this mix of styles. The first movement is a mix of Neoclassical and Neoromantic styles with little use of linear composition, the second is the most Neoclassical, and the third has a very dry, almost modernist character.

Bate's music of the period demonstrated use of largely traditional titles and forms but used in a modernist manner. His preferred form was sonata form, but in these compositions he made sparse use tonic-dominant relationships instead he employed a post-tonal harmony with some neo-modality, creating the required tension between old and new. By contrast Bate did use traditional theme structures in many of his works, but also recycled motifs, for example in the Sonata for Flute and Piano, which is reminiscent of Bach. Bate's use of modernist compositional techniques was largely restricted to post-tonal harmonies including neo-modality, but he also composed with changing metre, a Stravinskian influence, but with no obvious pattern to it.

Borrowing is the weakest Neoclassical characteristic in Bate's music. In terms of direct borrowing, also termed modelling, he did misquote the BACH motif in the first movement of his Flute Sonata, and there is allusion to a passage from Vaughan Williams' London Symphony in the Flute Sonata, but there is no evidence of other direct quotation. Bate, like Lennox Berkeley used Baroque motor rhythms and wrote more generally with a Baroque character, reflecting Bate's affinity with the eighteenth century. An example of such Neoclassical stylistic allusion is provided by his Sonata for Recorder and Piano.

In an article in 1941 Bate expressed an attraction to less overtly expressive music, despite this he combined both Neoromantic and anti-Romantic writing in his Symphony No. 3. Like Stravinsky, Bate employed instrumental timbres to reinforce the anti-Romantic nature of his writing, for example in the second movement of his Symphony No. 3 where the three themed polyphony is created over three lines by the flute, clarinet and bassoon. Despite Bate's antipathy towards Hindemith's

teaching methods with his focus on counterpoint exercises, he described Hindemith as providing the finest examples of contemporaneous counterpoint with a stress on independence of parts. Although Bate mostly used vertical textures in much of his music, as noted above he did write music with linear writing, for example in the second movement of the Symphony No. 3, and in his Flute Sonata.

For Stanley Bate Neoclassicism incorporated retrospective musical elements together with contemporaneous compositional devices. He did not follow a Neoclassical prescription, instead he selected the elements which best suited his compositional needs. There is strong evidence of the conflict between old and new, together with an anti-Romantic character and some evidence of borrowing.

William Walton is one of the better-known composers working in the early twentieth century; he was a prolific and successful composer from an early age. Despite his reputation as the *avant garde* composer of *Façade* his musical language was naturally conservative, and as such was more acceptable to the listening public. He successfully combined Neoclassicism with other styles without disjunction, and also wrote several works in other aesthetics, particularly Neoromanticism.

Walton studied at Oxford and unlike Leigh, Cooke, and Bate did not have access to training abroad; Constant Lambert was something of an influence upon his work mostly providing an impetus to work, but not to the same extent as Holst and Vaughan Williams; in addition, there is some influence of Stravinsky detectible in his music.

Of the fifteen works Walton composed up to 1945 not all can be classed as Neoclassical. All the chamber works have retrospective titles, but Walton's use of form is a mixture of retrospective and Modernism elements. The *Sinfonia Concertante*

has a Classical title, it is through composed but with Classical theme structures, sometimes extended in a more modernist manner. There is no use of early instruments, therefore the retrospective elements are confined to use of title, form, and phrase structure.

Use of neo-modality is evident, sometimes in combination with tonic/dominant tonality, but also a fluid use of key in that it is not easily identifiable. A more significant new characteristic is Walton's incorporation of jazz elements in his Neoclassical works, for example in the use of cross rhythms, syncopation, and changing time signatures. This changing metre sometimes occurs with large blocks of a single time signature at structural points within movements, for example in the *Sinfonia Concertante* where Walton also used cross rhythms. Other use of fluctuating metre is more random, with single bars of a different time signature inserted into a prevailing time signature, this happens particularly in Walton's juvenile works, which demonstrate the influence of Stravinsky.

In common with his British contemporaries, Walton employs borrowing in his Neoclassical music; for example stylistic allusion is evident in the *Sinfonia Concertante* which echoes the style of Handel. The only strong example of Walton's use of direct borrowing is in his early work *Façade*, which was written as a pastiche of popular styles and includes quotation of music hall tunes, but since this relates to modern rather than retrospective sources it cannot be described as a Neoclassical trait.

Much of Walton's early music is anti-Romantic for example, his String Quartet in A Minor, but there are also movements and works which are closer to Neoromanticism; he also writes programmatic music; therefore, Walton did not

write in a purely anti-Romantic style, a characteristic often seen in British music of this period. Walton's anti-Romanticism sometimes took the form of parody, which is also a form of borrowing, an example is provided by 'Old Sir Faulk' from *Façade*. Walton also used largely conventional wind instruments which have a dry timbre to enhance the anti-Romanticism of his music. In conjunction with anti-Romanticism is linear writing, for example in the *Sinfonia Concertante* there are examples of linear counterpoint, canon, fugato passage.

Of Walton's early works the *Sinfonia Concertante* and the chamber works are the most Neoclassical since they contain all Neoclassical elements, with borrowing being the least clear. Walton's other works of the period, for example *Façade*, do not contain every Neoclassical element and cannot be classified as purely Neoclassical. It is significant that while Walton did compose some Neoclassical music in the years to 1945 it became more Neoclassical in the twenty years after this period.

Constant Lambert was a brilliant young man who was both a friend and rival with William Walton, but unlike Walton he had diverse interests which took his focus away from composing. He wrote thirty works in the period to 1945, but there is a high degree of recycled material in some of these works, and many are unpublished.

In common with many British composers Lambert used retrospective and modern characteristics in conjunction. He rarely used traditional titles, there are only two examples, the Piano Sonata and the Concerto for Piano and Nine Players, but even here the Concerto title has a modern slant; instead, he used non-traditional titles in combination with conventional forms and theme structures. These forms and thematic structures were frequently distorted in a subversion of the form or



theme structure in a modernist act, for example the addition of a cadenza in the Piano Sonata. A further modernist characteristic is the use of neo-modality in *Music for Orchestra*.

The most significant feature of Lambert's Neoclassical music is his use of jazz inspired rhythm and metre which he connected to an eighteenth-century Italian style. Both *Music for Orchestra* and the Piano Sonata demonstrate use of syncopation. Lambert used changing metre, a common Neoclassical gesture, but also non-standard time signatures, for example in the Piano Concerto Lambert employed 11/8 and 13/8 time signatures which are both additive rhythms; he also used frequently changing rhythms for example at the opening of the Piano Sonata.

Borrowing is the least significant aspect of Lambert's Neoclassical music. The only example of quotation is a passage reminiscent of Delius in the Piano Sonata; there are other examples of borrowing in other works for example, the fanfare from *Dover Street to Dixie* is quoted in *Elegiac Blues* but since this relates to modern music it cannot be considered a Neoclassical trait. The only stylistic borrowing is from jazz, for example in the Concerto for Nine Players, there is no borrowing from retrospective styles.

This thesis examined three works: *Music for Orchestra*, the Piano Sonata and the Piano Concerto. Each of these works has an anti-Romantic character in part or all, and in addition Lambert used instrumental timbre to create an anti-Romantic sound in *Music for Orchestra*, which also contains numerous examples of linear writing. For example, the themes from the second section are treated in a highly contrapuntal manner.

Of all the works composed to 1945, only the Piano Sonata, Concerto for Pianoforte and Nine Players, and *Music for Orchestra* are Neoclassical; however, his other works contain some Neoclassical characteristics, showing that the aesthetic was a significant factor in Lambert's compositions.

Michael Tippett was a very slow composer, only producing six published orchestral and chamber works between 1934 and 1945, but they include a symphony and a concerto, in addition there is an oratorio, *A Child of Our Time*. Tippett called himself a Neoclassical composer when describing his first and second symphonies. It might be argued that Tippett was attracted to Neoclassicism because it provided an alternative to traditional, more romantic, British music.

The most significant aspect of Tippett's early music is rhythm, which could be said to have driven his creative identity. His use of rhythm was both retrospective and modern in that it arose from Anglo-Saxon poetry, early-music, and English music - English folksong, Stravinsky, and jazz. However, of more significance is his use of additive rhythms which can be considered modernist, but in Tippett's case came from both the traditional and modern sources: Stravinskian Neoclassicism and English renaissance practice. He also employs changing metres, particularly the insertion of single bars of unusual time signatures, for example 7/8, into the prevailing metre, this is also classed as a form of additive rhythm by some writers. In common with many other Neoclassical composers, Tippett employs syncopation, usually in the form of ties across a bar line, but this is often inspired by the madrigal rather than jazz, for example in the first movement of his String Quartet No. 2. A further rhythmic device is polyrhythms and cross rhythms. Although Tippett's rhythmic language is sometimes influenced from abroad, above all his rhythms are

deeply English, being rooted in Elizabethan music and the sounds of the English language.

Also significant is his affinity for the number four which comes from the Jungian philosophy in which four is a symbol of wholeness. Many of Tippett's Neoclassical works have four movements, in addition the interval of a fourth is present in his melodies and counterpoint, and the use of subdominant key relationships. Since the Renaissance the fourth has been considered dissonant or unstable, but in the early twentieth century it became to be regarded as a stable harmonic structure, for example in Schoenberg's Chamber Symphony No. 1 (1906), therefore Tippett's use of the perfect fourth may reflect both a Jungian influence and its emancipation from dissonance.

All of Tippett's early instrumental works employed traditional titles and forms, and Classical phrase structures – more so than many of his contemporaries. His admiration for Beethoven inspired him to write in three archetypal forms, the Piano Sonata, String Quartet, and Symphony; in addition, he frequently used the fugal form, for example, the fourth movement of the Symphony No. 1 contains a double fugue. He also employed Classically inspired theme structures such as the Sentence and the Period, but these are modified in a modernist gesture, subjugating the customary configuration to his own musical ends.

Tippett's music is largely tonal with elements of post-tonal harmonies and neo-modality, but there is little evidence of functional harmonic progression so that his music does not have clear harmonic upbeats. As such, harmony is less significant than form in Tippett's Neoclassical music: for example the opening of the first movement of his Symphony No. 1 is in sonata form but contains all twelve pitches

but has an overall A tonal centre, moving from diatonic harmony through several modes, and with chromatic inflection.

There is little evidence of direct borrowing except for two examples, firstly in the second movement of the Piano Sonata No. 1 which contains a set of variations on a Scottish folksong, but this is not Neoclassical borrowing; secondly in the use of the Tristan chord in the String Quartet No. 2, which is also modelled on Beethoven's C# minor Quartet Op. 131. Stylistic allusion is a more common feature, for example the first Piano Sonata imitates gamelan music and Tippett borrowing different styles mostly from the Baroque. Tippett absorbed some of Purcell's musical ideas into his own music, particularly his use of a momentary dissonance which Tippett described as never quite resolved.

Not all Tippett's early music was anti-Romantic, but despite his admiration for Beethoven his deepest affiliation sat in the pre-Classical ages, with influence by sixteenth and seventeenth-century composers. However, Tippett highlighted the anti-Romantic nature of his Symphony No. 1, which has a very dry orchestration resulting from Tippett's application of Rimsky-Korsakov's principles of orchestration to highlight the counterpoint and define the musical lines. In addition, Tippett's studies with R.O. Morris sparked his interest in counterpoint, which added to the dry feeling of his Neoclassical works. He wrote both Baroque and Beethovenian fugues; an example of other linear writing is provided by the second movement of Tippett's Symphony No. 1 which is a passacaglia with a ground bass.

Tippett continued to write Neoclassical music throughout the 1950s, and Beethoven continued to be an influence on later works. Despite Tippett incorporating traits from Hindemith and Stravinsky, his strain of Neoclassicism is

unique to him. It is essentially syncretic in nature, drawing together many different elements and influences into a unique style.

Lennox Berkeley was strongly connected to France through his family. He was educated in England, demonstrating a gift for music from an early age, and then went onto study with Nadia Boulanger. Through Boulanger he was taught the Stravinskian form of Neoclassicism, together with a strong grounding in linear music through exercises in counterpoint and fugue. He often used improvisation as a starting point for his music suggesting an organic approach to composition, a technique employed by Delius and other French composers. He reflected French influences in his music, but not slavishly so - there is no hint of pastiche, he had his own musical voice.

Berkeley's Neoclassical music demonstrates strong use of traditional titles and forms; seven works of his works used sonata form but with a shortened or omitted recapitulations. Some compositions used old instruments, particularly the harpsichord and recorder, however, the piano was of greater significance.

Berkeley's stated aim was to make his music understandable for audiences reflecting one of the aims of Neoclassicism which is to make accessible music. He had a cautious approach to tonality: such moderation could be described as a British characteristic, but he still used modes, altered scales, bitonality, and false relations. He also had a restrained modernist approach to rhythm: there is some metrical variation which gives an improvisatory feel to his music, but there are also additive time signatures, and use of motor rhythms, however rhythm was not so significant for Berkeley as it was for Tippett.

While borrowing is evident in Berkeley's music there is no quotation; direct borrowing is evident in Berkeley writing in the style of Bach, and in addition he took inspiration from Stravinsky - for example the Piano Sonata was inspired by Stravinsky's *Serenade in A*. There is evidence of stylistic allusion particularly in his use of Baroque figurations and character in Berkeley's compositions, examples include the Recorder Sonatina and the *Petite Suite for Oboe and 'Cello*.

There is a naturally dry flavour to Berkeley's early music: he used the terms 'clarity and order' to describe his own music, but even in the early works there were more lyrical moments. As noted above he had a strong training in counterpoint from his studies with Boulanger which is evident from much of his music of the period. While Berkeley had a strong French influence on his early life, I argue that his approach to Neoclassicism was very restrained - everything in moderation, which might be considered a very English characteristic.

Unlike some of his contemporaries Benjamin Britten did not travel abroad to study; while his tuition was not Continental, his influences were numerous and included his private composition teacher Frank Bridge, Berg, Stravinsky and most notably Purcell. He is most known for his operas but in his early years he produced a significant number of orchestral and chamber works many of which are Neoclassical.

In these Neoclassical works Britten used largely Classical and Baroque forms and titles which he combined with triadic harmonies and bold chromaticism, for example, the first movement of his *Sinfonietta* is in sonata form, but the construction of that form is non-standard being based on a set of motifs. While John Caldwell drew attention to Britten's 'rhythmically complex structures', his use of rhythm is

not as significant as, for example, Michael Tippett;<sup>3</sup> there is no significant use of additive rhythms or fluctuating metres. However, Britten used rhythm as a communicative tool, and is most often mentioned in respect to his stylish influences.

Both types of borrowing, direct modelling, and stylistic allusion, are evident in Britten's Neoclassical compositions. An example of direct modelling is provided by his String Quartet No. 2 where the rhythm of the Chacony is taken from Purcell's own Chacony. Stylistic allusion is seen in both the general influence of various composers, and Britten's use of parody of retrospective styles in the Piano Concerto.

Britten's music of this period was strongly anti-Romantic, but sometimes combined with other styles, for example the pastoral writing in the second movement of the Sinfonietta. He employed sparse textures, parody, instrumental features for examples the percussive possibilities of the piano and instrumental timbres and tessituras to create this dry sound' Britten also used linear writing to enhance the anti-Romantic feel of these works. While there are many examples of linear writing in Britten's Neoclassical works, for example the use of triple counterpoint in the first movement of the Sinfonietta, it is not a particularly prominent feature of Britten's Neoclassical music. Britten's compositions to 1945 undoubtedly contain works which can be described as Neoclassical. These include the Sinfonietta, Piano Concerto, String Quartet No. 2, Britten's *Variations on a Theme of Frank Bridge*, the 'Passacaglia' from *Peter Grimes*, and the Violin Concerto.

William Alwyn has been included in this summary of composers for completeness. He was an unusual character who resented his working-class background to the extent that he tried to trace his roots back to a former Lord Mayor

---

<sup>3</sup> Caldwell, p. 379.

of London. He studied performance and composition at the Royal Academy of music and later taught harmony at the academy. He was a successful film composer but placed very little value on his film music other than as a source of income to support his more serious music.

Alwyn turned to Neoclassicism around 1936 as a solution for what he termed a compositional crisis and lack of technique. Fifteen works emerged between 1938 and the end of the second World War, of which the *Rhapsody for Violin, Viola, Violincello and Piano* (1938), and the *Divertimento for Solo Flute* (1940) were described as Alwyn's first Neoclassical works. In addition there was a *Concerto Grosso No. 1*, a *Sonata Quasi Fantasia*, a *Suite for Oboe and Harp*, and a *Concerto for Oboe and String Orchestra and Harp*, all of which had indications of Neoclassicism.

Alwyn's use of retrospective titles and forms was strong, he experimented with a variety of Baroque and Classical forms, for example the *Concerto Grosso No. 1* was modelled on the Handel *Concerti Grossi* and the Bach *Brandenburg Concertos* and used ritornello form. However, these forms and titles were combined with modernist gestures for examples, the use of neo-modality and differences in use of instrumentation.

As has already been noted, there is definite evidence of borrowing in the form of quotation - modelling, and also by writing in the style of Baroque composers. Although Alwyn espoused Neoclassicism he had a deeply romantic nature which did not sit well with the anti-Romantic character of the aesthetic - stylistic allusion. The *Divertimento for Solo Flute* was possibly the most anti-Romantic of the works and despite the work being written for a solo work also contained linear writing.



There was little if no British Neoclassical music in 1918; this boundary merely represents the cultural cliff that occurred after the end of WWI which eventually saw a move away from Romanticism and Expressionism to more modern forms of music. In Britain early Neoclassical music was simpler, it was easier to determine the form with more recognisable borrowing in the form of direct quotation. As time elapsed the form became more difficult to establish, tonality was often more difficult to identify, and borrowing became allusion or influence. However, despite all these changes Neoclassical music was still much more approachable for the listening audience than other forms of modern music. Neoclassicism did continue after 1945 into the 1960s and even today, but it was a less significant aesthetic, other styles took over; as for the move from Baroque to Classical, or Classical to Romantic eras there was no fixed boundary, music is a gradually shifting spectrum.

It has not been possible to examine the work of every composer working between 1918 and 1945. It notable that this thesis has not examined any work by women composers. While there were at least two female composers of note writing at this time, Doreen Carwithen (Mary Alwyn) and Elizabeth Maconchy, they have been excluded because both composers began writing at the very end of the period so there are very few works which could be analysed. Nonetheless, their music would form a basis for further research. Although it was not a deliberate decision to omit non-English composers from the research it is also of note that this thesis has not assessed the works of composers from other parts of Britain; these include Grace Williams, Kenneth Harding, John Rippiner Heath, and Arwel Hughes from Wales,

Howard Ferguson and Hamilton Harty from Northern Ireland, and Erik Chisholm and Alan Richardson from Scotland. Also of note are Alan Rawsthorne, Humphrey Searle, and Herbert Murrill from England.

The inclusion of the work of those lesser-known composers in this research project opens them up to further research. It is my intention to research further into the music of Walter Leigh with the cooperation of his remaining family. While most early twentieth-century music fell into either the Neoclassicism or Atonality and its variants, British music exhibited a further aesthetic, Neoromanticism. This arose from the continuing British attachment to Romanticism and includes the music of the composers John Ireland and York Bowen. There is further research needed into the Neoromantic aesthetic.

## Appendices

- A Walter Leigh Lectures
- B Translation of Höckner's Performance Instructions to Walter Leigh's *A Midsummer Night's Dream*
- C Metrical Fluctuation in Stanley Bate, Symphony No. 3, First Movement

## Appendix A: The Walter Leigh Cambridge Lectures 'Modern Music'

Cambridge, 1939

These lectures were given by Leigh to the undergraduates of Cambridge University faculty of music in the Lent term of 1939. Leigh had intended to form these lectures into a book, the forword of which can be found at the end of lecture VIII. He wrote:

The following lectures were delivered in the University of Cambridge during the Lent Term of 1939, and are here reproduced with few alterations except for a little pruning. When invited to lecture by the Faculty of Music, I protested that I was neither a musicologist nor a critic, and that the views of composers about music were notoriously worthless. The Faculty graciously replied that it was fully aware of all that, but would nevertheless be pleased if I would make the attempt.

The lectures are written on paper folded into two. Leigh has marked the first of each page with a consecutive number; the lectures are written on the Recto sides and occasional notes are made on the Verso sides. I have chosen to preserve Leigh's page numbering rather than use a later librarian's folio numbering, marking Recto notes as 1.1, 1.2 etc. and any notes on the Verso side have the addition of a 'v' to the page number.

## Lecture I – Introduction and German Romanticism







1.1	<p>A lecture given some little time ago by Osbert Sitwell had for its title “The Modern Novel; its Cause and Cure”, I might quite reasonably adapt that as a title for these lectures – “Modern Music, its Cause and Cure”.</p> <p>My intention is to look into the whole business of all this modernism which has for so many years now been disturbing the tranquillity of peaceable music lovers. I feel – and I think most people feel that serious music is not nowadays fulfilling its proper functions in the cultural world. On the one hand, the people responsible for organizing and giving concerts are really so conservative that concert-programmes today look very much the same as they did 50 years ago; and on the other hand, contemporary composers are mostly so not in sympathy or out of touch with the needs of their audience that when their works are slipped into programmes they are more often than not, listened to, not so much with resentment as with apathy and indifference. Even the good old days when audiences rose to their feet whistling with indignation, or walked out ostentatiously in large numbers during the performance of a modern work are apparently gone for good. People have learned the critics’ trick of crabbing everything to be on the safe side. They may not pretend to follow the composer’s meaning: they know they are safe in shrugging their shoulders and saying “they don’t think much of <u>that</u>”.</p> <p>Whether there is any justice in this attitude and whether there is anything that composers can do to overcome it, I hope to investigate at the end of these lecture[sic]. But before attempting any such speculations about the future, I propose to try and determine what the various aims and achievements of contemporary composers are, and the way in which their work</p>
1.2	<p>links up, with the music of the past.</p> <p>For this purpose it is necessary first of all to decide on the point in time at which “Modern Music” in our sense of the term, can be said to begin. In one sense the adoption of Equal Temperament marks the beginning of a new outlook on music, and particularly on harmony which made possible such innovations as chromaticism and later the atonal or twelve-tone system. In another sense the Romantic Revival is the beginning of the new use of music as a means of expressing non-musical thought, whereby the <u>form</u> of a piece of music became no longer the <u>main aim</u> of the composer but merely the means by which he conveyed his personal message. For our present purpose however, I am going to take the term “Modern Music” in its more limited but generally accepted sense of the developments in music since Wagner, Liszt and Brahms. My reason for this apparently rather arbitrary decision is that each of these three great figures was at the same time to culminating point of his own branch of the Romantic Movement, and the source of new developments which led directly to the various</p>

	<p>manifestations which now characterize contemporary music. Wagner, deriving from Weber brought the Dramatic side of music to a climax; Liszt developed the Tone-poem and the new idea of orchestral colour from Berlioz, and the pianistic innovations</p>
2.1	<p>of Chopin: and Brahms, in less sensational fashion, developed the symphonic tradition of Beethoven in the light of the lyrical inspiration of Schubert and Schumann.</p> <p>These three together said the last word in the old Romanticism; and their followers are important, not because they carried on the old traditions, but because while developing the technique of the Masters they were impelled towards a reaction <u>against</u> the old traditions. And it is with this breaking-up of Romanticism and the experiments which were made with the fragments, that we are going to concern ourselves.</p> <p>It might perhaps be as well if I tell you now the scheme I have in mind for these lectures. Today I shall make some general remarks about the end of German Romanticism – Strauss, Mahler &amp; Reger. Next time I shall talk about French music and Impressionism – Debussy and Ravel. Then I shall come to Russian music and Stravinsky, and also the nationalist and folk-song influences in other countries – Grieg, Sibelius, V-Williams, Bartok and others. After that I shall discuss the two kinds of modern harmonic development: the <u>pianistic</u>, exemplified in Scriabin, and the <u>theoretical</u>, in Schönberg and other experimenters. Then I hope to describe the various manifestations of what is called Neo-Classicism – Fauré and Hindemith (&amp; Stravinsky later period) and finally I shall say something about English music, and perhaps indulge in some speculations about the future.</p> <p>But before starting on these investigations</p>
2.2	<p>I want to make a few remarks about the developments which led up to modernism. Two hundred years ago there was no such thing as “modernism” - there was no division into highbrow and lowbrow – there was only one kind of music, which was written according to the well-established laws of professional composition, a craft which any composer would have thoroughly mastered, probably at an early age, before appearing in public. New works, when they were performed, didn’t arouse the instinctive hostility in their hearers that they do today. They would be admired for their skill in construction and execution, and enjoyed for the sweetness of their consonances and the satisfying balance of their rhythms. Probably they were listened to quite uncritically, except perhaps by members of the musical profession. I believe that it would be quite fair to draw a parallel between the position of secular music 200 years ago and that of Jazz today, were it possible to imagine that we had no other kind of music at all. For many people nowadays this is in fact a reality: they may be vaguely aware of the existence of serious music, but they certainly don’t listen to it and switch it off when they encounter it by mistake on the wireless. Jazz today can be said to fulfil all the functions of secular music in the Golden Age of Classicism. It is entirely conventional in form and</p>

	<p>harmony, and the orchestra on which it is played, be it large or small, is as conventionally constituted as the instrument combinations of the 18<sup>th</sup> Century, one might even go so far as to see a parallel to the “rhythm section” of a</p>
3.1	<p>dance-band - piano, double-bass, guitar and drums – in the 18<sup>th</sup> century continuo. Jazz provides nowadays entertainment music for social occasions; the popular modern equivalent of opera, which is musical comedy; the modern equivalent of concert-singing, which is crooning; displays of technical virtuosity, corresponding to the old concertos, in what is known as “swing” or “jam”: and orchestral concert-pieces in the various rhapsodies and so-called “symphonic” arrangements. I believe that the attitude of musically uneducated people nowadays, particularly in America, to Jazz is exactly the same as the attitude of everybody to all music till the end of the 18<sup>th</sup> century. Music was heard and enjoyed for its face-value, and was not written with any other intention. Its essential nature and its appeal were universal and impersonal.</p> <p>The Romantic Revival brought about a complete and fundamental change in the very <u>purpose</u> of music. The aim of the composer was no longer to convey to his audience, by means of his music, his reactions to life around him. The old forms were no longer an end in themselves. The classical composers wrote, like Bach, to the glory of God; the Romantic was more inclined to write to the glory of himself.</p>
3.1v	<p>Song is musical accompaniment to words. The words dictate the form of the music, the mood, the Tempos, the Dynamics.</p>
3.2	<p>Now, the most elementary way to express oneself musically is to seize some instrument such as the lyre, and burst into song. This is, in effect, what the Romantics did, and not only was the lyrical element developed in instrumental music, but the actual song-form, the German “Lied”, can be regarded as the most typical and most valuable contribution of German Romanticism to the history of music. Its line of development is steady and unbroken from Mozart onwards, through Schubert, Schumann, Mendelssohn, Brahms, Wolf, Strauss, Mahler and Reger.</p> <p>In a song, the form of the music, the moods, the Tempos and the dynamics are all dictated by the words. The sense of the music is the sense of the words. The Romantics, wishing to use music as a means of expressing ideas and emotions, naturally took the song as a basis for instrumental composition, constructing a work in accordance with some particular scheme, be it literary, philosophic, dramatic or pictorial. The scheme might be either a definite programme, as with Berlioz and Liszt, or a mere depicting of vague moods and emotions, such as love, despair, joy, gloom or triumph, as with Tchaikovsky. But the method in either case was in essence that of the song, the “tune with accompaniment”, however much it was inflated and elaborated in accordance with the potentialities of the orchestra. At the same time, the</p>
4.1	<p>piano, the ideal instrument of the Romantic composer, was being perfected, and had an enormous influence on the development of music throughout</p>

	<p>the 19<sup>th</sup> century. With its variable tone, its sustaining pedal and its range of volume it is an instrument at which one can sit for hours, dreaming of new conceivable orchestral effects. Moreover one can sing with one hand and accompany oneself with the other. The arpeggios, the rhythmically repeated chords, and the figurations which are so characteristic of Romantic orchestral music, are largely pianistic in origin. And even the chromatic harmony of "Tristan", which is perhaps the peak of Romantic achievement, would not have been evolved in the form that we know, had not Wagner's musical style been based on the piano. We should certainly have had chromaticism sooner or later, but it would have been arrived at by contrapuntal means, and might possibly have produced much earlier that atonality which was foreseen by Liszt, but which in fact only arrived when the influence of instrumental polyphony supplanted that of the piano.</p> <p>In using music to express dramatic, literary or pictorial ideas it was natural that composers should come to give a greater significance, a greater intrinsic value, to single chords and to particular rhythms and</p>
4.2	<p>melodic phrases. A great deal of Wagner's music is formless meanderings with a lot of boring repetitions, unless one accepts the principle of the "leit-motif" and meets the composer half way by understanding the significance which he gives to particular chords and particular melodic intervals. After about 150 years of Romanticism, and more especially after the heightened concentration of thought in modern music, we in these days find it child's play to understand and enjoy Wagner: but in the middle of last century it was quite understandable that the more academically-minded musicians could not appreciate this to them quite arbitrary significance which was given to a drop of a seventh or to a chord of the Neapolitan sixth, so that, from their point of view quite rightly, they decried Wagner's music as being formless and meaningless. Nevertheless the impatient critics of those days turned out to be in a minority, and the "music of the future", as the methods of Wagner and Liszt were called, proved to be indeed the music of the immediate future, though perhaps the first signs of reaction against it appeared sooner than its enthusiastic supporters had hoped.</p> <p>This heightened significance of details of harmony and melody, and particularly of harmony, was to my mind the real starting-point</p>
5.1	<p>of those developments in music which are popularly called "modernism". In Wagner and Liszt the possibilities of chromaticism were stretched as far as they could be while being still kept within the strict and logical bounds of diatonic harmony; and academicism could still explain everything they wrote according to the old text-book rules; by using such handy phrases as "accented passing notes" and "enharmonic changes". The wildest and most chromatic progressions could still be put down as rapid and transitory modulations and duly related to the original key. But once the possibility had arisen for a composer to invest a particular arrangement of notes with some specific significance of his own devising, it can be seen how easily the principle could get out of hand and lead to extraordinary complications. Let me show you what I mean. Wagner chooses as his special chord for Tristan this comparatively harmless one :-</p>



	
5.2	 <p>Here you have the same chord three times:-</p>  <p>and the harmonic progression is simple one on the subdominant of the dominant key:</p>  <p>Now let's take an example from Strauss's Elektra: Straus [<i>sic</i>] chooses as his specially significant chord a rather more uncompromising one:-</p>  <p>It comes in the first few bars of the opera, and like Wagner's, is part of the main leit-motif:-</p> 
6.1	<p>Now, one of the passages where it occurs is this one, where Klytemnestra is singing of the nameless honour which oppresses her life<sup>4</sup>:-</p>

<sup>4</sup> Please note: the first chord of bar 1 in the treble clef is notated as a semibreve in the original.

Here again you hear the significant chord coming three times in succession :-

The melody is in the bass, but it is not a melody in the lyrical sense, as in the



6.2 Wagner example: it is just a phrase of three notes repeated several times, playing on the nerves of the audience by means of the physical effect of strain produced by the wide intervals:-

While all the time, on top of it all, another arbitrary chord is held,

Which causes the most acute clashes with the chords played against it:-

This sort of thing has obviously got beyond the bounds of decent diatonic behaviour, and is an example of what I mean by "the Romantic principle getting out of hand". The old text-book rules don't seem to apply to a passage like this. And though new words are bravely invented, like

	<p>“polytonality”; meaning that the thing seems to be in several keys at once, there is a feeling of helplessness about any attempt to explain it at all.</p>
6.2 v	<p>Effecting modulation Ballet</p> <p>Avoidance of Cadence</p> <p style="text-align: center;"> Romanticism     Naturalism     Symbolism     Expressionism     Surrealism </p>
7.1	<p>Such sense of logical sequence as one gets from a passage of that sort is produced by repetition. At the beginning of the opera the composer chooses one of the nastiest chords he can think of, as a symbol of the physical horror of the plot, and whenever he brings it in, as he does with considerable frequency all through the opera, the audience shudders and says to itself: “There it is again! Yes, I recognize the significance of that nasty chord!” There is obviously a serious danger in this method of writing, and that is, that you may not carry your audience with you. The audience may refuse to recognize, or be <u>unable</u> to recognize, the significance which you are attaching to particular chords. People who hear Strauss’s “Elektra” nowadays with ears grown accustomed to the harmonies of Schönberg and Stravinsky are like the Russian prince who, when asked by an English hostess to admire a valuable ornament made of onyx, looked at it without interest and said : “Oh yes: my aunt has a staircase made of that”.</p> <p>Actually, of course, the effectiveness of “Elektra” nowadays – and it can’t be denied that it still is a superbly exciting work – <u>its effectiveness</u> rests on Strauss’s complete mastery of orchestral and</p>
7.2	<p>operatic technique. It has been said, referring to Strauss’s orchestration, that you can do whatever you like as long as you cover it up with eight horns. There is a certain truth in that, at any rate to this extent: that the actual physical effect of the tone-qualities of the instruments may sometimes be more telling than the musical material, the melodies and chords they are playing. In fact, the enjoyment of music can be separated into the aesthetic enjoyment of melody and harmony, and the physical enjoyment of the different noises. When a large orchestra works up to a terrific climax, and the woodwind shrieks and twitters, the brass holds on firmly to its massive chords, the strings whizz up and down madly, and the whole lot is covered by the banging and rolling of the percussion, one is beyond hearing more than a few of the loudest notes of the music: it is the actual <u>noise</u> which produces the excitement more than the harmony and counterpoint. So in “Elektra”, the appeal of the music is almost entirely physical; a breathless</p>

	<p>turbulent rush of notes, with a handful of themes like shouts of excitement, sweeps the audience along from the violent opening to the final shriek, leaving it battered and exhausted. And although the mantle of Wagner is supposed to have fallen on Strauss, and certainly Strauss's music-dramas derive very largely from Wagnerian</p>
<p>8.1</p>	<p>principles and even idioms, his ruthless methods and his brutal way of riding rough-shod over ordinary feelings of good taste are in great contrast to Wagner's meticulous care for detail, his faultless sense of style, his discipline and restraint. It has been said that Wagner was really essentially a miniaturist. This sounds paradoxical when one considers the size of his canvasses; and yet, compared with him, Strauss has the bold slap-dash style of an Augustus John. Many little passages in Wagner have the wistful charm and lyrical feeling of Chopin or Grieg:-</p>  <p>Delicate feeling of this sort is impossible to the far coarser nature of Strauss, who, when tenderness or simplicity is wanted, falls heavily into the commonplace:-</p> <p style="text-align: right;">(over)</p>
<p>8.2</p>	 <p>Strauss's stock has fallen very low today: he is generally regarded as a composer who chose to serve Mammon rather than God, and whose soul has suffered in consequence. Up till just after the War he was the Great Panjandrum of modern music. In his official position of Court Kapellmeister at Berlin he ruled the German musical world, and as a composer he combined fundamentally harmless musical ideas with</p>

	<p>sufficiently daring execution to please and impress lowbrow and highbrow alike. But after the War, a younger and more sophisticated generation refused to be impressed by what it regarded as mere fireworks, and declared that Strauss was nothing but a burnt-out squib. In the early 1920's[sic] he was already being attacked, both in Germany and outside, for his superficial ideas, his lack of style, his bourgeois nature, his vulgar and extravagant orchestration, his slipshod workmanship, and in fact his prostitution of the</p>
9.1	<p>Art of Music. Perhaps the most violently-worded criticism was an essay by Cecil Gray – a writer who is inclined to be very emphatic in laying down the law, but whose views on contemporary music, though biased, are always stimulating. He went so far as to say in 1924 that Strauss's music had the phosphorescence of putrefaction. Events have proved that such cruel criticism had some justification: at 75 Strauss has long outlived his vogue. In the last 30 years he has made no further advance from what he achieved in 1908 when he wrote "Elektra". He became like a best-selling novelist who, by sticking to a formula which he has found successful, turns out the required amount of novels per year, but without the slightest inner enthusiasm or from any other necessity than that of making money. On the other hand one of the saddest characteristics of humanity is the cruelty with which youth despises old age. And nowhere can values alter and everything turn to dust and ashes so quickly and so irrevocably as in the world of Art. Therefore I feel that although it is only too early for Youth to cock a snook at an old man and say "Yah boo! You're dying on your feet!", of all criticism this is the most profitless. Particularly in dealing with this period round about the turn of the</p>
9.2	<p>century, we must bear in mind how difficult it is to be fair in one's appreciation. The period is as dead as last week's cold mutton, and yet it is too near to our own time to have acquired the glamorous atmosphere of a bygone historical age. There has been a good deal of play with the Naughty Nineties and the Edwardian era recently in the fashionable world; but that is nothing more than a game of "Let's pretend" and has nothing to do with any genuine appreciation of the artistic achievements of the Victorians or the Edwardians as seen from a purely historical standpoint. In this sense our own age is only now beginning to look at the early works of Verdi with the same appreciation as it has already learned to give to Mozart and Rossini. All these composers have in turn been despised: their themes were trumpery, their technical skill brilliant but flashy and superficial. Perhaps a future generation will find only a quaint old-world charm in what we now think bourgeois, irritating, and in bad taste. And perhaps the future generation will remember what we have already very easily forgotten that Strauss was one of the most important and most typical composers of his own time. To my mind there seem to be two kinds of artists: those who stand above</p>
10.1	<p>and outside the age in which they live; and those who are formed and influenced by it. Beethoven, I feel sure, would have been essentially the same in any age: but I fancy that Strauss, had he lived earlier, might have been a composer of greater depth of feeling, while if he were a young man</p>

	<p>today, he would probably be a highly successful composer of operettas and film-music. As it happened, the period into which he was born was the happiest for the professional musician since the days of private patronage. It was a time of prosperity and material expansion; a time of gilt and red plush, with a rich bourgeoisie revelling in displays of wealth. People had money to pay for luxuries, and leisure to enjoy them. Every family had its members who sang and played to piano, and composers and publishers thrived on the sale of sheet music. Concerts and recitals were well attended by people who paid for their seats, and music of all kinds, from songs and chamber music to symphonies, tone-poems and operas, was written and performed in enormous quantities. For Germany, in particular, the thirty years or so before 1914 were the greatest and most prosperous in her history. And it was natural that as a result of her new riches, a certain <u>nouveau riche</u></p>
10.1 v	<p>philosophy which has been serious contemplation in Beethoven was dramatized in the Nietzschean manner by Strauss &amp; Mahler. Decadence borrowed from older civilization. Romanticism is ?????<sup>5</sup></p>
10.2	<p>quality should appear in her music. The spiritual gave way to the physical, the grandiose took the place of the majestic. The figure of the Kaiser himself, and artistic and sensitive nature, blown out by pomposity and overweening ambition, was a symbol of his time. Philosophy, which in Beethoven had been genuine contemplation was dramatized by Strauss and Mahler and became conscious philosophizing. What should have been deep thought turned out to be only an invitation of a man thinking deeply. This seems to us nowadays to be a proof of superficiality and therefore of worthlessness; we have reacted against it and say with some pride that we are only concerned with essentials. But it was in fact no more than the natural development of a particular aspect of Romanticism, which from the beginning had been one of its essential characteristics. Romanticism meant many things: it meant freedom, experiment, emotion, passion, patriotism, and all that. But these things were not new – they had all been heard of before Romanticism came on the scene. What <u>was</u> new was the <u>dramatization</u> of these things, the use of music as a <u>representational</u> act. And as time went on, it became clear that the Art of Music was branching out in two quite recognizably distinct directions; one being the old Classical spirit infused with the early Romantic lyricism, exemplified in Brahms and Reger: and the other being the dramatic representational element developed by Wagner, Liszt and Strauss. The difference between</p>
11.1	<p>these two grew into an active controversy which was carried on with considerable heat for many years, and was still going strong in my youth after the War. The two sides were called “Absolute Music” and “Programme music” and the battle, although even now not entirely won, can only be said to have been brought to a standstill in favour of “Absolute music” in the Post-War years by the violent tactics of Stravinsky and</p>

<sup>5</sup> word unreadable

	<p>Schönberg, who had both come in heavily on the side of “Absolute music”, curiously enough after starting on the other side.</p> <p>In reality the difference was one of temperament, a difference which is I think fundamental, and can be seen in all the arts. It is the difference between the objective and the subjective approach; the difference between the artist who is half artisan and whose joy is in the creation of beautiful forms and beautiful objects: and the artist who is half visionary and who is urged by an inner force to convey almost involuntarily to others the truths that have been revealed to him. We are still waiting for a modern psychologist with a knowledge of music to investigate and explain its complicated nature in the way that K. Richards has analysed poetry. Failing some such authoritative guidance we have to flounder about and try to reconcile the achievements of composers with their declared aims, a thing</p>
11.2	<p>which is not always easy to do. In so many cases it seems to happen that under some external influence a composer is led to write music which is not really the true expression of his own nature; and as a result his music seems to contain something unsatisfactory, a conflict of styles, lapses into the meretricious and banal. This unsatisfactory element, this feeling of conflict, is an undeniable feature of a great deal of music since the 90's [sic]. It is most noticeable in the work of Strauss and Mahler, and is also to be seen at the present time in some of the youngest composers, like Benjamin Britten. Juvenile works can be naturally expected to shew signs of indecision and experimenting with styles before a mature expression is found. But in older composers the causes of such manifestations lie deeper, and are to be found, I believe, in the fact</p>
11.2 v	<p>modern Mozart</p>
12.1	<p>that they have either lost faith in their ideals, or else in their own powers of expressing them. I myself am most strongly of the opinion that the truly great composer <u>must</u> be an idealist, and moreover his ideals <u>must</u> be his own discovery. It's not enough to inherit the ideals of an older generation and just to try to be trigger and better on the same lines. Nevertheless, this is what the latter-day German Romantics were doing. Their ideals were all there, ready-made for them by their predecessors: Romanticism and programme-music were already an established commercial success. There were no new theories to defend, or newly-discovered principles to impose on the world. The sublimest heights of Romanticism had already been reached at the beginning of the movement, by Beethoven, Weber, Berlioz, and the rest. Technical means of expression had been enlarged to a satisfactory limit by the next generation, Wagner, Liszt, Brahms and Bruckner. The third generation could only rest on the laurels of their ancestors, and try, if they could, to go one better in grandeur, elaboration, and dramatic expression. I am no historian: but it seems to me that the history of Germany during the 19<sup>th</sup> century is suitably reflected in her music. The heroic Germany struggling for her freedom, whose symbolic figure is Queen Luise, was</p>

12.1 v	<p>In Strauss's surprising modulations, rough counterpoint, use of dissonance, in Mahler's unusual orchestration in Reger's "agonized" counterpoint</p> <p><u>Reger</u> Introspective melancholy, restless, searching of self Unromantic alteration, suspensions (from organ playing)</p> <p>So German Romanticism ends in tragedy. The fresh young music becomes a raddled hag. The dominating note is one of despair Strauss – hectic gaiety Mahler – searching and striving Reger – feverish counterpoint, introspection The old ideas have failed: only chaos lies ahead. Reflected in Technique.</p>
12.2	<p>followed by the successful and powerful Germany of Bismarck, as Beethoven and Weber were followed by Wagner and Liszt: and the third generation, growing up in a period of prosperity, and having nothing to strive for, could only make an ever-increasing show of military pomp, strutting and swaggering in the smartest of uniforms and kicking a civilization for want of anything better to do. These Prussian carpet-knights have their parallel in the bombastic symphonies and tone-poems which swaggered and banged their way through the concert-halls of the period, each one louder and more elaborate than the last, with climaxes getting higher and higher, and orchestras getting bigger and bigger. It is not surprising that the earnestness and simplicity of the early Romantics were supplanted by self-consciousness and sophistication. The third generation had outgrown the simple faith of the first, and yet had nothing to put in its place.</p> <p>And so in the midst of this grandiose crescendo, a new note begins to be heard – that of despair.</p> <p>The fresh young Muse of long ago becomes a raddled hag. The old ideas have failed: only chaos lies ahead. Of the three great figures of the time, Strauss has the shallowest nature; and he finds a way out in hectic gaiety, coarse buffoonery and urbane nonchalance.</p>
12.2 v	<p>Pre-War period the most disputed in Art, for more worrying than today, when there are several simple practical problems to be dealt with, and every opportunity for a new idealism to arise.</p>
13.1	<p>Mahler is a very different character. His soul is tormented by the agonizing search for faith. He tries to build on the symphonic form of Bruckner, but is hampered by sophistication. He strives passionately with every possible artifice to achieve the simplicity and grandeur which in Bruckner were just the effortless expression of a simple and religious nature. And in the end he admits himself beaten, in one of the saddest works ever written, "The Song of the Earth". Into it he puts all his love of the world: beauty and all his disillusion and fatalistic resignation. It is the work of a tired and sick man – and yet it is undoubtedly his greatest work. There is no bitterness or anger in it, but only a feeling of blank despair at the futility of life. Mahler, in his music, finds no such escape as Strauss did, in the purely materialistic joys of</p>



	<p>pictorialism and realism. To the end he tortures himself with his searchings for some basic idealism which could give a firm foundation to his creative activity as it did to that of earlier masters. This self-torture and restlessness of spirit are also to be seen in the work of Reger. Reger is commonly thought of in England as a thoroughly Teutonic writer of prodigious and unplayable organ-works and quantities of stodgy</p>
13.1 v	<p>All three had considerable influence on future, but Reger, the least sensational, had most. In his return to Bach-like counterpoint he was foreshadowing the strong anti-Romantic reaction which came after the war. And he also shews another quality which had not been at all characteristic of Romanticism since the later works of Beethoven, and that is an extraordinary concentration[?] of thought – the same kind of concentration which appears in Stravinsky, and which makes both composers so difficult to understand for the casual hearer.</p>
13.2	<p>chromatic chamber-music, all heavily contrapuntal in the style of Bach gone mad. This conception of him is perfectly correct, and yet it doesn't in the least give an idea of his true nature, which was as sensitive as Mahler and even more introspective. These qualities manifested themselves so differently in Reger because of the different circumstances of his life. He is entirely lacking in the theatrical element which is important in Mahler &amp; Strauss. He was an organist – one of the most remarkable the world has ever known – and his instincts are far removed from the theatre. His music is classical or logical in character, but hardly ever descriptive or representational. Ernest Newman has described his introspection as being like that of an Indian who sits and gazes at his navel. This is of course a good journalistic joke which can be applied to introspection in anybody. But it doesn't describe the extraordinary restlessness, the searching and striving, which are as much to be seen in Reger as in Mahler. Each of these three composers has left his own personal influence on the next generation, but the influence of Reger, the least sensational of the three, seems to have turned out the strongest. In his return to Bach-like counterpoint he was foreshadowing the great anti-Romantic reaction</p>
14.1	<p>which came after the War. And he also shews another quality which had not been at all characteristic of Romanticism since the later works of Beethoven, and that is an extraordinary concentration of thought – the same kind of concentration which appears in Stravinsky, and which makes both composers so difficult to understand at a casual hearing. He is not an innovator in harmony in the sense of using odd chords or sensational dissonances: but in his chromatic alterations, his enharmonic changes, his use of suspensions (doubtless from organ-playing) and his crowding together of rapid modulations, he comes more to atonality than anyone of his generation except Busoni. But it is wrong, I think, to say that he was striving after atonality being able to achieve it. His harmonic subtleties owe their significance to the very fact that they <u>are</u> within the diatonic framework.</p> <p>I want to play you one of his short piano pieces which seems to me to illustrate these characteristics, and also to shew signs of that restlessness</p>

	<p>and melancholy which I have said are outstanding features of pre-War German music.</p> <p style="text-align: center;">(Reger no 11)</p>
14.2	<p>It is always very difficult to put into words what one feels about a piece of music, and you may not in the least share my feelings about Reger: but to me his music is the work of a mind which is lacking in tranquillity. Though fettered to the traditional forms and harmonies, in particular of Bach, Schumann and Brahms, he seems all the time to be trying to say something quite different something which expresses the peculiar spirit of this time, and therefore he deserves to be placed side by side with Mahler, who in a more spectacular way shews the same characteristics.</p> <p>I am trying to finish up today by playing a couple of extracts from Mahler's "Song of the Earth" on the gramophone. I expect some of you know it as it has had one or two performances recently at the BBC. It is a symphonic song-cycle consisting of half-a-dozen Chinese poems set for solo tenor and contralto with a huge orchestra. I don't want to give a selection from the work as a whole, but just to play one or two of the parts which particularly illustrate the melancholy and despairing quality of which I spoke before.</p> <p>The first record is the beginning of the second song, called "The Lonely One in Autumn"</p> <p style="text-align: center;">(Mahler Side 3)(and Side 2) Drinking Song of Misery of the Earth</p>

## Lecture II - Debussy

1.1	<p>Last time I said something about what happened to German Romanticism in its last phase. Today I am going to talk about something which as far as I can make out has never really touched German music, and that is French Impressionism as personified in Debussy. It's a very difficult subject, and I have grave misgivings about being able to make myself even intelligible, let alone convincing, in what I have to say.</p> <p>The year 1915 is an important one to me, because it was in that year that I first had my introduction to modern music. My music-master gave me the Children's Corner by Debussy to learn, and my enthusiasm for it was only equalled by my mother's alarm at my having to play such terrible modern stuff. I was old enough to understand the significance of the fact that he was French, because I had been to France for a summer holiday before the War, and France had specially Romantic associations now that she was our gallant ally against the [...] Germans.<sup>6</sup> So I took to Debussy like a duck to water, and I think I can say that to this day I listen to his music with greater pleasure than any other.</p> <p>I tell you this piece of my life history, not because I expect you to be at all interested, but because it has a little bearing on the subject of Impressionist music. At that time I knew nothing whatever about</p>
1.1v	<p>In <u>Germany</u>, Sezession, Jugendstil,  <u>England</u>, Keats, Tennyson, Turner, Pre Raphaelites, Arts &amp; Crafts, Morris, Crane, Art for Art's Sake Wilde Beardsley  <u>Belgium &amp; France</u> Art Nouveau, Impressionism, Maeterlinck, Baudelaire, Mallarmé, Valajen          Decoration above platform at Wigmore Hall          Liberty's, tulip designs in suburban windows          All goes back to revolt against age of machines &amp; materialism.          Child's innocent love of beauty - hence painting ?????          A nostalgia. Association around by Debussy's music all ??? back to vivid impressions of childhood          Romanticism an escape from reality.          Important difference between painting &amp; music. When you look at a painting you see the whole work at once: but music like a poem takes time to unfold itself.          Deb.'s influence on Jazz &amp; popular music also his interest in cakewalks, ?? as later also Stravinsky. Impossible imagine We??? wish a cakewalk: quite different from Brahms waltzes.</p>
1.2	<p>painting, and for some years afterwards, during which I learned to play some of Debussy's more difficult pieces, I remained entirely ignorant of the Impressionist movement in painting or its connection with music. And yet</p>

<sup>6</sup> Word removed at the request of the Leigh family.

	<p>I feel sure that my subsequent enlightenment added very little to what I am convinced was my complete understanding of Debussy' intentions in his music. In other words, my response was <u>directly musical</u>, and not achieved through a previous understanding of another artistic medium. In fact, with me it has probably been the other way round: my enjoyment of Impressionist pictures in later years was helped by my previous experience of Debussy's music.</p> <p>The point I am trying to make with all this is that Debussyism, as it was called was not a sort of hybrid art, consisting of a particular method of using music, the clue to which was to be found in the technique of painting. It is possibly true that if Debussy had not been a cultured man, moving in the most advanced circle of painters and poets of the time, he would not have achieved his startling and revolutionary style: he might even have remained just a talented post-Wagnerian with a good mixture of Liszt and Massenet. It is therefore no doubt quite fair to draw the well-know parallels between his methods of scoring</p>
2.1	<p>and "pointillism", and to compare his fragmentary use of themes with "divisionalism", and his love of mutes and the sustaining pedal with the Impressionist painter's love of mists and half-lights. But as I see it his achievement was very much more than just a few technical novelties. I feel that he was able to do what the last of the German Romantics, and particularly Mahler, would have been the happier for doing, the crystallize one particular element out of the mess of Romanticism; that element being the perception of Beauty by the senses, as distinct from the recognition of Truth by the intellect, or the experience of emotion by the soul.</p> <p>And here I come to my first difficulty: the necessity of enlarging on this subject of the hankering after Beauty, the intense yearning for it, which developed so powerfully during the 19<sup>th</sup> century and which in its last stages has come to be despised as unhealthy and decadent. I have already remarked, last time, that the Romantic movement started with an increased sensitiveness on the part of artists in their reaction to life around them. I believe that I am not just being fanciful when I suggest that there was something more than coincidence in the fact that this new emphasis on the beauty of Nature and ordinary life came just at the time when ordinary life was beginning to become startlingly ugly and Nature</p>
2.2	<p>was being violated by Man in the quest for filthy lucre. The rise and progress of Industry and the development of machinery have without doubt brought far more horror, disaster and sordid conditions, both physical and moral, than they then have benefits to civilization. On the credit side there is increased convenience for those who can afford it: but on the debit side there is the laying waste of large tracts of country, the slag-heaps, the mining and industrial towns, the gasworks the enormous slave population, the evils of mass-production and standard education, the modern methods of warfare, the toll of the roads, and so on, ad infinitum. The subject is a familiar one from school debates. And it seems to me that the real instinct underlying Romanticism was to escape from the horrible</p>

	<p>realities of modern existence. It was the helpless protest of the sensitive and thinking members of the community against the activities of the vulgar and thoughtless, who considered nothing but the gains to be had from commerce and who by the results of their labours were gradually blotting out the beauties of the older civilization and indeed of Nature itself. Hence the harking-back to earlier times, the imaginative glorification of everything ancient and mediaeval, the cult of "period atmosphere"; hence also the accent on Nature, on scenery and wild flowers, on</p>
3.1	<p>rainbows and sunsets, on clouds and sea. Art suddenly became a feverish plucking at the sleeves of passers-by, to draw their attention to beauties in life which before had been so familiar as to be taken for granted, but which now were threatened with extinction by factory smoke, slag heaps, and the mushroom growth of industrial towns.</p> <p>And so as a by-product of the great Romantic movement, we find as the 19<sup>th</sup> century wears on, a growing consciousness of the need for Beauty, with a capital B, if civilization is to hold out against the advance of industrialization. And it is then that the first sign of the division of the population into highbrow and lowbrow appears, which has since become such an obstacle to better understanding between artists and the public. The thing seems to start in England, which is the country which has suffered most under the destructive influence of industrialism: and from being at first merely a tendency to dwell on the simple beauties of nature in poetry, it becomes articulate in the views expressed by William Morris, Walter Crane, and the Arts and Crafts group in their protests against the ugliness being spread by machinery.</p>
31.v	<p>Revival of old handicrafts, tapestry, embroidery, stained glass.  Movement international  Artist's attitude to art underwent a change. For the first time art was not a servant, but had its own value as itself. Art for art's sake .  So Debussy like handicraft works against machinery of Wagnerism  Preservation of individuality</p>
3.2	<p>These protests were so vigorous and so practical, that in a short time they were beginning to bring about the most remarkable changes in taste in the surroundings of everyday life: architecture, interior decoration, painting and book-production, dress, in fact everything that had to do with Design, came under then new influence. The advance of machinery seemed to foreshadow the mechanization of humanity, the elimination of all individuality. So in the face of this menace, the work of the individual craftsman was given a new and special value just because it was <u>not</u> the production of a machine. The crafts of the middle ages were revived; and at the same time as machinery was beginning to produce, in large quantities, cheap materials, cheap furniture, and cheap means of decoration, all of a surpassing hideousness, William Morris and his followers were devoting themselves to hand-weaving, tapestry embroidery, stained glass-work, carving, metal-work, leather-stamping, printing, book-binding, and all the handicrafts which in earlier times had contributed Beauty to the conditions of ordinary life. And in the course of time, by their incessant propaganda,</p>

	and even more by the actual value of their work, they won as much of a victory as such an apparently hopeless cause
3.2v	<p>Pre-Raphaelites  Arts &amp; Crafts } Aesthetes  Yellow Book } Art Nouveau  Vienna Sezession } Jugendstil  Russian Nationalists (Balakiref) most powerful in music}  Impressionists  Symbolists (Ibsen)  Poets: Mallarmé</p> <p>Japanese prints  Russet browns &amp; apple-greens</p> <p>Rossetti  Walter Crane  Beardsley  Edvard Munch  Whistler  Renoir  Monet  Lois Corinth  Baudelaire  Mallarmé  Verlain  Wilde  Maeterlinck  Mussorgsky  Rimsky Korsakov</p>
4.1	<p>could be expected to win: that is, they succeeded in dividing the population quite firmly into two classes, one of which was artistic, and the other philistine: one eager to appreciate Beauty, the other indifferent to it. And even today, in the middle of the 20<sup>th</sup> century, the division is exactly the same, between the person who, though he may smile at the word “artistic”, is still careful in the pattern and colour of his shirts and ties, the matching of his carpets, curtains and hand-painted lampshades, and the choice of his antique furniture from the Caledonian market; and the person who cares nothing at all for colour-schemes, and whose taste in furniture coincides with that of Mr. Drage. These two classes we call highbrow and lowbrow nowadays: the highbrows read Eliot and Auden and like modern music; and the lowbrows read – practically nothing at all, but listen to BBC Variety and light music.</p> <p>The latter half of the 19<sup>th</sup> century was a great time for Group movements in Art. Along with the Arts &amp; Crafts Group there were the Pre-Raphaelites, the Paris Impressionists, the Vienna Sezession, the Symbolists, the Yellow Book Group, and in music the Russian “Five”. All these various groups, though seemingly quite separate were really part</p>

4.1v	<p>Art nouveau - instead of ornament mark up of up?????????tional patterns, graceful lines, <u>stylized</u> flowers</p> <p>Isadora Duncan</p> <p>In Debussy, traceable influences are</p> <p>Gounod</p> <p>Liszt</p> <p>C. Franck</p> <p>Massenet</p> <p>Mussorgsky</p> <p>Rimsky Korsakov</p> <p>Russian Gipsy</p> <p>Spanish folk</p> <p>and I daresay others. <u>But</u></p> <p>Impersonality romanticized – hence vagueness, ethereal, mysterious. Those intensely-felt, but vaguely defined, moods which come over as when we see a sunset over a dark wood, or walk in a rose-garden at twilight after a shower of rain, or hear a lark in a clear sky above a cornfield in summer.</p>
4.2	<p>of the one big general movement: a vague thing, not easily defined, which started at first as an offshoot of the Romantic movement, but which at once became a reaction <u>against</u> the old Romanticism, which by the end of the century had become solidified into a completely bourgeois tradition. The slogan “Art for Art’s sake”; though so much discredited, is nevertheless the neatest phrase which describes the whole attitude. It means that the sole function of Art is to emphasize Beauty; Art should have nothing to do with philosophy, or any emotion other than the aesthetic. The old <u>impersonal</u> element of Classicism is brought back but with a difference. The artist is not just practising a traditionally impersonal art, but consciously exploring the impersonal from a <u>personal</u> point of view. It is – if I may use an ugly phrase – <u>impersonality romanticized</u>. Hence the tendency towards the ethereal the mysterious, the enchanted. Those intensely-felt, but vaguely defined, moods which come over us when we see a sunset over a lake by a dark wood, or walk in a rose-garden at twilight after a shower of rain, or hear a lark in a clean sky above a cornfield in summer – these feelings, which without analysing them psychologically one calls, loosely, aesthetic emotion, were what the new movement sought to communicate to its public. The enthusiasts for this new art were of course made fun of as aesthetes, as we know from Gilbert and Sullivan and old numbers of Punch: it was inevitable that</p>
5.1	<p>people who thus arrogantly claimed to be able to see the world with different eyes from those of the common herd should tend to become exclusive and precious. To us nowadays a Beardsley drawing, a play by Maeterlinck, or a piece of “Art Nouveau” decoration with its wavy lines and stylized tulips, is as much a period piece as a set of wax fruit under a glass dome: the decoration over the platform at the Wigmore Hall is as dated as the Albert Memorial. Since those days we have had Cubism, Futurism, Expressionism, Dadaism, Surrealism, and heaven knows what else: but all these “isms” have been links in a chain which leads back to the original aestheticism. Together they make up what we call modernism;</p>

	<p>each one has been more exclusive than the last, and has alienated a further section of the general public from contemporary art. It is from the early days of this movement that the popular antagonism to all contemporary art really dates.</p> <p>You will be thinking that it is about time that I got back to the subject of music. I have thought it necessary to say all this first, to prepare you for the line I want to take about Debussy.</p> <p>Debussy was born in 1862 and died in 1918. His life, therefore, covers the</p>
5.2	<p>entire period of the movement I have been talking about. He is a true representative of the spirit of the <u>fin de siècle</u>.</p> <p>Now when one thinks of Debussy, one couples his name at once with the term Impressionism. "Debussy started the Impressionist school in music" is almost like "William the Conqueror 1066"; and yet when you think of it, it is by no means so well founded in fact. First and foremost, there has been no Impressionist school at all in music, in the sense that there has been a Wagnerian school, a folk-song school, or a Neo-Classical school. There was only Debussy himself, with the very strong personal influence of some of his mannerisms and methods being felt for a time in a few composers, whose true aims and characteristics were really substantially different from this. He can be said to have changed the face of music completely, but he did nothing so definite and limited as found a school.</p> <p>The term Impressionism is a loose one even in its application to painting: in fact it started as a derisive name given by a hostile critic to the group of painters at whose exhibition Monet was shewing a picture of a sunset called "Impression". But it soon took on a definite meaning in painting,</p>
6.1	<p>because of clearly-defined technical aims of the Impressionist painters. Applied to music, the meaning of the word is far less clear. We connect it with trills and oscillating arpeggios, and a liberal use of the pedal, intended to describe scenes in Nature, more often than not containing water. But the impressionistic method, in this sense, was not original in Debussy; it was characteristic of a lot of Liszt's piano-music, and is even to be found in Beethoven. We connect it also with certain chords, such as ninths, elevenths and thirteenths, and also with the whole-tone scale: but none of these were Debussy's invention. His chords can be found in Wagner and Liszt, and the whole-tone scale goes back as far as Glinka.</p> <p>My feeling is that to mark him down as an Impressionist and leave it at that is to deal too summarily with a very complicated personality. I would rather say that he was the first and the chief musical representative in the New Art Movement which I have been talking about, and of which Impressionism is only one part. His music provides, in a way, the lowest Common Denominator to all those various tendencies in the other arts, represented by Rossetti, Walter Crane, Edvard Munch, Monet, Renoir, Whistler, Louis Corinth, Baudelaire, Mallarmé, Verlaine,</p>



6.2	<p>Oscar Wilde, Maeterlinck, and many others. It was not so much that the theories of any of these imposed their influence on him in the way that Programme-music was imposed on Strauss, as that he was temperamentally one of them, as much in harmony with the movement as Strauss was alien to it. And so, early on in his career he was drawn to the Pre-Raphaelites, and his first work of importance was “The Blessed Damzel”, a setting of Rosetti’s poem, in which he already shews that sense of the mystery of Beauty which became so highly-developed later on. In it also, his use of the mediaeval modes and his reaction against the diatonic system is a parallel to the aims of the Pre-Raphaelites.</p> <p>This is only one of a whole number of different influences which one can detect in his music. I have already mentioned Wagner, Liszt and Massenet. These, with Gounod and Cesar Franck, provided the harmonic and melodic foundations of his youthful style. Then, at the most impressionable age, he visited Russia and was strongly influenced in particular by Mussorgsky. Another important influence was that curious figure Erik Satie, who in his early piano pieces shewed several characteristics, such a parallel chords, and the use of sevenths and ninths, which</p>
6.2v	<p>getting rid of eternal cadence. Even Wagner with his continual avoidance of the cadence, was influencing that it was there and was not only just being missed all the time; but with Deb. it is not there at all.</p>
7.1	<p>afterwards came to be considered as typical of Debussy.</p> <p>But all these influences merely combined to form an intensely personal style, which was, indeed, more than a style: it was a new way of making music. Harmony, counterpoint, even form, all of these things which together had made up the very essence of music, had no place in this new method. A chord, a phrase, would be listened to and loved for its own sake, not by virtue of the way it was approached, or of its relative position to the tonic key. Constant Lambert, in his excellent book “Music Ho!”, which if you haven’t read already, you all ought to read at once, then you needn’t come to these lectures – describes Debussy’s method of “Suspending a chord in space”, and says:- “By his overthrow of the old principles of contrasted discord and concord, of suspension and resolution, by his destruction of the key-system, Debussy puts an end to the somewhat mechanical eloquence into which the German Romantics had degenerated and which is based on these premises”.</p> <p>Let us see just what is the significance of this. The essence of diatonic music, the thing which makes it what it is, is the cadence.</p>
7.2	<p>As soon as it’s started, it’s continually coming to an end. Sometimes the cadences are postponed a little, sometimes they come in rapid succession. But the whole structure of a diatonic piece rests on cadences. Here’s a piece by Schumann which comes to an end in the first bar:-</p>

In half-a-dozen bars there are eleven cadences. Even Wagner, with his continual avoiding of the cadence, was implying that it was there and was only just being missed all the time. But in Debussy it is not there at all. It has disappeared from his music, and with it the whole fabric of the diatonic system. In its place he puts something new – something as new as the Impressionist painters’ method of dealing with light. A chord for him has an intrinsic value, a special beauty of its own like a jewel. It also has a relative value in accordance with what comes before it or after it: but that is all. It has no artificial value

8.1 given to it by its function in some harmonic scheme, such as the diatonic. Of course there had already been a hint of this in earlier Romantic music; the “leit-motif”, which gave a particular significance to a single chord, and the use of some special chord such as the diminished seventh for a particular effect. But that was different, for two reasons: first, the use of a special chord would have a dramatic or pictorial association of some sort attached to it: and secondly, the chord, though given its special significance would still find some sort of resolution and take its place in the harmonic scheme. For instance, I mentioned last time Wagner’s special chord at the opening of Tristan: this chord is resolved in a perfectly orthodox manner:

Now, if Debussy had opened a work with the same phrase, I suggest that it would probably have gone something like this:-

8.2	<p>Now the protest may be made, as it <u>was</u> made, very vigorously in Debussy's time, that nothing is gained by this, and everything that gives music its meaning is lost. What is to prevent one's dabbling one's hand on the piano-keys at random, and calling it music because one says one likes it? The answer is, nothing: there is no law to prevent one, as long as the neighbours don't complain. But the method was in the hands of a trained musician, not a lunatic. That fact alone commanded respect, to begin with. Then, it was by no means incomprehensible to all: a large number of people were immediately sympathetic, understood at once what he was driving at, and indeed formed that crowd of admirers who were referred to as the Debussysts and who became something of an embarrassment to him. The composer Dukas, writing of the first performance of his String Quartet in 1893 said that "his dissonances, which are not at all crude, seem to sound even more harmonious, with all their complications, than the consonances". In other words, he was a musician of the greatest sensitiveness who was not in the least out to shock or to startle the public, but who, having reached a perfection of technique, was able to abandon himself to the free expression of his sense of Beauty, relying on his own infallible</p>
9.1	<p>taste as the only criterion of what was right and wrong. And the result is that his music is always right: if one accepts it at all, one accepts it as it stands. It would not be possible to alter a single note.</p> <p>So, in the most graceful and charming way possible, he threw over all the rules of composition which the school of César Franck and Vincent d'Indy was labouring so hard to preserve, and yet produced music which meant something, and which hung together apparently as logically as though it were written according to the rules of tradition. What was the logic which held it together, if it was not the mad-made logic of harmony and counterpoint? The answer can only be that it was the logic of Nature; that in obeying his instincts he achieved something positive which he would not have achieved if he had only obeyed the rules; and in so doing he enriched the art of music as only a great genius can. By his sensitive use of sound he created a new sensitiveness in others. The attitude of one who appreciates Debussy towards sound-values must of necessity be different from that of one who does not. And in this connection it is perhaps interesting to remark, that in Germany Debussy has,</p>
9.2	<p>on the whole, not been understood or appreciated. The theoretical consequences of his innovations had their influence of course there as everything else: but perhaps because he was reacting against German Romanticism, and in particular Wagnerism, the attitude of Germans towards his music has to this day remained one of tolerant recognition mixed with slight disapproval. A short note on him in the post-War edition of Naumann's History of Music dismissed his achievements in a paragraph and emphasises what it describes as the "diseased, tired and bloodless" qualities of his music.</p>

	<p>This idea of Debussy as a decadent composer is not confined to Germany. It is in fact a popular fallacy about him, which probably has its origin in the popular attitude to the aesthetes and all those painters and poets whom I mentioned earlier as making up the New Art movement. Some sort of suggestion, arising out of the idea of a dying century, has perhaps inspired this conception of decadence. But how can something entirely new be decadent?</p> <p>I understand decadence to mean something in decline. Surely it was rather the old Romanticism which was decadent, and devitalized. One can perhaps say that Hugo Wolf was decadent, and Strauss and Mahler;</p>
10.1	<p>but Debussy, with his new use of musical sounds was opening up to a new world, and drawing attention to beauties which had never been noticed before.</p> <p>In his opera "Pelléas et Mélisande" which had occupied him for 10 years before it was produced in 1902, he was consciously taking up an attitude against Wagnerism. The symbolism and ethereal dreaminess of Maeterlinck's play provided the most perfect contrast imaginable to the Wagnerian style, and its studiedly simple language was eminently suited to Debussy's purpose, which was, as he wrote, "to become French again. The French are forgetting too easily the qualities of clarity and elegance which are peculiar to them, and allow themselves to be influenced by the heavy Germanic <u>longueurs</u>". Clarity and elegance: these are certainly the chief qualities of <u>Pelléas</u>. The orchestral accompaniment is just a delicate murmur behind the voices, which sing the dialogue at the natural easy pace of speech, without any of the strained effort which they have to exert in Strauss. On the chance that you don't all know it by heart I have a record of a bit of it here which I should like to play you. The scene is the fountain in the park, where Melisande loses her ring. <span style="float: right;">30 mins</span></p> <p style="text-align: center;">(Pelléas 2<sup>nd</sup> side)</p>
10.1 v	<p>Ravel: infl. Rimsky-Korsakov, Scheherazade.  Ho for infl. by Debussy, &amp; now for parallel development, not easy to say. People who knew him personally were at pains to say that he himself had infl. later on in Debussy. Certainly Debussy's "Images", particularly Iberia, have some new characteristics which they will have him derived from Ravel.</p>
10.2	<p>One can easily understand what a storm was aroused when this opera was produced. The name of Debussy was of course already well-known, and had been famous since the success of the Prélude à l'Après-midi d'un Faune. Nevertheless his opera was like a bombshell dropped in the middle of a world which had settled down comfortably to the traditions of Wagner, Saint-Saëns and Massenet. Had Mussorgsky's opera Boris Godunoff been already known, the sensation caused by Pelléas would have been very considerably smaller. As it was, Boris was not produced in Paris till 1909, and the story is told that Charles Bordes came down in great excitement</p>

	<p>from one of the upper circles and said “This is the grandfather of Pelléas, isn’t it?”</p> <p>After the production of <u>Pelléas</u>, Debussy’s position of eminence was assured, and outside Germany he was looked to as the leader of a new movement in music. His influence was very wide, not only on his contemporaries in France, such as Ravel, Dukas and Florent Schmitt, but also outside, particularly on Vaughan Williams in England and Bartok in Hungary. This bit of one of Bartok’s piano pieces shews a method derived from Debussy, though the personal style is quite different.</p> <p>(Play Bartok Specimen Page)</p>
11.1	<p>To refute the suggestion of decadence and unhealthiness about Debussy’s music, I want to play you, also in the hope that you don’t already know it by heart, the third movement of the symphonic suite, “La Mer”. The title is “Dialogue between the wind and the sea”, and to be it has all the power and breadth of conception, all that sense of awe before the grandeur of Nature, which lovers of Sibelius find in his Impressionistic works.</p> <p>(La Mer, both sides)</p> <p>And lastly, as a comparison, to shew the similarities and the differences between Debussy and Ravel, I have a record of part of “Daphnis &amp; Chloe”, the ballet which Ravel wrote for Diaghileff. You will notice a trace of Rimsky-Korsakoff, and practically a quotation from Scheherazade. How far Ravel was influenced by Debussy, and how far his development was parallel, is not easy to say. He was of course 10 years younger than Debussy. But people who knew him personally are at pains to say that he himself had some influence on Debussy later on. Certainly Debussy’s “Images”, particularly “Iberia”</p>
11.2	<p>shew some new characteristics which may well have been derived from his association with Ravel.</p> <p>“Daphnis and Chloë” is perhaps Ravel’s richest and most representative work. It shews off all his miraculous powers of scoring, and in spite of its lavishness, it has his characteristic precision and exquisite taste.</p>

### Lecture III - Russia

1.1	<p>You may remember that last time I mentioned the great influence which Russia, and particularly Mussorgsky had on the young Debussy. A great number of his typical mannerisms, as well as his theories, are traceable to this Russian influence – modal melodies and harmonies, the use of bare fifths and fourths, oriental scales, and so on. His theories about opera are the same as those of the Russian Nationalist group; and the way he treats his text in “Pelléas” – setting it in a continuous melodic recitative – is only what Dargomyzhsky had done in his opera ‘The Stone Guest’ and Mussorgsky in “Boris Godunof”.</p> <p>Today I’m going to talk a bit about this extraordinary flaring-up of Russian music, which only lasted a comparatively short time, and, compared with the musical history of other countries, didn’t amount to very much: and yet which by its almost fortuitous influence on Western Europe altered the entire course of the development of modern music. I say fortuitous, because it is really only owing, first, to the chance visit of Debussy to Russia, and then to the activities of one man who happens to be the greatest impresario the world has ever known – Diaghileff – that the influence of Russian was ever felt in Western music at all.</p>
1.2	<p>Although the whole period from its very beginning is less than a century, and the number of composers and their works is not really very great, it is nevertheless a subject which is so wide and so rich, that a whole course of lectures would be necessary to do it justice. Obviously I can’t give you a complete survey of Russian music from Glinka to Stravinsky in under an hour: all I can try to do is make a few sketchy remarks about Russian nationalism in the 19<sup>th</sup> century; ending with the early achievements of Stravinsky.</p> <p>His later works will be mentioned when we come the subject of Neo-Classicism; and Scriabine [sic] will also be dealt with later on.</p> <p>We are accustomed to thinking of Russian poets, authors and composers as sad men, sitting in lonely out-of-the-way places, drinking far too much vodka, and more often than not committing suicide in despair at their own incompetence, or else ending their days in the lunatic asylum. And even if, like Rachmaninoff [sic], they achieve world-wide success, they still seem to remain burdened with some indescribable grief, and present a face of unrelieved gloom towards the world. When Tchaikovsky died from typhoid after drinking tainted water, it was quite</p>
2.1	<p>natural that he should be suspected of having taken poison. On the other hand we also know that the Russians are capable of great gaiety and outbursts of joy, when they indulge in community-singing of a very high order, and a lot of very difficult acrobatic dancing. If we add that their buildings are covered with cupolas, and that their habits include the eating</p>

	<p>of cucumbers and the practice of indiscriminate assassination, we have about covered the subject of Russian as it was known to the average Western European before the war, or even with the exception of a few politically-minded people, today.</p> <p>In a book by Erich Mendelsohn, the famous German architect, on Russian and American architecture, there is a most interesting description of the historical development of Russia as illustrated by her buildings. Mendelsohn contrasts the development of America which has from the beginning been founded on business and industry and the motive-power of the individual with the history of Russian, which is the history of the peasant, rooted in the soil, growing what food he and his family can cultivate for themselves, and forming little village-communities, shut off from all influence of the outside world; and also the history</p>
2.2	<p>of the development of commerce along the great trade-route from south to north, from Kiev to Novgorod, which brought with it the Byzantine culture, the Greek script and religion. In the far north, the mysterious forest-land, the ancient primitive buildings illustrate the fantastic mysticism of the peasants. In the south there are the luxurious Byzantine and Mahommedan influences. And in the east are the Steppes, where the nomadic Tartars brought with their caravans the ancient culture of China and Persia. In the 13<sup>th</sup> century they conquered Russia, and their influence on Russian culture was powerful and lasting. In the 15<sup>th</sup> century <u>Moscow</u> is the spiritual and commercial centre of Russia, and with the growth of riches the people became divided into two classes. The upper class is hungry for land and power – the lower class suffers poverty and oppression in the towns, and serfdom on the land. In the 19<sup>th</sup> century the beginning of industry, which started late in Russian, leads the people to rebellion. Whereas in America the growth of industry was a natural development of the particular genius of the people, in Russia it comes up against clumsiness and incompetence, and so it is only a matter of exploitation of the people by foreign capital or by the luxurious upper class who are not concerned with improvements in the general welfare. And so in the end the people overwhelmed the upper class,</p>
2.2v	<p>Byzantine, Persian, Arabian, Italian, French, German<sup>7</sup></p>
3.1	<p>and with the Revolution a new era begins.</p> <p>That is the potted history of Russian; and in the architecture there may be seen all the half-absorbed foreign influences, Byzantine, Persian, Arabian, Italian, French, German, which together made up that strange conglomeration which was Russian civilization. Underneath it all is the peasant, ignorant, illiterate, superstitious, and barbaric, whose unwritten literature is the ancient legends and folk-lore which are handed down from generation to generation; and whose unwritten music is the folk-song. Up to the end of the 18<sup>th</sup> century these was no classical Russian literature or music. As in Germany, but even more completely, the French dominated</p>

<sup>7</sup> These appear to be notes for the lecture – the last word is difficult to read.

	<p>literature; and music was entirely Italian. There were a few 18<sup>th</sup> century Russian composers in the Italian style, name I have read in some book of reference but can't remember; they are of no importance anyway.</p> <p>At the end of the century the Romantic movement was starting in Western Europe: and in Russia a corresponding movement took place, which was in fact the first awakening of a national consciousness in literature. For the first time a pure Russian literary language was founded, purged of all foreign words; with the poet</p>
3.2	<p>Pushkin a Russian national literature began, founded on the ancient legends and folk-lore. And soon after in the beginning of the 19<sup>th</sup> century, a composer arose to do the same for Russian music. This was Glinka, who is known as the "father of Russian music", and whose opera "A Life for the Czar" is actually the beginning of the national school of composition. Glinka was born in 1804, and when still at school, he was taught by John Field, the Irish composer who was one of the many foreigners who found Petersburg and Moscow were profitable places to settle in. Field, as you know, is an important figure in the history of Romantic music. He was, above all, a virtuoso pianist, and the first to develop a romantic treatment of the piano which we recognize in Chopin, Schumann and Liszt. He wrote many studies, waltzes and polonaises, and himself invented the nocturne: it is from his inspiration that Chopin derives.</p> <p>Glinka studies in Italy and Germany, and it is apparently while studying in Berlin that his teacher Siegfried Dehn suggested to him the idea of harmonizing the Russian folk-songs and church-melodies which owing to their modal or oriental character did not</p>
3.2v	<p>Romantic movement was the work of educated, not uneducated men. <u>Dilettantism</u>. Glinka at beginning of movement, as Stravinsky at end, <u>sophisticated</u> in his nationalism. A much-travelled man, and thoroughly educated in the musical styles of ????? countries. His development of folk-music has something aristocratic - dilettantic about it - as has all the nationalist school. All of upper class, none of them real peasants.</p>
4.1	<p>fit in at all with the ordinary conventional harmonies of major and minor. It is perhaps not too much to see in this chance the German Romantic inspiration of Russian Nationalism, since it was from Germany that Glinka returned with his determination to become the prophet of Russian music. "A Life for the Czar" was produced in 1836, and was an immediate and inspiring success. The plot is a story of heroism from Russian history, and the music, founded as it was on the idiom of native folk-song, combined with the nationalist character of the plot, aroused enormous popular enthusiasm.</p> <p>In 1842 his second opera "Ruslan and Ludmila" was produced, this time a fairy-tale - as purely and nationally Russian a fairy-tale as Hansel and Gretel is German. In this opera, to heighten the mysterious and legendary atmosphere, he used the oriental scales on which so much Russian folk-music is founded, but which had never before been harmonized or used in</p>



	<p>cultivated music. Here was the beginning of that exotic orientalism which was the chief characteristic of all Russian Nationalists right up to Stravinsky, and which later on caught the imagination of Western Europe when their music came to be known.</p>
4.2	<p>It must be remembered that the Romantic movement, of which the spirit of Nationalism was such an important part, was essentially upper-class in character, not what would nowadays be called proletarian. In a way one might compare it with intellectual communism nowadays. The spirit of revolt against the old order, against established conventions, which had been let loose in the world by the French Revolution, fired the imagination of the young people of the upper class, who turned what had been to the lower classes the dire necessity of freeing themselves from oppression into an idealistic philosophy. And so it was always young men of good family and comfortable circumstances, such as Shelly and Schiller, who were the ardent Romantics, never a real “man of the people” with some extraordinary natural talent. So Glinka at the beginning of the Russian Nationalism movement, as Stravinsky at the end of it, was entirely <u>sophisticated</u> in his nationalism, Glinka travelled all over Europe and was thoroughly educated in the musical styles of various countries. His adoption of folk-music has something aristocratic, something of the dilettante, about it. This dilettantic quality was ever more marked in the group called the “Five” who developed Russian nationalism later on. Tchaikovsky, the professional musician, says of these “Five”: “They are not very talented, but are infected by an over-weening</p>
5.1	<p>self-conceit, and the truly dilettantic conviction that they stand for above all other musicians in the world”. And of Balakireff [sic] he says: “In spite of his extraordinary endowment, he has done great harm; for example, it was he who wasted the youth of Rimsky-Korsakov by persuading him that he had no need to learn anything”.</p> <p>But this spirit of dilettantism, which so annoyed the professionals has been a very important force in the development of modern music and art. The same spirit was characteristic of the New Art movement of which I talked last time, and which in Debussy produced the revolt against Wagnerism. It is true that in Russian it went together with a certain lack of solid technique which probably hampered the actual production-capacity of Borodin and Mussorgsky and made much of their work awkward and naïve: and yet in the end this very lack of conventional technique has turned out to matter very little, because of the extraordinary vitality of their <u>ideas</u>: for once it was the ideas that mattered more than their carrying-out. It is easy to criticize details of formal construction or orchestration in their works: but what was new and important was the actual idiom, the themes, rhythms and harmonies.</p> <p>Glinka himself, of course, in his technique was no more a dilettante than Berlioz, with whom he made friends in Paris and whom he later</p>
5.2	<p>bought on a visit to Russia. From Berlioz he learned a great deal about orchestration, and also the new musical form, the tone-poem. In fact</p>

	<p>Berlioz was the main foreign influence on the new Russian school. The tone-poem was the obvious and natural form in which they could best express their ideas: and the new possibilities of orchestral colour, which Berlioz had developed, were likewise a Godsend. The orchestration of Rimsky-Korsakov is entirely founded on the principles of Berlioz.</p> <p>One other point in connection with Glinka is of interest, and that is his visit to Spain, where he made a special study of Spanish folk-music, and wrote two works, "Jota Aragonesa" and "Summer Night in Madrid" which are the forerunners of such works as Rimsky's "Spanish Capriccio" and Debussy's "Iberia". Probably the fascination which Spanish music had for Russian composers is partly due to the fact that both Russian and Spanish folk-music have a certain common connection with Arabia.</p> <p>After Glinka the next figure in Russian music was his pupil Dargomyzhsky, who wrote two operas of importance. The first was "Russalka" - the Water-fairy - in which though the idiom was based on folk-music, the form still contained the traditional arias and concerted numbers : and the second which he left unfinished, but which was completed by Cui and</p>
6.1	<p>Rimsky-Korsakov, was "The Stone Guest", to the text of a poem by Pushkin on the subject of Don Juan. I mentioned the other day the remark that "Boris Godunof was the father of Pelléas". Well, the "Stone Guest" is really the father of them all. Somebody described it as the "Recitative in 3 acts". The principle sounds the same as that of Wagner, and yet there is an important difference. In Wagner, the actual <u>music</u> of the opera is in the orchestra; it is like a tone-poem with a vocal obbligato. In Dargomyzhsky, in Mussorgsky, Borodin, Rimsky, and Debussy, the interpolation of the words is in the vocal line to which the orchestra is no more than accompaniment. Debussy calls Pelléas a "lyric drama", as opposed to the music-drama of Wagner; and this description is equally correct for the "Stone Guest". Like Debussy, Dargomyzhsky had taken the actual text of the poet instead of the usual practice of having a special opera-libretto written on the subject of the poem. So completely did we realize in this opera the ideals and principles of the group called the "Five", that they referred to it as the Gospel, and certainly it leads directly to the masterpiece of Russian Opera - and, I would say, of Russia music - "Boris Godunov". These "Five", to whom I have constantly been referring, were a group of young men</p>
6.2	<p>who felt themselves inspired by the nationalist ideals of Glinka and Dargomyzhsky to found a real Russian school of composition, in direct opposition to all the foreign influences, in particular the German, which still dominated music in Russia, and whose chief representatives were Tchaikovsky and Rubenstein. The moving spirit of the group was Balakirev, and the other four were Borodin, César Cui, Mussorgsky and Rimsky-Korsakov. These enthusiasts had as their slogan: "Classicism and Downfall, or National Regeneration and New Musical Life". They believed in the supreme value of spontaneity: folk-music was the product of the natural musical gift of the people: so in the same way individual</p>

	<p>composition should be allowed to develop naturally out of the composer's imagination, unfettered by the restraint imposed by the study of classical forms. Therefore they rejected the classical symphony, sonata and fugue, and the classical opera with its formal arias and concerted numbers; and used instead the free form of the tone-poem, and perfected for themselves a new form of opera which was like no other opera ever heard before.</p> <p>All this was of course the extreme of dilettantism; and in fact they were not</p>
7.1	<p>professional musicians at all. They were all young men of means, trained to various professions, to whom music was a hobby. Mussorgsky and Cui were young army officers – Cui afterwards became a general and a professor of fortification. Borodin was a medical student and became an eminent professor of chemistry. Only Rimsky-Korsakov, the gourmet who was a naval officer, finally took up music as a career: from having been inspector of bands in the Navy he became a professor of composition at the Petersburg Conservatoire.</p> <p>This militant amateurism naturally called forth a good deal of ridicule, and I have already quoted Tchaikovsky's scornful remarks about the group. And yet there was in each one of the Five something more than a mere amateurish enthusiasm for music. Balakirev himself was a scholar and made a collection of Russian and oriental folk-music. He was also a remarkable pianist, as is shewn by his fantasia "Islamey", which remains today a piece which few pianists, besides the phenomenal Simon Barer, dare to tackle. The only other composition of his which is at all familiar is the tone poem "Thamar", on which Bakst and Fokine created one of Diaghilev's most wonderful ballets. The story is from a poem</p>
7.2	<p>by the national poet Lermontof, and is about a cruel queen who lived in a dark castle on the bank of a river, and who used to lure young men to her tower: at dawn their dead bodies would be borne away by the flowing river. This ballet was recently revived in London. The subject, an ancient legend, is obviously an ideal one for Balakirev's genius for the oriental and mysterious; and it is from his inspiration that the orientalism of Rimsky-Korsakov in his symphonic poems "Antar" and "Scheherazade", and his operas "Sadko" and Coq d'Or", is derived.</p> <p>Of Balakirev's four companions, the least original and least significant was César Cui. He really remained the complete amateur, and I suppose the only piece of his which is ever heard nowadays is the little "Orientale", which is still a favourite with celebrity violinists.</p> <p>Far more famous and important is the professor of chemistry, Borodin. The breezy Polovtsian Dances from his opera Prince Igor are presumably the greatest popular favourite in the repertoire of the Russian Ballet, and are typical of the vigorous and barbaric nature of his music. He actually, in spite of youthful theories, took up the classical forms to the extent of writing two symphonies and two</p>

8.1	<p>string quartets. In form they are simple and direct and almost naïve, but they shew the same characteristics of strength, alternating with tenderness, as the folk-music on which they are founded.</p> <p>The greatest genius, and the most tragic figure of the group, is Mussorgsky – tragic, because his great genius was somehow frustrated by that very dilettantism to which it owed its development – and tragic also because he died in great poverty and misery, a drunkard. Tchaikovsky write of him:- “As regards talent, Mussorgsky is perhaps the most eminent of them all, only his disposition for self-improvement, a disposition over-saturated with the absurd ideas of its environment and with a belief in its own heaven-born inspiration”. And Rimsky-Korsakov , when he had given up his amateur status and become a fully-fledged professional, had the task of setting in order the manuscripts left by Mussorgsky after his Death; and he writes that he found “everything in a very incomplete state; here and there were unmeaning, incoherent harmonies, slovenly part-writing, occasional illogical modulations in some places a complete absence of modulation, ill-devised orchestration – all in all, an arrogant</p>
8.2	<p>self-confident dilettantism, sometimes with traces of technical cleverness and skill, more often total technical helplessness”.</p> <p>I am not going into the details of the controversy over the action of Rimsky-Korsakov in completely revising “Boris Godunov”. In England it is generally accepted that Rimsky, through an entire inability to appreciate Mussorgsky’s genius, did nothing more nor less than prevent the real work and all its beauties from being heard by the world: whereas in Germany where little sympathy has been felt for the Russian Nationalist Group, I believe that Rimsky’s revision is upheld as the only possible thing that could have been done with a beautiful but amateurish masterpiece. Certainly in that form it has, or used to have, its regular place in the opera repertoires. And undoubtedly the fact that it has been regularly performed all over the world is very largely due to its commercialization by Rimsky-Korsakov. The score might otherwise have left to rot in the library of the Mariinsky Theatre, and perhaps only been re-discovered a hundred years later.</p> <p>In any case, whichever version it may be given in, it remains the supreme achievement of the Five, and indeed of all Russian music: and in the opinion of some people (I myself am one) it is the loveliest opera ever written. The real hero,</p>
8.2v	<p>Diaghilev – not often that one man can influence the taste of a generation, when he is not himself an artist, Wm. Morris did it, nor was a practising artist.</p>
9.1	<p>as several writers have said, is not Boris himself, but the Russian people. Not only in his dramatization of the tragedy of Boris, but in his deep and vivid portrayal of the soul of Russia, Mussorgsky, with this work alone stands in the same relation to Russia as Shakspeare [sic] does in England. Actually the very form of the opera, a mere string of scenes, is like the form</p>

	<p>of a Shakspeare play. And the mixture of almost childlike simplicity and immense grandeur is also comparable to Shakspeare, and seems to me to put Mussorgsky on a plane above Wagner, whose simplicity was never child-like, and whose grandeur, to me, falls short of the supreme. I was rather young when I saw the opera, and very full of enthusiasm for Russian music: but I don't think I can be exaggerating the merits of the work, as so many people older than myself feel the same about it. If you have already seen it, you will understand what I am taking about; and if you haven't I do urge you, before you are too old and blasé, to take any opportunity that may offer of seeing it, whether in London or abroad. To play through the piano-score can only be disappointing;</p>
9.2	<p>one must experience the colourful settings, the bells and the procession in the Coronation scene, the mystery and horror of the scene in the Kremlin. I won't go on eulogizing in this way, but will just play you an old record of Chaliapin in two of the scenes. The first is called the "Farewell of Boris".</p> <p style="text-align: center;">(play up to pause)</p> <p>The other side is the "Death of Boris".</p> <p style="text-align: center;">(Play whole side)</p> <p>Besides Boris Godunov, which was produced in 1875, Mussorgsky wrote four other operas, "Mlada", "The Marriage-Broker", "Khovanshtchina" [Khovanshchina], and "The Fair at Sorotchinsi" [Sorochyntsi] which was left unfinished. He also wrote a number of very beautiful songs, a tone-poem "Night of the Bare Mountain" which is a sort of Walpurgisnacht, and the piano-suite "Pictures from an Exhibition", which has been orchestrated by Ravel. This suite is not only a very charming and interesting set of pieces, but it is also one of the class examples of successful programme-music. It was inspired by an actual visit to an Exhibition, and each piece describes one of the picture on the wall; one, for example, is of children playing in the Tuileries gardens, and has a little theme representing them calling their Nanny - "Nyanya, nyanya"</p>
10.1	<p>Another is of a Polish ox-waggon, and Another is of Jews, chaffering<sup>8</sup> - I think the word is - in a market. The pictures are separated by a recurring piece called the "Promenade" - a strolling tune in 5/4 time. This suite is often to be heard at concerts and on the wireless.</p> <p>For a time the genius of Mussorgsky was overshadowed by his more successful companion, the youngest of the Five, Rimsky-Korsakov. Nowadays the two composers are seen in better perspective, and indeed the tendency at present is perhaps too much towards the belittling of Rimsky. But just before the war, and just after it, when the craze for Russian music was at its height, Rimsky-Korsakov was thought of as a sort of oriental wizard. Here is a paragraph from an American quarterly magazine of 1915:-</p>

<sup>8</sup> 'Chaffer' - haggle about the terms of an agreement or price of something.  
<https://en.oxforddictionaries.com/definition/chaffer> [accessed 15 January 2019].

	<p>“In the Tretjakov Gallery at Moscow there hangs a picture by V.A. Serov: within a study, heaped with manuscripts, a bearded man sits musing by the writing-table: at first one would take his for a scholar, nothing here seems out of the ordinary. But when we learn that this man is the great Russian master, Nicolai Andreyevitch Rimsky-Korsakov, the picture all at once takes on a weird life; out of the leaves of the musical scores outspread before him, arise the wonderous figures summoned</p>
10.2	<p>by his magic: sorcerers and heroes, bards and Kings, princesses and fair maidens, swarming crowds in colourful Asiatic costumes, at prayer or in noisy holiday mood, in their primitive, unexhausted strength still worshipping the all-fortifying Sun; we hear the mysterious murmurings of virgin forests untrodden by the foot of man; the unfathomable ocean charms or defies us. But he himself, the mighty magician with the flowing beard who evoked all these brilliant splendours, he stands forth like an ancient oriental astrologer, clad in a blue robe garnished with golden stars, on his head a cap of white Astrakhan”. And so on in the same strain. As Shakspeare [sic] is sometimes identified with Prospero, so Rimsky was identified with the magician in his opera the “Coq d’Or”.</p> <p>His real position may be said to be that of a link between the depths of Russia and the outside world. Nowadays, in the cold light of 1939, when some of the magical atmosphere has evaporated, and even the Russian witch Baba-Yaga has probably been shot as a Trotskyist counter-revolutionary, much of Rimsky’s music is seen to be a little trivial, his repetitions a little tiresome, his operatic music rather weak, and the best of him already existing in Balakirev and Mussorgsky.</p>
10.2v	Les Noces – final, stylized expression of Russianism.
11.1	<p>And then we remember that he, and all our beloved Russian music, was introduced to us by a real musician, the great Diaghilev. When we first heard Scheherazade we saw with our own eyes the gorgeous Arabian-nights scene of Léon Bakst; we saw the purple-clad soldiers with their scimitars, the odalisques with bowls of fruit, the orgiastic dances of the slaves. Our first introduction to the music of Rimsky’s opera “The Snow-maiden” was in Massini’s ballet of the “Midnight Sun”, with scenery and costumes by Larionov. The music of Arensky was first introduced to us in the ballet “Cleopatra”; and that of Liadov in “Children’s Tales”. Balakirev was not even a name to us till we saw the ballet of “Thamar”; and even “Boris Godunov” was first brought to Paris in 1909 by Diaghilev.</p> <p>It is not often that one man, not himself a practising artist, can effect a complete change in European taste. But this is what Diaghilev did. For twenty years he provided, with his seasons of Russian ballet, a continually renewed stimulus to painting and music and so to the cultural life of Europe. He brought together many young</p>
11.2	<p>painters and musicians to work under his inspiring direction; and the fame of many painters such as Picasso, Derain, Braque [sic], Matisse, Marie Laurencin and Chirico, and the fame of musicians such as Stravinsky, Prokofiev, Milhaud, Poulenc, Auric, and Constant Lambert, is due very</p>

	<p>largely to the fact that he made them known to a wide public through the medium of ballet. Some works even, like Arthur Bliss's "Rout" and Walton's "Portsmouth Point" have a special glamour about them through having been heard, not in the chilly concert-hall, but in the excited atmosphere of the darkened theatre, with the footlights illuminating the red velvet curtain, when they were played as Interludes between ballets. But the most important work of Diaghilev was to introduce the painting and the music of Russia to Western Europe. The effect on Paris and London was immediate and stupendous. In the home, cushions and decorations had to be à la Russe: bright colours with the most daring clashes took the place of the soft greens and russets of the Liberty period. And in music, people became for the first time conscious of the excitement in rhythm, conscious of the</p>
12.1	<p>physical effort of harmony and colour. These things were no longer accepted passively as part of the ordinary development of sonata-form. Attention was focussed on them, and through the influence of the ballet, the physically stimulating effects of harmonic and rhythmic novelties were craved like the physical stimulus of alcohol. The effect on the musical world was something the same as a phenomenon like the Big Apple apparently has on a crowd in America.</p> <p>Into this world of excitement came the young Stravinsky: an earnest and exceedingly gifted young composer who had written a symphony, an orchestral piece called "Fireworks", and a one-act opera on Hans Andersen's story of the "Nightingale". These works shewed his extraordinary knowledge of the orchestra and his exceptionally original invention - though this was of course strongly influenced by his elders, Rimsky-Korsakov, Scriabin and Debussy.</p> <p>His first work for Diaghilev was "the Firebird", an elaborate ballet in the Balakirev-Rimsky musical tradition, almost decadent in its rich and fantastic effects, and yet shewing a great deal of youthful freshness. The orchestration is of an amazing virtuosity, and the harmonies are strongly influenced by</p>
12.2	<p>Scriabin. The chief sign of the Stravinsky of the future is in the vitality of the rhythms. But I will just play a bit of the Entry of the Firebird and her dance.</p> <p style="text-align: center;">(Record 2<sup>nd</sup> side)</p> <p>This ballet was first produced in Paris in 1910. In 1911 came "Petrushka", which was a huge success and has been a great popular favourite ever since. By now Stravinsky had entirely shaken off the lusciousness of the Scriabin and Rimsky-Korsakov influence, and was striking out in an entirely new line of his own. As a true Russian nationalist, his work was founded on folk-tunes: in fact there are surprisingly few original melodies in Petrushka. But his use and treatment of the folk-tunes, and his adaptation of them to the drama, is completely original. The nature of the story led him to the grotesque: and I fancy that it was from this first experimenting with the grotesque in music that he was drawn towards his</p>

	<p>ideals of hardness, dryness and brilliance which he has ever since set above all other qualities in music. Extreme clarity and precision were always characteristic of him: but after Petrushka he severed his connection with any semblance of romantic feeling. I have always felt that the accident</p>
13.1	<p>of writing puppet-music was really what opened up to him a world of new possibilities for musical expression.</p> <p>With his next work the “Sacre de Printemps” he has arrived in his new world. The grotesque has now become the pagan, the elemental. With a new use of melody, harmony and orchestra, he eliminates altogether the human element, the last vestige of expressiveness. The music no longer expresses anything: it has become absolute. Only the most primitive effect of music, the physical, is to be taken into account, and so rhythm, in the most violent forms, and harmony, particularly the physical effect if clashes, are more important than melody, which still has the impersonal character of the Russian folk-tune in its idiom, but all connection with the people who sing folk-songs has gone. The people – the dancers – are dumb in the celebration of their spring rites: the melodies are it were transferred to the earth which is being worshipped.</p> <p>Let me just play you the opening of the ballet. The very first notes are put on the highest possible register of the bassoon, in order to achieve a dryness which would not be possible on any other instrument.</p> <p style="text-align: center;">(Sacre)</p>






## Lecture IV - Nationalism

1.1	<p>The question of the importance of nationality in music is a very vexed one. There is a distinct division of opinion between the people who think that music should be a sort of international language which expresses universal ideas to all the world: and those who insist on the value of national and racial characteristics, and are less concerned with international intelligibility than with putting their own country on the map. If it is possible to be entirely impartial on the subject I suppose one would prefer to see a healthy mixture of nationalism and internationalism. And yet that can produce such debatable matters as Cyril Scott's harmonization of "Cherry Ripe" or Delius's combination of chromaticism with the modal folk-tune idiom: and in such things there always arises the difficult of <u>good taste</u>. To the purist the efforts of Cyril Scott and Delius are as unpleasant as the idea of eating lobster with a chocolate sauce.</p> <p>In a way, a composer of any country can hardly help shewing traces of his nationality in his musical style, that is, granted that he is a composer of originality with a personal style of his own, and not merely a slavish imitator of somebody else's fashionable idiom. In this sense it is not difficult to point out qualities which can be described as typically English in Purcell and Elgar, as German in Bach</p>
1.2	<p>and Brucker, or French in Rameau and Ravel, qualities which persist through the centuries and which are not entirely a matter of handed-down traditions, but are in some way connected with the climate and geographical conditions of the country and the habits and mental characteristics of the people. Some of these qualities are easily recognizable, such as the neatness, precision and elegance in French music, the intellectual thoroughness and sentimentality in German music, the Keltic dreaminess and Anglo-Saxon straightforwardness in English music, and so on. Other qualities which are also recognizably national are more subtle and difficult to pin down and may be connected with the different musical forms which have been particularly developed in different countries: for example, opera in Italy, dancing in Slavonic countries, choral-singing in England, chamber-music in Germany, and so forth.</p> <p>These general qualities, which have always given a vaguely national flavour to the composers of each different country, have however at different times in history been overlaid by the influence of some particular country whose technique happened to be specially highly developed at the time and which, in effect, dictated the forms and also to a great extent the harmonies and the shape of the melodic line, which would be followed by the composers of the countries under its influence. In the course of musical history</p>
2.1	<p>there have been three big examples of this: first, from the 15<sup>th</sup> century to the middle of the 16<sup>th</sup>, the influence of the Netherlands; then, from the end of the 16<sup>th</sup> cent. till the middle of the 18<sup>th</sup>, the all-powerful Italian influence; and lastly from the end of the 18<sup>th</sup> century till the end of the 19<sup>th</sup>, the rise of</p>

	<p>influence culminating in complete domination at the time of Wagner. In each case the influence of the dominating country was mainly technical, and allowed the free development of national characteristics within its framework, so that for example during the time that Italy was in the ascendant such different talents as Purcell, Rameau, Couperin, Bach, Handel and Mozart could all achieve styles which, though technically based on Italian tradition, were infused with the spirit of their own nationalities.</p> <p>Until the Romantic movement had got well under way in the 19<sup>th</sup> century, this system had worked perfectly harmoniously, and had indeed been an advantage, in that it assured the steady and controlled progress of musical technique founded on the firm basis of tradition. But Romanticism itself contained one particularly disturbing element which was in time to break up the old traditional development of music and lead to many complications. This was one of the essential elements of Romanticism, the spirit of revolt, which was narrowed down became in practice the spirit to Nationalism. German Romanticism</p>
2.2	<p>had started, in literature, as a revolt against French domination. Now Germany was herself dominating in music, and the other countries began to shew the same signs of revolt against her. And in all cases the revolt took the same form: it consisted of looking for an entirely fresh inspiration in the idioms and forms of folk-music; an exact parallel to the poets' turning for inspiration to the beauties of the countryside. Nationalism was in fact the direct outcome of the spread of German Romanticism in other countries. In discovering the riches of their own folk-music, the other countries were encouraged to revolt against the domination of Germany. The first actual consciously nationalist movement was that in Russia, which I talked about last time. Nationalism, in the sense of the incorporation of the melodies, rhythms and harmonies of folk-music in a personal style, was already present in two famous examples: Haydn, the Croatian, and Chopin, the Pole. But in neither of these composers was there any idea of establishing a national school. Haydn was a thoroughly polished classical composer; and Chopin, though consciously nationalist in his use of the Polish idiom and forms, must still be regarded as in the main stream of German Romanticism, as much as Liszt and Tchaikovsky.</p>
3.1	<p>Constant Lambert has some pungent things to say about Nationalism. He sums up the Russian school in these words: "Russian music had the vitality to break up the 18<sup>th</sup>-century tradition, but not the vitality to build up another. Like Nomad Tartars, the Russians razed the Western buildings to the ground, but put up in their place only gaily-painted tents." What he means, in effect is that at the end of it all, when the last of the "Five" was gone, there was nothing left but one great work, Boris Godunov, and a handful of colourful operas and tone-poems which, though charming and interesting in themselves, did not in fact lay the foundations of a school of composition for the future.</p> <p>And now, a hundred years after nationalism first broke out in Russia, we can look back at the various similar movements in other parts of Europe, and find that the results in each case had been very much the same: in fact in</p>

	no other country was there a movement even comparable in importance to the Russian with the possible exception of England. But on the other hand several countries have produced individual composers who by devoting themselves to a nationalist cause have like Mussorgsky achieved international importance; so that there are now
3.1 v	Each nation has influence on others. Spheres [??] of nationalist influences did more than absolutely to wake old p???? Simple songs by Grieg is to one of Strauss's as a beautiful young girl to a middle aged artificially made-up woman.
3.2	very few countries on the map of Europe which have not made their contribution to the general history of music. Czechoslovakia produced Smetana and Dvořák; Norway produced Grieg, Finland has Sibelius; Spain has Falla; Hungary has Bartok [sic] and Kodaly: and England has Vaughan Williams. The net result of all this has been that the treasures which, owing to the aristocratic nature of cultural music, each nation had for so long kept buried in the depths of its own countryside, have been brought to light and have passed into international currency. New types of melody, new systems of harmony, and new uses of rhythm have been made available to composers of all nations: and though the influence of the works of composers like Mussorgsky and Grieg and Sibelius and Bartok, the national characteristics of their countries have been incorporated in the styles of composers in France, Germany and England. The influence of Mussorgsky on Debussy, of Bartok on Hindemith, and of Sibelius on Walton, are simple and obvious instances of what I mean. And it is the spread of these national characteristics, rather than any theoretical system such as atonality, which really brought about the breaking-up of the old German Romantic style which had
3.2 v	C.L.'s remark about "Folk-song" But <u>personal</u> styles based on folk-idioms the important thing Vitalizing force of newly-discovered folk melodies rhythms.  Melody - had become a series of accented passing notes Harmony - a welter of modulations Rhythm - "Teutonic andante"
4.1	become such a dead-weight on the whole of European composition. The efforts of the later German composers to carry on the traditions of Beethoven and Wagner and Brahms, were nullified by the new resources which were being introduced into music from the folk-idioms of various parts of Europe: so that even the highly-developed chromatic system of Wagner and Liszt suddenly appeared a bit stale compared with the freshness and simple novelty of Grieg. At the end of the 19 <sup>th</sup> century the old Romantic style was getting no further: melody was degenerating into a series of accented passing-notes, and harmony into a welter of modulations. Rhythm seems always to have been the weakest side of German music: while melody and harmony were developed to a high degree of subtlety, its rhythm has always remained very simple, with a tendency towards heaviness and dullness. Professor Dent spoke of the "Teutonic andante", the way in which

	<p>however “Allegro” a German piece may be, it always has an underlying steady pendulum-swing to it, producing a heavy four-square effect. Now, with the introduction of new idioms from folk-music – new, that is, to cultured music: actually of course they were several centuries old – melody could be purged of the decadent complexities of accented passing-notes: harmony could be freed from the necessity of</p>
<p>4.1 v</p>	<p>Primitivism Different scales and modes occasioned different logical sequences of chords and different cadences.</p> <p>Greig, Mussorgsky, Sibelius, V-W., Falla, Bartok, all of shy, contemplative natures, w<sup>9</sup></p>
<p>4.2</p>	<p>eternally elaborating the diatonic system by means of chromaticism; and rhythm could be revitalized by the primitive energy of folk-songs and dances. The different scales and modes on which folk-music is based occasioned different logical sequences of chord and different cadences from those to which people were accustomed in diatonic music. It is difficult nowadays for us to dissociate the music of Grieg from the atmosphere of the <u>salon</u>; but to the ears of the nineties, accustomed to the pomposities of Wagner and the elaborate chromaticism of Liszt and Strauss there was a wonderful freshness and fascination about Grieg’s modal harmonies and tunes; and such little phrases as these, though harmless and trivial enough to us, were of great importance in freeing the ear from the conventional habits and formulas which it had got used to and making it listen with a new attentiveness:-</p>  <p>And this:-</p>  <p>And this characteristically Griegian phrase:- (over)</p>
<p>5.1</p>	 <p>Or this:-</p>

<sup>9</sup> Notes for p. 4.2 – the last word is unreadable.

	 <p>It's not that there is anything in the least startling or sensational about little phrases like these. In fact, a more harmless and amiable composer than Greig it is difficult to imagine. But the key to all the developments in music in the 20<sup>th</sup> century is in the matter of the new <u>attentiveness</u> with which music has to be listened to. After the appearance of Mussorgsky, and Grieg, and Debussy and Sibelius – before anything so frightening as Schönberg or Stravinsky had been heard of – it was no longer possible to wallow in a comfortable bath of sound as one had in German Romanticism. And although the music written by Mussorgsky and Grieg and Sibelius was simplicity itself, it was not following the conventional lines of Romantic music, either in harmonic or melodic sequences, or, what was even more important, in form. One of the particular characteristics of all these nationalist</p>
5.2	<p>composers has been their original and unconventional way of tackling the problem of formal design. There is no doubt that this is due in the first place to the fact that their music has its foundation in folk-song. In fact, as Constant Lambert says, “To put it vulgarly, the whole trouble with a folk-song is that once you have played it through, there is nothing much you can do except play it over again and play it rather louder”.</p> <p>The very essence of Romantic form was key-relationship in the diatonic system. Starting with a subject in the tonic key, and proceeding with a second subject in the dominant or the relative minor, you then broke these up into fragments, playing about with them for a bit while modulating skilfully into several different keys, and the gathering of the pieces again you built up a grand climax which led you back to where you started from. You might be daring in your modulations and chromatic in your harmonies, but the underlying fixed harmonic scheme was an architectural necessity.</p> <p>Now, what awakened interest in folk-idioms did was to shift the attention from key-relationship to the more subtle and intimate relationship between intervals. The field on which the attention was focussed was suddenly narrowed down to the very kernel of all musical structure, which is</p>
6.1	<p>the interval. A comparison between two short phrases one from Wagner and one from Grieg, will perhaps shew you what I am driving at. The attraction, the point, of this phrase from “Tristan” lies in its accented passing-notes:-</p>

Reduced to its barest terms, it is this:-


If we take away the accented passing notes, we are left with the skeleton of the phrase, which is this:-

Now here is a little melody by Grieg:-

Here there are no accented passing notes: the interest

6.2 is in the melody itself, that is in the relationship of one note to another, the movement up and down, and the relationship of the notes to the melody, not to any key, or even to the accompanying chords so much as to the tonal

centre, which in this case is E. Now although this doesn't sound particularly exciting, it was in fact the beginning of a new system of composition, and pointed the way directly to the work of Bela Bartok, whom I shall get onto presently, and to Vaughan Williams whom I hope to talk about in a later lecture. It was not until these composers had developed a complete and logical style for themselves, founded on their knowledge of the folk-music of their countries, but only brought to fruition by the strength of their own personalities that the new problem of form, which the influence of folk-music had given rise to, began

	<p>to be at all satisfactorily solved. Grieg was not a big enough man to tackle the problem at all: in fact I very much doubt whether he was even aware of the existence of such a problem. His is the charm of extreme simplicity: he was a real artist of the miniature. His greatest work is the collection of his <u>smallest</u> works, the ten volumes of the “Lyric pieces” for piano. Although in form these are nothing more than the</p>
7.1	<p>ordinary type of “Album Leaf” on which many composers were making good money in the latter half of the 19<sup>th</sup> century, they have a distinction and a freshness which make one forget the young ladies in lace blouses who used to play them in stuffy drawing-rooms. In almost every one of the “Lyric pieces” one can come across some delightful touch of genius which can give us a little thrill of pleasure, even in these days when we are all blasé from too much atonality. Here’s a little example from the first piece in Book 6 (Vanished Days):-</p>  <p>Apart from the small focus of piano pieces and songs, Grieg wrote comparatively little. When he</p>
7.2	<p>was 20, he wrote a symphony, but after one performance it was put away and not heard of again. His most important orchestral works are the piano concerto, written when he was only 25, and the incidental music to Ibsen’s “Peer Gynt”; which, although it is so hackneyed nowadays, particularly the first suite, is extraordinarily effective in a stage performance, and remains ‘the’ classic example of incidental music for the stage. His talent, which was not equal to the large symphonic or operatic forms, was ideally suited to the miniature art of incidental music.</p> <p>In many ways Grieg was like Chopin, though he was a simpler and more unsophisticated soul and his piano technique was nothing wonderful. He was like his music, a modest and loveable little man, never quite understanding why people made such a fuss of him. He lived in retirement in the country, concerning himself more with the beauties of nature, and the doings of the elves and trolls, than with the big world outside.</p> <p>It is noticeable that most of the great figure in this nationalist movement are of a similar disposition, though not so completely childlike as Grieg. Sibelius, Bartok, Vaughan Williams, Falla, and all shy and retiring men, in spite of the imposing nature and the energy and force of their music. There is something more than coincidence</p>

7.2 v	Sibelius: The tenacity with which he persists with the endless repetition of the same dull phrase or figure. Seems lacking in what he understand[s] by Invention. No attractiveness.
8.1	in this. Nationalist music is the product, not of that flag-waiving, drum-beating political spirit which we see displayed in various parts of Europe today, but of thoughtful and sensitive individuals, whose natures are the very reverse of what one associates with the word "nationalism". Of all these individuals I suppose Sibelius is the supreme example of the retired, contemplative, nationalist composer. Years ago, before I had heard anything of Sibelius except "Valse Triste"; I was inclined in my own mind to put him together with Sinding, as a composer who had written one piece which everybody knew, and a great quantity of stuff which was of no value whatever. Now I have heard a good deal of his music, and I still don't know whether I was right in my original impression or not. I feel that it is better that I should confess right out that I am not, myself, a Sibelius fan. But as he is obviously one of the most important figures in this nationalist movement that I am talking about, I can't let him go unmentioned just because I personally don't care for his music; and more especially because he is, I suppose the nearest approach to a "Subject of heated controversy" that we can expect to get in these apathetic days. In any case, he has now been so firmly planted in the
8.2	mind of the public as the world's greatest living composer that one is as much at liberty to say one doesn't like his music as one is to say one doesn't like Beethoven: it can't do him any harm. Nevertheless I must confess that there are things about his music that I very much mistrust: above all, this exquisite greyness, the wonderful austerity, the beautiful <u>dark</u> quality of his work. These things seem to me to come perilously near to a lack of the divine spark of inspiration, coupled with a wonderful capacity for persistence. The way in which he can hammer home some entirely colourless phrase is to me quite terrifying. Although his constitutional methods are original, the details, the actual phrases and harmonies seem to me to be lacking in interest and also in charm. However, enough of my personal views on the subject: no doubt posterity will be able to settle the question satisfactorily. What <u>is</u> important at the moment is that here is a nationalist composer who though he doesn't use folk-tunes, has achieved a style which combines personal with racial qualities, and at the same time has the necessary universality. Moreover his music combines a certain impressionism (which is found in all the nationalists) with a mastery of classical form, not entirely orthodox, but developed his own originality from the symphonic
8.2 v	Falla the Kodaly of Spain rather than the Bartok
9.1	principles of Beethoven. Indeed, the natural affinity which Sibelius has with Beethoven is one of the strongest arguments which can be brought up against those who share <u>my</u> point of view about him. In fact I am prepared to admit the possibility that Sibelius is the exact modern counterpart of Beethoven, with the reservation that if I had lived a hundred years ago I



	<p>should probably have mistrusted the music of Beethoven as much as I do that of Sibelius today.</p> <p>Proceeding now from the frozen North to the sunny south, we must take a glance at Spanish music. Constant Lambert speaks of it as “nothing but a series of glorified and tasteful picture-postcards of the come-to-sunny-Spain order”. This is, of course, a perfectly fair comment on all that heel-clicking, castanet-shaking stuff from Nin, Granados and Turina to Albeniz and Manuel de Falla, which is like one long Fantasia Bética. And yet it has to be remembered that picture-postcards from the Mediterranean rarely do justice to their subjects. The colours of the sky, sea and flowers, and the flashing smiles of the people are even brighter in reality than the gayest picture-postcard. A tasteful British folk-tune of the “Greensleeves” order does not in the least</p>
9.2	<p>represent satisfactorily a picture of contemporary England: but a <u>jota</u> or a <u>fandango</u> does indeed represent Spain today as much as it ever did. And so strong and vital is this folk-music of Spain, that no composers there have so far succeeded in getting beyond the mere imitation of the folk-idiom and, in their piano style, the imitation of the actual sound of the guitar. The incentive to the recent Spanish music represented by Albeniz and Falla came from France and Russia through Impressionism. Both were strongly influenced by Debussy, Ravel and Dukas; and the collection of piano pieces called “Iberia” by Albeniz, and Falla’s “Nights in the Gardens of Spain”, are proofs of this French influence. Association with Diaghilev brought to Falla the more direct Russian influence of Stravinsky, which is clearly to be seen in the ballet “The Three-Cornered Hat” and also in the piano-piece “Fantasía Bética”, particularly this bit, which I’ll play, which has a distinct flavour of Stravinsky about it.</p> <p style="text-align: center;">(Fantasia Bética p. 15)</p> <p>The flickering of interest in Spanish music in the 1920’s [sic] was really due mainly to Diaghilev’s production of the “Three-Cornered Hat” and also his “Cuado Flamenco” which was a troupe of Spanish singers &amp; dancers whom he brought over to London in 1921. But those who hoped for</p>
10.1	<p>something out of Spain as exciting as the Russian school were to be disappointed. After his puppet-opera on Don Quixote, “Master Pedro’s Puppet-show”, which is said to be his most important work, and the Harpsichord concerto, which, following the neo-classical fashion, was supposed to be a resurrection of Domenico Scarlatti and the harpsichord technique but which was a disappointing work, Falla has been practically forgotten, and though he continues at the head of Spanish national music, his activities have come to an end, particularly since the Civil War. In Central Europe, after Smetana and Dvořak [sic], there arose in the new Czecho-Slovakia [sic] a flourishing school of voluble young composers year after year did their best to swamp the International Contemporary Music Festivals. Outside their own country one used to hear some of their works occasionally in Germany before Hitler came to power. They were mostly</p>


	<p>cheerful but boring exponents of linear counterpoint with no particular merit.</p> <p>In Poland the only composers of importance had been Szymanovsky, who, however, deriving as he does from Strauss and Debussy is to be reckoned rather among the internationalists rather than the nationalists proper.</p>
10.2	<p>And so we come last of all the Hungary, where, in two musicians of outstanding ability, the nationalist spirit found its highest development. In Finland the nationalism of Sibelius was of less importance than his own individuality. In Spain the nationalism of the country was too strong for the individual composer to be able to turn it to his own use: he was its servant rather than its master. Only in England does it seem that the results of the awakening of national music feeling may be having results comparable to those in Hungary. The intensely personal, and at times national style of Vaughan-Williams is I think a worthy parallel to that of Bartok.</p> <p>Kodaly and Bartok, like Vaughan Williams, have devoted a great part of their lives to the scientific study of Hungarian folk-song – by which is meant, not the Lyons-Corner-House Gypsy stuff, but the real ancient Magyar tunes which were to be found all over the country, but which had never before been properly taken down. They have between them collected over three thousand of these, and Bartok has also made collections of Rumanian [sic] and Arabian melodies.</p> <p>Bartok was born in 1881, and he started off on his career under the influence of</p>
11.1	<p>Richard Strauss. Apparently fired by Strauss's Symphonic poem, "Thus Spake Zarathustra", he wrote a symphonic poem himself, entitled "Kossuth", which being of a nationalist tendency was welcomed in Budapest in 1903 when there was strong feeling against Austria. This work was incidentally performed at the time under Richter in Manchester. His youthful enthusiasm for Nationalism in politics was a particular incentive to begin his study of folk-music; and while he was engaged on this study, he came in contact for the first time in 1907 with the work of Debussy. Its effect of him was of the greatest importance. It provided him with exactly that liberation from the harmonic style of Strauss and the post-Wagnerians which he needed; and he therefore, rather than Stravinsky is the true link between Debussy and modern polyphonic music. When I was talking about Debussy a fortnight ago, you may remember that I played a bit of one of Bartok's piano pieces which shewed the strong Debussy influence. Already then one could see that Bartok did not just copy Debussy's chords as French composers did, but rather took over the principles underlying his harmonic practice, namely the freedom from the fixed tonalities of the diatonic system, the getting-rid of the continental cadence, and the new attitude towards the <u>intrinsic value</u> of chords and intervals, as to the old</p>
11.2	<p>way of regarding their value only in the light of their relationship to the diatonic key. These new principles of freedom, learned from Debussy, led the young Bartok <u>immediately</u> to two most important developments in</p>

	<p>modern music; the system of harmony known as atonality and the system of counterpoint to which the rather stupid name "linear" has been given. In both these he came before the composers with which these terms have mostly been associated Schönberg &amp; Hindemith. In 1908, the year after he first got to know Debussy's music he wrote his remarkable first String Quartet which I will play you a record from presently. It shews how Bartok had become entirely free from the essentially <u>harmonic</u> style of German romanticism and had replaced it by a new melodic style, in which harmony was entirely subsidiary to, and arising out of melody, and the combination of melodies; in fact a true and pure contrapuntal style.</p> <p>In spite of his development in the direction of counterpoint, Bartok has always remained first and foremost a pianist: and his method of playing the piano as a percussion-instrument has been compared with the national Hungarian instrument, the cimbálom. He has written an enormous number of piano pieces, including many for children, among which is a series of arrangements of folk-tunes. Let me play you a couple to illustrate his method of treating them. The first, you will notice has a mediaeval flavour like Dufay.</p> <p style="text-align: center;">(Nos. XXX &amp; XXXIV)</p>
12.1	<p>After the War, and after writing a one-act opera symbolical of the tragic figure of Hungary, called "Bluebeard's Castle", he abandoned his specifically national style, and became more and more concerned with abstractions. The importance of such works as his second string quartet, and its influence on Hindemith in particular, must be dealt with another time. Let me just play you the beginning of his 1<sup>st</sup> String Quartet.</p>

## Lecture V - Futurism and Scriabin

1.1	<p>It used, at one time, to be customary to refer to the three B's – meaning Bach, Beethoven and Brahms. During the ten years or so from just before till just after the Great War, there were three S's set up as a modern counterpart to the Three B's – Scriabin, Schönberg &amp; Stravinsky. These three names had the power of making people either go off into ecstasies of praise or become speechless with anger. They were the leaders of what was called "Futurism" in music, and their methods of composition were lumped together by hostile critics as "the Cult of wrong notes". Today, after twenty-five years and more, two of the three S's are still pursuing their activities – Schönberg in America and Stravinsky in France – and they are still the acknowledged leaders of "Futurism", though the word Futurism has disappeared – the future has become the present, and we use the word "contemporary" instead. The third S, Scriabin, who was the oldest of the trio, died in 1915 when he was only 44. What would have become of him as a composer if he had survived into the post-War years, it is impossible to guess. His art seemed already to have reached its outer limits and his plans for a future work seem to have been of a kind which could not possibly have been realized. I suppose no composer</p>
1.1v	<p>One must bear in mind difference between then and now.          Adventurous spirit regarding harmony: excitement at new possibilities: before everything that 12 notes can do had been tried.</p>
1.2	<p>has been so rapidly flung down from the position of idol to complete obscurity as Scriabin. In 1921 he was still being thought of as the greatest figure of the 20<sup>th</sup> century; his works were constantly played, and I remember hearing in that year Albert Coates conducting the "Poème du l'Extase" and Kussevitsky doing "Prometheus". A few years later his name had disappeared from the programmes, and if it was mentioned at all, it was only with a smile of pity. People had suddenly become very wise and had "seen through" Scriabin. Cecil Gray in his "Survey of Contemporary Music" in 1924 was anxious above all to shew that <u>he</u> was not one to be had by all these charlatans, wrote an article on Scriabin in which he said that his style had the "flaccid consistency of Welsh rabbit", and that his music "heaves and undulates like an octopus on the flowing tide". At that time, perhaps Cecil Gray was still a little in advance of the general public: there was still some magic attached to the name of Scriabin. But before the end of the 1920's, the cult of Scriabin had become a thing of the past, and he was utterly discredited. Nevertheless, in spite of the fact that nowadays we only remember him as a name, the fact that he <u>was</u> such a tremendous figure in the</p>
2.1	<p>early years of this century is, I think, in itself sufficient justification for me to devote a little time to talking about his work.</p> <p>For the purpose of this lecture, I have been fetching out some of my old pieces of Scriabin and trying to recapture the mood in which I used to play them. The experience is rather like revisiting a favourite spot for picnics of</p>

	<p>one's extreme youth, only to find that it has disappeared under an expanse of modern bungalows. The entirely new theories and attitudes and tendencies which grew up after the War have buried Scriabin and when we dig him out to have a look at him, he somehow looks a trifle silly and pathetic. What has happened to those superhuman chords of his, that had such cosmic significance? They are the same chords as they were, yet all the mystery and terror is gone from them. They are like the carved figures of ancient gods dug up by archaeologists; it seems funny to think that they were once worshipped. And yet – it is possible, if one looks at one of those ancient gods, to imagine, after a bit, some hint of the unearthly power he used to exercise: and so it is possible while one plays Scriabin, to realize something of the significance which his music used to have</p>
2.2	<p>for enthusiasts twenty years ago. "But", I can imagine you protesting, "the fact that he was a craze twenty years ago is no reason for us to be discussing him seriously now: people were hoodwinked by him in those days, but we are more enlightened and sophisticated, and we recognize his true value". To this I would answer that unless one can put oneself in the frame of mind of the enthusiasts of twenty years ago, one <u>cannot</u> recognize his true value. We are judging him as though he were Walton or Benjamin Britten. In one sense, no music, not even Beethoven, can really have an intrinsic and permanent value. After all, it is nothing more than an arbitrary and conventional arrangement of notes, which has a greater or lesser appeal, according to the number of people who happen to understand and accept the conventions. In the course of centuries the conventions have undergone many changes, and have become extremely complicated and subtle. External circumstances, unconnected with the actual musical notes, such as social and economic conditions at any given time, also play their part. At a time of great emotional stress, a simple tune like "Tipperary" may acquire a greater significance to vast numbers of people all over the world than Beethoven's Fifth Symphony. A composition</p>
3.1	<p>such as "Finlandia", which appears to us to have no extraordinary merit, can stir up the Finns in the same way as a loosely-constructed tune like the "Marseillaise" has on occasion stirred up the French, or a melancholy affair like the Horst Wessel Song the Germans. And it is useless to protest that such things are merely matters of patriotism or politics, and have nothing to do with music: they <u>are</u> music, and they stir the emotions of millions of people, and that is enough, at any rate to give them historical significance. The primary business of music is to stir up people's emotions; and human emotions cover a wide range, from extreme crudity to extreme subtlety. A trumpet sounding the "charge" is appealing to somewhat different emotions from those appealed to by a fugue for string quartet, as is obvious as soon as one pictures the string quartet playing its fugue on the field of battle. But both are undeniably <u>music</u>, and can only be judged with due consideration for the particular purpose for which they are written. Any attempt to form an <u>aesthetic</u> judgement of them as pure music, without considering their actual purpose, can only be futile. One can judge them on technical points, that is, on how adequately they conform to recognizable rules of</p>

3.1v	<p>All this is leading to the subject of Mysticism.  Composer great if : style recognizably personal &amp; homogeneous  single-minded &amp; sincere in purpose  &amp; has something fresh to say</p> <p>Mystic significance of chords  Sounds childish today to talk about building up a composition on a chord</p>
3.2	<p>technique. But it is useless to say, for example, that the “Sacre du Printemps” is <u>better</u> than the Moonlight Sonata: one might with equal sense say that a pudding is better than a chair. And so with Scriabine [sic]: it is waste of time to compare his artistic merits with those of other composers because his actual aims were entirely different. It is the same with any great composer: his aims must necessarily be so different from those of other composers that there is no question of <u>comparing</u> him with others. One would presume to say that Wagner was better, or worse, than Brahms. Each had his own purpose and thoughts to express in music, and the question of comparison simply doesn’t arise. For me a composer needs three things to qualify for the description “great”:- a style that is original, homogeneous and recognizably personal; a single-mindedness and sincerity of purpose; and an intellectual and emotional content to his music which is the outcome of personal experience and is of universal significance. Composers with these three qualifications are rare; but I maintain that Scriabin was one; and that is why I think it is worth while paying some attention to him as a historic figure. Whether intellect and emotions of the present age is not of great importance: what is important is</p>
3.2v	<p>Mysticism  Thunderstorm  Easter Egg  Mystic chords    Satie-Socrate</p>
4.1	<p>that it did for a time make a very profound appeal to large numbers of people.</p> <p>The word which best describes this appeal, and which is applied as a matter of course to Scriabin is Mysticism. I have already remarked, earlier on, that Romanticism was made up of many ingredients, such as Lyricism, Pictorialism, Realism, Philosophy, Exoticism, Nationalism, Impressionism, and anything else one can think of. And I also said that the history of music during the last 50 years or so has been the breaking-up of Romanticism into fragments, and the development of each fragment by different composers to its utmost limit, according to their own particular temperaments. Now, one of the fundamental ingredients of Romanticism is Mysticism, which goes together with Symbolism. Everyone has something of the Mystic in him; the feelings of wonder and awe felt by the individual when he contemplates the vastness of the universe and the basis of mysticism. It is a form of spiritual comfort which the human race provides for itself to ward off the feeling of unbearable terror which its ignorance might otherwise</p>

	<p>give rise to, and which might well drive it out of its wits. In spite of all the progress of Science, human knowledge must always remain limited. Such questions are the Reason for Existence and the problem of Individual consciousness must necessarily remain unanswered. And so the mystic instinct</p>
4.2	<p>steps in to provide consolation in the form of religions and philosophies, which give a refuge for man's searching spirit, and make him forget his need for an explanation, by fostering his sense of his own importance in the universal scheme of things. He then forgets to inquire further <u>why</u>, for example, 3 and 7 should be prime numbers, and instead gives them what is called a Mystic significance, setting them up as symbols of that Reality which he is content to accept without trying to understand.</p> <p>It is obvious that all art and its appreciation are very much bound up with this mystic instinct. The whole function of art is to record and convey by means of symbols certain moods, impressions, emotions and conviction which are strongly felt but are incapable of being expressed in precise scientific language. A medical report on a young man in love may give a complete and accurate account of the physical state of his glands and nervous system, and may also include a psycho-analytical account of his mental condition: but it will not be able to convey anything of what the lovesick youth himself can convey in a work of art such as a sonnet containing a lot of stuff about the stars and the roses and other poetic images. The artistic attempts to arrive at Truth empirically, from his involuntary</p>
5.1	<p>reactions to the phenomena of life around him, by logical deduction or scientific reasoning. When Sir James Jeans declares in his bluff way that all the refinements and nuances of piano-tone can be equally well produced of an umbrella as by the sensitive fingers of the artist, all the pianists are up in arms at once, angrily rejecting what is after all a simple scientific fact which was proved years ago by the electric pianola and "Duo-Art" rolls. They don't <u>want</u> it to be true, because they are terrified that all the mystery, in fact all the elements of <u>mysticism</u>, on which their art has been developed, will suddenly vanish away.</p> <p>In the ordinary individual, the mystic instinct is entirely underdeveloped, and of all emotional experiences, the mystic is the one to which least conscious attention is paid. Anyone who has gazed into the vast emptiness of a blue sky on a cloudless day, and has then tried to express his feelings in some coherent form, knows how pitiful and inadequate such attempts at expression can be, unexpressed and in fact do no more than enjoy such sensations in a vague and passive way. But there are certain individuals in whom these feelings</p>
5.2	<p>become acute, and who can no longer merely enjoy them passively, but are so obsessed with them that they are forced to find some sort of coherent expression for them. These people may perhaps become religious fanatics or, if they are artists, their work tends more and more to be filled with mystic symbolism until, by the strength of their obsession with the spiritual</p>

	<p>life, they do in fact arrive at a strange and entirely original means of expression which has all the semblance of coherence and which can, in a curious way, actually convey something of their spiritual experiences to others. In English poetry the supreme example is Blake: and in music I feel that the composer whose mind is most similar to Blake is Scriabin. Both are visionaries , and are trying with symbolic images, <del>or chords and phrases</del>, to express in human terms the glimpses that they have had of superhuman things, of life on a spiritual plane. And Blake’s extraordinary poetic style in his mystic works, which is so utterly different from any other poetry of his period, is well paralleled in the equally extraordinary musical style of Scriabin, particularly in rhythmic freedom, which in Blake produces a sort of free verse, and in Scriabin a vague, floating effect. A stanza from Blake will show you what I mean:-</p>
6.1	<p>“For in Urizen’s slumbers of abstraction,  In the infinite ages of eternity:  When his nerves of joy melted and flowed  A white lake on the dark blue air,  In perturbed pain and dismal torment,  Now sketching out, now swift conglobing,</p> <p>Effluvia vapoured above  In noxious clouds; these hovered thick  Over the disorganized immortal,  Till petrific pain scurfed o’er the lakes,  As the bones of man, solid and dark.<sup>10</sup></p> <p>If we compare that with a piece of Scriabin we can see how the same poetic method works out in music. I’ll pay a bit of the beginning of the Sixth Sonata.</p> <p style="text-align: center;">(Play to B)</p> <p>It is obvious that music of this sort demands a specially receptive state of mind in the hearer. He must surrender himself to the mood which the music evokes and not try to resist by using his reason, or the charm will not work, It is really a kind of magic: the music is casting a spell which sends its hearer into a sort of trance , in which they are able to see visions. This is by no means as silly as it sounds. Although in recent years it has been fashionable to laugh at dear old ladies who shut their eyes when they listen to a Beethoven Sonata and imagine they can see all sorts of pretty pictures</p>
6.1v	<p>Up and down  Parts weaving in &amp; out  Harmonies expanding &amp; contracting  Points of rest, tension – that is, pulling</p>

<sup>10</sup> William Blake, *The Book of Ahania*, Chapter IV (1795), <<https://www.bartleby.com/235/263.html>> [accessed 19 January 2019].



	So when C. Gray complains about octo...., he is never the truth
6.2	<p>which are conjured up by the music, and many people nowadays profess to be able to enjoy only a good plain fugue, and make much of the virtues of “abstract” music, one must nevertheless admit that there is something in this business of seeing visions when listening to music. There must be some reason for music as a human activity, or else there would be no such thing. Supposing for the sake of argument that music has its origin in primitive religious ritual, and is closely connected with ritual dancing, you have there, at once, a perfectly good fundamental meaning for music. Not only does <u>rhythm</u> go together with the movements of the human body, but <u>melody</u> and <u>harmony</u> do so to; and as soon as music is organized, it becomes nothing more nor less than a symbolical representation in sound of movements of the body. Why else should we accept, without question, such ideas as that a series of notes is a <u>line</u> of melody moving up and down? Or that several lines of melody, played simultaneously, move in and out? Or that some combinations of notes represent points of rest, and others points of tension – that is, a movement of pulling? These are the fundamental</p>
6.2v	Romantic composers from Beethoven to Scriabin have all exploited this image – seems to a peak more or less deeper. In some, such as Liszt, Strauss, Debussy & Sibelius, the visual sense was particularly strong.
7.1	<p>conventions on which the art of music is founded, and they are accepted without question by everybody, although they have no foundation in actual fact. If we say that one note is “higher” than another; we are only speaking metaphorically: it’s not true at all. The conception of height is a matter of <u>space</u>; and the so-called “high” note is not flying along several feet higher up in space than the “low” note. What we call “height” in this case is really a matter of <u>time</u>: the high note is really a <u>faster</u> note than the low one that is, it is vibrating more quickly.</p> <p>Once the possibility is conceded that certain arrangements of musical notes can represent conceptions of movement and direction there is nothing at all ridiculous in the idea of music representing anything else as well. The conceptions of fast and slow, hard and soft, thick and thin, rough and smooth, are all equally recognized as capable of representation by musical notes, and many others besides. In fact, such words are the ordinary phraseology which one uses when talking about music. And from there it is only a step in the imagination towards the actual fitting of images to music when it is heard. For listeners whose visual</p>
7.1v	as Richards first points out, the point of an image in poetry is to reproduce emotion; and so as an emotion an intimately associated with particular images, personal to oneself it is understandable that
7.2	sense is highly developed the process is involuntary, and focus a very real part of their enjoyment of music. It is senseless to ridicule this habit, because it is very widespread and therefore obviously sufficiently important to be recognized. It is true that if anyone tried to describe in words the sort of images that a piece of music has conjured up in his mind, he is inviting ridicule because it is probably as incapable of coherent

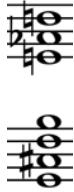
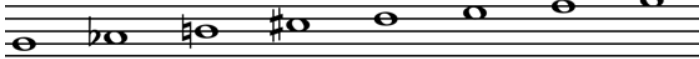

	<p>description as a dream, which always seems so real to the dreamer and so utterly pointless and absurd to everybody else. But a dream may often be a very profound experience to the dreamer himself, and so the sort of mean produced by music can in the same way be of very great importance in one's musical appreciation. The process seems to me to be the exact counterpart to the "free images" and "references" which form part of Dr Richards' analysis of what happens in one's mind when one reads a poem. A word, such as "moon", conjures up immediately not only the obvious visual sensation, but also a set of free images related to that word, which are peculiar to oneself and are the result of a whole variety of associations with the idea of the moon which arise out of one's own personal experience. As Richards</p>
7.2v	<p>In Strauss, pictorial sense concerned more with realistic &amp; dramatic, &amp; human traumatic situation.</p>
8.1	<p>points out, the purpose of an image in poetry is to reproduce emotion: and so, as our emotions are intimately associated with particular images, personal to oneself, it is understandable that music which is designed to arouse certain emotions can quite naturally conjure up images which the individual associates with those emotions.</p> <p>Before Romanticism came on the scene, conscious exploitation of the visual imagination had hardly been thought of by musicians. Of course there are classical instances of early programme- and descriptive music, in Byrd, Telemann and Couperin and others. The interpretation of words in madrigals led to amazing harmonic experiments at the beginning of the 17<sup>th</sup> century. But it was not till Romanticism brought was methods of expression that the idea began to be fully developed. From Beethoven to Scriabin, music was primarily concerned with the interpretation of ideas: and often these ideas would actually be pictorial. In some composers, such as Liszt, Strauss, Debussy and Sibelius, the visual sense was particularly strong, and provided pictorial subjects for their music. Even if there was no precisely-defined programme, the intention of the composer would be to evoke a satisfactory sense of seeing visions in the mind of the hearer. The actual forms which the visions would take was</p>
8.1v	<p>The impressionist method of Debussy, ??? is an advance on the symbolism of Wagner towards an ideal language for mysticism.</p>
8.2	<p>of less importance that the emotions with which they were associated: for the purpose of the visions could only be to reproduce and intensify the emotions. And so, the greater the control which the composer had over the thoughts of his heaven, that is today, the more clearly-defined and realistic the images which his music evoked, the less free were the hearers' thoughts to wander in the realms of their own fancy and so to attain the heights [of] mystic emotion. in Strauss for example the strong pictorial sense is highly developed in a realistic and dramatic direction, and so always keeps the inspiration firmly tied to earth. Consequently in his work there is not the slightest hint of mysticism, even in "Zarathustra". In Beethoven, Wagner and Mahler on the other hand, there are certainly leaning towards mysticism, and Wagner, with his symbolical chords and leit-motifs,</p>

	<p>pointed the way to a technique for the interpretation of mystic emotion. But in them, as in Wordsworth, reason interferes, with ethical considerations, to prevent the proper abandonment of the soul to pure mysticism. Similarly with Debussy and Sibelius, their attitude to nature is mystic, but their visual sense is too strong, and the joy in presenting the actual moods evoked by the contemplation of nature prevents their reaching the rarefied atmosphere of real mysticism. But the impressionistic method of Debussy is an</p>
9.1	<p>advance on the symbolism of Wagner towards an ideal language for mystic expression.</p> <p>And so, with the whole of Romanticism behind him for ancestry, and particularly Chopin, Liszt, Wagner, Tchaikovsky, Strauss and Debussy, there arises, in the person of Scriabin, a composer who is remarkable because he has the courage, like Blake, to tell his dreams in a symbolical language of his own devising.</p> <p>Scriabin was born in 1871 and died in 1915. He was a pupil of Taneiev<sup>11</sup>, who has the same sort of position in Russian music as Fauré has in French, and is generally referred to as the Russian Brahms. From him he acquired his peculiar feeling for the sonata form which was always an essential part of his work even in its final and most advanced stage. In his comparatively short life he wrote a large number of works: the opus numbers are actually 74. Out of these only 5 were symphonic, one was a piano concerto and one a "Rêverie" for orchestra. The rest were all compositions for piano, including ten sonatas and a great number of preludes, poems, and drawing-room pieces. The strongest single influence in his style is Chopin. He was an extraordinarily sensitive pianist, and his early work[s] are all imitations of Chopin, even to their titles, which are mostly Preludes, Nocturnes and Mazurkas. In his late years he came under</p>
9.1v	<p>What gives him his characteristic style &amp; at the same time sets a definite limit to his pieces, is his devotion to the piano.</p>
9.2	<p>the influence of Theosophy, a sort of religious philosophy with a mystic basis. This had a powerful effect on his mentality, which was already inclined towards mysticism. He evolved an original system of harmony in which chords, built up on fourths, had a mystic significance. When he died he was planning a work of enormous dimensions, which was to be called the "Mystery", and which would have been of a ritual nature and included coloured lights and perfumes as well as music and movement. The cause of his death was blood-poisoning from a boil on the lip.</p> <p>These are the facts of his life, as one can find them in a book of reference. To them one must add the extraordinary, fanatical following that he had for a short period lasting about 12 years. He was regarded as a prophet and a leader of the most advanced musical thought. Even ignorant people knew his name as representing the most frightening aspect of modern music.</p>

<sup>11</sup> Taneyev

	<p>How can one assess today his proper position in musical history? As with the rest of the composers of his period, it is too soon to be able to see him in his true perspective. But this much we can already recognize: that he was <u>not</u> the leader of the newest music that his followers and critics imagined him to be. Already, before he had written his last works,</p>
9.2v	<p>he finally carried romanticism to its only possible end, to the vague heights of mysticism.</p> <p>His system of harmony was as childlike in its simplicity as the symbolism of Blake, and that it was The full-blooded ecstasy of Tristan &amp; Isolde is repeated in an etherealized form in the Poem de l'Extase. Faust symphonies &amp; Valkyries are in Prometheus.</p> <p>Mystic chords derived from the works of the harmonic series, or from the 12 notes of the scale built up in fourths, as you prefer: but the fact remains that they are piano chords: the intervals lie under the figures, and the different chords and their effects have been tried out at the piano, and discovered there.</p>
10.1	<p>Schönberg, Bartok and Stravinsky had carried musical theory and technique several steps further, leaving him behind as the last phenomenon of the old Romanticism, which they made a complete break and stepped forward into a new era. He represents, in a way, the <u>funeral</u> of Romanticism, carrying it to rest in the supernatural realm of mysticism. In his music one has the last echoes of the 19<sup>th</sup> century sounding faintly in the distance as they die away on the thin air. The full-blooded ecstasy of Tristan &amp; Isolde is repeated in an etherealized form in the Poem de l'Extase. The Valkyries, Faust, 1812, all the big stuff of Romanticism is seen again like little shadows as the distant chords of a sunset in "Prometheus". Romanticism began with the composer at the piano; and so it is fitting that its last composer should derive his entire inspiration from the piano. For his harmony and his technique, even in his orchestral works, are purely pianistic. In his earliest works, through the influence of Chopin, Liszt &amp; Wagner, he had a preference for chords containing the interval of a tritone and the 7<sup>th</sup>, in particular the chords of the 9<sup>th</sup> and 13<sup>th</sup>, Grieg tells the story of how as a small boy he discovered for himself on the piano the magic quality of the chord of the 9<sup>th</sup> by building up triads on top of middle C. This simple process was</p>
10.2	<p>exactly what Scriabine [sic] employed in his last period to achieve his remarkable harmonies. He derived his mystic chords either by choosing notes from the harmonic series, or by building up the 12 notes of the scale in fourths, and flattening or sharpening of them to make his beloved tritone, in this way:- Here is the harmonic series:-</p>  <p>from which he would get this chord, for example:-</p>

	<p>Here are the twelve notes built up in fourths:-</p> <p>By taking the first six of these:-</p> <p>and sharpening some of them, he arrives at the same chord as before, but in an inversion:-</p> <p>By sharpening or flattening different notes he would get the tritone in different places and produce different chords:-</p>
11.1	<p>In any case the fact remains that they are piano chords. The intervals lie under the figures, and the different chords and their effects have been tried out at the piano and discovered there.</p> <p>Having then discovered and decided on a chord to express his particular mood or intentions, he would weave a whole composition entirely on the one chord in various inversions, transposed on to two or three different roots. The themes themselves would also be made up of the notes of the chord, which when put close together would form some peculiar kind of scale: in the 6<sup>th</sup> Sonata for example which I played a bit of just now, the chord on which the work is written is this:-</p>

	 <p>and when the notes are closed up together they make this scale:-</p>  <p>which gives the peculiar, characteristic flavour to the whole sonata.</p> <p>As a logical result of this theory, he regarded these chords as pure concords, and in his later works he gave up all suggestion of resolving them as though they were discords.</p>
11.2	<p>The system was simplicity itself, owing particularly to the clear and logical way in which it was carried out. Even the wildest flights of his fancy in his very last works have the same consistency. This is the end of one of the last Five Preludes:-</p>  <p>I want now to play you a record of part of the Poème de l'Extase, which is the first of his two most important orchestral works. It was written [in] 1907, that is about the same time as the Bartok quartet I played you the other day. The form of the work is quite simply that of the romantic sonata movement, with each subject having a character of a leit-motif. Although it is not actually programme-music in the strict sense, the appearance of each theme can be taken to represent such things as Man's Spirit, Human Love, and Will-power, and the theme of the whole work is obvious from the title, and represents Man's joy in the power of Creation.</p> <p style="text-align: center;">(Poème de l'Extase)</p>
12.1	<p>In 1910 he wrote his last orchestral work, "Prometheus, the Poem of Fire". The "fire" is of course the Flame of Wisdom, and the subject of the tone-poem is the growth of human intelligence from the first tiny spark. Here again, as in the Poème de l'Extase, the form is recognizably that of the sonata, and the themes are striking and easily picked out. There is an important part for the piano, which almost makes the work a concerto: and at the end the chorus is brought in singing on vowel-sounds. In this work also there is the first suggestion of the projected "Mystery" which he was</p>

<p>planning when he died: this is a part specially written for the Colour-piano, which was an invention which threw different-coloured lights onto a screen, blended like chords; it has a small piano keyboard, and the part written for it was intended to bear out the significance of the music.</p> <p>(Play Prometheus)</p>
---

## Lecture VI - Schönberg


1.1	<p>There is, I imagine, no doubt whatever that Schönberg is the most extraordinary phenomenon that has so far appeared in the history of music. To the general public his work is more completely and utterly incomprehensible, and has caused more angry protests, than that of any composer. I have several times been in theatres and concert-halls when the performance of a modern work has been interrupted by catcalls and other noises from the audience: once, in Germany, some people came to blows during a performance of Stravinsky's "Tale of the Soldier"; and only last year in Milan the Kolisch Quartet had to stop in the middle of a work by Cassella. But the greatest and most continuous row I have ever experienced was in Berlin during the performance of Schönberg's Variations for Orchestra. The Germans are in the habit of carrying about with them a very large kind of house-key, which is hollow: and if one blows down it, one can produce a very piercing whistle. As soon as Schönberg's Variations started, out came the house-keys and soon there was pandemonium in the concert-hall. Many people would say that the noise was no worse than what was going-on on the platform; and the attitude of the part of the public has remained unchanged ever since about 1910 when Schönberg started writing the sort of music for which he is famous. And this is one of the reasons why I say he is such an extraordinary phenomenon. The music of Debussy, Scriabin and Stravinsky all caused the same sort of protests when it was first</p>
1.2	<p>heard: but with the passing years the public has come to accept their music as quite harmless and intelligible; in fact Scriabin has been dropped entirely as being too simple altogether, while Debussy and Stravinsky are both popular favourites. But the music of Schönberg it cannot and will not accept. It's just possible that this is partly due to the fact that owing to the technical difficulty of Schönberg's work there are very few performances ever given; so that even after all these years his music is still more unfamiliar than it ought to be. And yet the work of his most distinguished pupil, Alban Berg, written in the same idiom, and therefore, one might think, just as incomprehensible, has been received with the greatest favour and is enjoyed without difficulty by many people. Surely no composer can ever before have occupied such a remarkable position as Schönberg, being on the one hand so immensely respected for his achievements, and on the other hand so violently hated for the music which contains those achievements. There have been composers such as Busoni and Van Dieren, whose minds were of so exceptional quality that they were universally respected, and yet whose music made no appeal to the public: but in such cases the music was not important enough to arouse resentment; it was obviously not necessary to take them so seriously as <u>composers</u> as one did as <u>thinkers</u>. Besides, no other composers, with the possible exception of his pupil von Webern, has ever succeeded in writing music which was so totally unlike anything ever written down or performed before. When Schönberg</p>






2.1	<p>broke with tradition, the break was complete. Even when, at the height of the Neo-Classical craze, he wrote a piano suite with the titles Prelude, Gavotte, Musette, Intermezzo, Minuet &amp; Gigue, there was no hint in the music of a connection either in the 18<sup>th</sup> century, or even with one's accepted ideas of those forms. So separate is his music from any other tendency, any other movement or tradition, so completely free from any apparent influence of any other composer or of any such stimulus as national folk-song, that anyone who is not already familiar with his ideas must find himself entirely baffled on first hearing one of his pieces, because it contains nothing whatever, in rhythm, melody, or harmony, that is connected with any known musical convention. Old Frederick Corder wrote an article in 1915 attacking all modern music, and said "there was only one thing more left to do and that was to write a piece that should consist entirely of wrong notes, an idea that might have occurred to anyone. To Arnold Schönberg", he said, "belongs the proud distinction of having accomplished this feat. When the Schönberg pieces first appeared I derided them in the musical journals, giving quotations to prove my words. Everybody went into fits of laughter over their absurdity, but I found, to my surprise, that no one would believe that they were genuine samples; people thought that I was pulling their leg and had invented the whole thing</p>
2.1v	<p>Mistake to suppose Schönberg a slave to preconceived theory. Had he constructed theory first he would have been better able to explain it than he can in his Formenlehre. He arrived at his harmony through conviction and the desire to express himself exactly as Debussy.</p>
2.2	<p>as a skit". Later on he says he printed another effusion of Schönberg's both right way up and upside down, defying anyone to tell him which was right, which no one was able to do. The jokes that have been made about modern music sounding like a cat walking over the piano or, as Frederick Corder said, "unmeaning bunches of notes apparently representing the composer promenading the keyboard in his boots", and typical of the baffled feelings of thousands of people who are eager to appreciate original thoughts expressed in a language they understand, but to whom the language of Schönberg has about as much meaning as Chinese. And the impression given by his music justifies such jokes, because there seems nothing familiar in it for the ear to catch hold of as a starting-point towards comprehension. Other composers have been obscure, and daring, and complex; none more so than Stravinsky, Bartok and Hindemith: but these composers have their roots in some sort of tradition, Stravinsky and Bartok in folk-song, Hindemith in Bach, and in the music of the pre-Palestrina era. But Schönberg's music has no roots, except in his own intense and compelling personality. And this I believe to be the reason for the difficulty experienced in trying to understand his work. Even his pupils Berg and Webern are easier to understand, not entirely because their music is less complex, but</p>
3.1	<p>also because, as pupils, they are already carrying on a tradition started before them: it is true the tradition is only a few years old, Schönberg being</p>

	<p>its originator: but some sort of roots, short though they are, are attached to the music of the pupils, whereas that of the master has none at all.</p> <p>It must seem surprising to some people that a composer whose music has been definitely rejected by the public for as long as 30 years should still be regarded with so much respect. One would have thought that after a few years of trying to make out that it was all about, the public would either have "Seen through" him as they "saw through" Scriabin, or would have given him up altogether and have relegated him to the sort of position occupied by <del>Josef Holbrooke</del> and Kaikhosru Sorabji, assuming that the difficulty and complexity of his music was not justified by the thought that lay behind it. Thirty years is an exceptionally long time for an artist to face opposition and yet retain a place of eminence; and as an old man now of 65, Schönberg's eminence is unquestioned: he is, in fact, the Grand Old Man of modern music.</p> <p>The reason is I think quite a simple one. His revolt against all the accepted conventions of music-making was so <u>thorough</u> that he thereby isolated himself completely from the rest of the world. His technical ability was obviously great: he had already proved it in earlier works on conventional</p>
3.1v	Beethoven not
3.2	<p>lines. His intense sincerity could also not be questioned for a moment: it was proved by the almost superhuman strength of will with which he relentlessly pursued his aims. The logical ingenuity of his method proved the power of his intellect. He therefore came to be regarded as a similar figure to Einstein; an man whose phenomenal brain had carried him into a realm of thought where ordinary people couldn't hope to follow him. The value of his work, like Einstein's, was recognized without being understood. Artistically his position is rather similar to that of James Joyce and "Pierrot Lunaire" is the same sort of landmark in music as "Ulysses" is in literature.</p> <p>As with Joyce, so with Schönberg, one is immediately tempted to ask what, exactly, can be the value of an art which seems to have neither past nor future. One is accustomed to thinking of art as having a more or less steady progress, each new master developing further on the lines of discoveries of the past, and himself opening up fresh possibilities for the future. In particular has this been true in the history of music: however startling the innovations of a particular composer have seemed at first, they have always fallen into place when seen at a distance in their proper perspective: and the line of development between for example Carl Philipp Emanuel Bach and Mahler is easily traced as a continuous thread running through Haydn, Beethoven, Weber, Wagner, and Bruckner. But</p>
4.1	<p>Schönberg, after composing for a time fairly comfortably in the current German idiom of his time, which was a rather swollen and turgid kind of debased Wagnerism, suddenly broke off, and after a short period of silence, appeared with an arrangement of notes which he called music, but which was totally unintelligible to anyone else, and appeared at first sight</p>

	<p>to be entirely chaotic. There was no recognizable melody, no apparent system of harmony and little regularity of rhythm. On closer examination it might be observed that certain groups of notes would occur more than once, which seemed to shew that what was written was actually intended, and not completely haphazard. At this time, it must be remembered, the music of Debussy was still something of a sensation, although the ear of the public was beginning to accept it with a certain amount of pleasure. But although Debussy had introduced a new attitude towards harmony, his chords were still the conventional ones used by earlier composers. Bela Bartok had already written his first String Quartet and in it had arrived at what was after all the inevitable result of the development of chromatic harmony, the abolishing of the diatonic key-system, which meant, in effect, what we call atonality. But in spite of the harshness of many of the chords which his contrapuntal style produced, the lines of his melodies were still comparatively easy to follow,</p>
4.2	<p>and gave coherence to his work. But in Schönberg this sort of coherence seemed to be entirely lacking/ Was it <u>possible</u> that such apparently meaningless patterns of notes <u>could</u> have the sort of significance which would dignify them with the name of "Art"? Didn't it rather seem likely that the brain of the unfortunate Herr Schönberg had cracked under the strain of its intense intellectuality, and that this so-called music was nothing but the ravings of a lunatic? Once more a subject had arisen for the music public to take sides over: and Schönberg, being truly German in the thoroughness of his revolutionary methods, became the chief target of all the shafts that were let fly at modern music. And to this day although thirty years have passed, and the Great War has come in between with all the revolutions and changes that follow it, no one, not even the young Markievitch [Markievicz?] or the Soviet composer Mossolov, has succeeded in taking his place as the St Sebastian of modern music. There is no doubt that this has had its effect on him as a composer. I am certain that no composer can really remain completely indifferent to his treatment by the world. When once he has made a name for himself his future development can't fail to be influenced by his reception of his work by the public. And</p>
4.2v	<p>S's early work was not strikingly original: but this was not to be taken too seriously: the early work of Beethoven &amp; other masters was not strikingly original either. And as I have pointed out, anyone who follows Strauss &amp; Mahler could not be original - German Romanticism was finished.</p>
5.1	<p>if a composer is consistently hissed and booed for years and years, and yet refuses to take the hint, he must inevitably develop a certain spirit of defiance, a feeling of martyrdom. This has been Schönberg's fate: he has been the martyr of modern music. And the result has been to drive him more and more into himself, into the deepest abstraction: and the system which he started as the most intense and passionate expression possible of the fiercest and deepest human feelings, and which reached fever-heat in the work of his pupils Alban Berg, seems now to have become <u>ossified</u> into the driest kind of music imaginable, consisting to all intents and purposes of pure mathematics. Perhaps in America, where he went as a refugee from</p>

	<p>the Nazis, and where he is likely to be treated with greater reverence than he ever was in Europe, he may yet warm up once more and shew some signs of a mellower outlook on life.</p> <p>But this is getting on too fast; we must go back again to the pre-War days when the air was full of experiments and revolutionary ideas. Schönberg's early works - the first 10 opus numbers, taking him to the age of about 35 - are not particularly striking for their originality, although they do shew signs of striving after an enrichment of the means of musical expression. There are many instances of</p>
5.2	<p>harmonic experimenting. In his symphonic poem "Pelleas and Melisande" which he wrote at the same time as Debussy wrote his opera, without knowing anything of Debussy's music, he uses this progression:-</p>  <p>and in his Treatise on harmony he says rather sweetly that these chords, built up on fourths, only occur on the one occasion in the work, being used to describe a particular mood which demanded a new means of expression. "I can remember to this day" he writes, "how I hesitated to write down this sound. But the clear way in which it forced itself on me madse it impossible for me to avoid it".</p> <p>His early style had much in common with that of Mahler, by whom he was strongly influenced. Like Mahler's, his gift was essentially lyrical, and several of those early works are song-cycles: even in a string-quartet he introduces a vocal part in two of the three movements, which re in fact settings of poems by Stefan George. His most important and also his biggest work of this period is the "Gurrilieder". The song of Gurre, Gurre being the name of a place. This is a song-cycle in the Mahler manner, and is in effect an opera without stage action. The story is of King Waldemar, who came to Castle Gurre and falls</p>
6.1	<p>in love with a damsel called Tove. His queen, being jealous, arranges Tove's death. King Waldemar curses God and in consequence is condemned after his death, to gallop wildly every night through the clouds. But even in death he cannot forget his love for Tove, and each morning after the hours of night he finds her in the reawakening of nature. This typically Romantic story is the sort of thing that would have delighted Berlioz and Schönberg's treatment of it is probably very much what Berlioz might have made of it had he been a post-Wagnerian German. The orchestra employed is colossal, consisting of 4 flutes, 4 piccolos, 3 oboes, 2 cor anglais, 3 clarinets, 2 Eb clarinets, 2 bass-clarinets, 3 bassoons, 2 double-bassoons, 10 horns, 6 trumpets, 1 bass trumpet, 1 alto trombone, 4 tenor trombones, 1 bass trombone, 1 double-bass trombone, 1 bass tuba, 6 timpani, 1 tenor drum, side drum, big drum, cymbals, triangle, gong,</p>




	<p>glockenspiel, xylophone, rattle, some large iron chains, 4 harps, celesta, 20 first violins, 20 seconds, 16 violas, 16 cellos and 12 double basses. There are also five solo singers, 3-male voice choruses and an 8-part mixed chorus. Although the music was written in 1901 the orchestration was not finally completed till 1911 and the first performance was given in 1913, when it was an enormous success. In this work Schönberg proved himself to be the equal of Strauss and Mahler in the Romantic style, both in invention and in technique, and the respect which</p>
6.2	<p>has been accorded to him all through the years that followed has been not entirely due to his new theories and experiments, but also to the memory of his solid achievements in the more conventional Romantic style. It is quite likely that without those achievements behind him, his experimental work might not have been taken so seriously. Moreover, the system which he finally arrived at was only attained after he had explored every possibility of the Wagnerian system to its utmost limits. It is curious to think that the composer of "Pierrot Lunaire" should have written a phrase like this only a few years earlier:-</p>  <p>But one can see how, as in Mahler, the Romantic system of harmony and melody, with its accented appoggiaturas and its enharmonic changes, was being strained by his attempts to find greater freedom of expression: passages of this sort for example, though they are still well within the bounds of the Strauss-and-Mahler style, shew distinct signs of dissatisfaction with the limits of the key-system:</p>  <p style="text-align: right;">[Also over]</p>
7.1	<p>Or this:-</p>  <p>I used just now the words "greater freedom of expression". In the early years of this century, this idea was a very important one to artists, and was in fact the burning problem of the time. The nineteenth century, with its host of powerful personalities in all the arts, had left behind it a sort of gigantic spider's web, in which the young artists of the new century felt themselves like flies struggling to get free. In music, in particular, the personality of Wagner was, to use another metaphor, like a lake of treacle in which the young composers were floundering helplessly and trying in</p>

	<p>vain to escape. We who have been brought up in a new era can have only a dim impression of the passionate and frantic desire that there was in those days to get free from the fetters of the immediate past. It is possible that these feelings were not unconnected with political and sociological tendencies of the time. Europe was full of unrest and was rapidly blowing up for a big storm, which was to let loose in all countries elements which before had been held in check. The idea of revolution which before the War had been so violently symbolized in the arts, became political reality during and after the War.</p>
7.2	<p>Be that as it may, the struggle for freedom was everywhere apparent in the arts: a constant searching for new ideas, and above all, new means of expressing them. The art of Painting was well ahead of Music and Poetry in its developments, as it always seems to be; and the period was one of intense experimental activity. Impressionism had given way to Post-Impressionism, which in turn had split up into Futurism, Cubism and Expressionism. The painters realized first what the musicians very soon came to realize also, that since the Renaissance, increasing preoccupation with the <u>representative</u> side of painting, that is, subject-matter and the means used to express it, had led them to lose sight of the fundamental principle of art, which is contained in Clive Bell's phrase "significant form". For example, if one experiences pleasure on looking at painting of, shall we say, a jug, it is obviously not the subject itself which arouses the emotions. One can appreciate the craftsmanship of a realistic painting of a jug, but mere imitative realism alone cannot produce aesthetic emotion. The representation of the play of light on the surface of the jug will certainly induce a particular mood; and that is the aim of the <u>impressionist</u> painter: by painting the effects of light he reproduces the <u>mood</u> in which he saw the object he was painting. But this <u>mood</u> which is communicated is also not the purely</p>
7.2v	<p>Significance of form not objective, but subjective. Only the personal significance given to it by the artist is important. A cube by itself is nothing: but a cube painted by me becomes <u>my</u> cube: it means I <u>felt</u> like a cube would do to express my cube-like feeling. Fishbone stuck on bit of newspaper in frame of p??????? when materials were scarce in ?????.</p>
8.1	<p>aesthetic emotion. The only thing in a painting which can be isolated as the actual cause of aesthetic emotion is the <u>form</u>, that is, the straight lines and curves and angles and surfaces, with which are also in separately bound up the colours, in their juxtaposition and their relationship to one another. This is not to say that it is useless to paint objects, and better to paint purely abstract formal patterns. Clearly there are other considerations besides the purely aesthetic ones in painting as an art. But for a time this new realization of the emotional function of form excluded all other considerations, and many painters occupied themselves either with purely formal designs or with semi-representational pictures in which the real shape of the object would be distorted to suit the artist's formal intentions.</p>

	<p>It is clear that a tendency of this sort, pursued to logical conclusions, would mean the complete suppression of the artist's personality, a thing which is the negation of true art. And so the conception of <u>expressionism</u> arose, which was a term which used, not for any one particular technique, but to describe the new attitude to painting which those artists who practised the new kinds of technique had adopted. Like all these "isms" it was an unsatisfactory term, and many books and essays were written to explain exactly what it meant. There seemed to be</p>
8.2	<p>a good deal of confusion as to exactly what it <u>did</u> mean: and certainly many styles of painting which seemed to be unconnected with one another, and was even applied to poetry and drama and films as well. In fact just after the war almost anything that came out of Germany was called Expressionist. As far as I can make out, the basic idea of expressionism was that the significance of form is not <u>objective</u> but <u>subjective</u>. Only the personal significance given to it by the artist is of importance. A cube by itself is nothing: but a cube painted by me becomes <u>my</u> cube: it means I <u>felt</u> like a cube and therefore painted my cube, and nothing but a cube would do to express my cube-like feeling. The difference between Impressionism and Expressionism has been described as a shifting of the point in the act of creating a work of art at which the artist begins to function as such. With the Impressionist, the act of observation is mechanical and objective and only the actual reproduction on canvas is personal and subjective. With the Expressionist, on the other hand, the actual act of observation is in itself subjective, and the mere carrying-out of it afterwards is more or less mechanical. Here, then was a sort of creed which would fit the new ideas of the significance of form, and at the same time give a proper importance to the artist's individuality.</p>
9.1	<p>And this creed was exactly what Schönberg was looking for. His contact with the advanced painters caused him to apply the new ideas about painting to music, in exactly the same way as Debussy did with Impressionism. Schönberg in fact for a time actually took up painting with some success, and an exhibition of his picture in Vienna apparently caused something of a sensation. As applied to music, the new theory which Schönberg had arrived at was simplicity itself, and as logical as the corresponding theory in painting. He had suddenly seen the light, and had achieved the freedom of expression for which he had been so feverishly searching. What he had discovered, as I myself understand it was briefly this:- there are, in our modern system of equal temperament, 12 different notes which make up the series of semitones called the chromatic scale. No one of these notes has any greater value or importance than any other. They can be combined in an infinite number of different ways to produce different effects of timbre and colour; and they can be arranged to form an infinite number of different melodies. Henceforth the only significance which music shall have is to be found in the relationship of note to note. All extraneous and arbitrary conventions such as key or mode</p>
9.2	<p>shall be dispensed with, and any suggestion of harmonies or phrases connected with those conventions shall be avoided because of the impurity of their associations. To introduce suddenly a series of chords with a tonic-</p>

	<p>and-dominant flavour would be as much as ever in taste as it would be to mangle in the middle of a Queen Anne drawing-room. The old idea of harmony, in which chords had certain implications, shall disappear. It is place there shall be simply combinations of notes. The artist's own personal sense of significant form shall be the only deciding factor to determine how the notes are to be combined. In other words, he is completely free from all conceivable restrictions and hampering conventions.</p> <p>Obviously only a musician of the highest possible integrity, whose idealism was utterly sincere, could be trusted with this new liberty. As old Frederick Corder said, the idea of writing a piece consisting entirely of wrong notes might have occurred to anybody: and at that time, when novelty and sensation were highly prized, there were golden opportunities for charlatanism. But although Schönberg has been violently attacked from all quarters on many grounds, and his mildest critics had considered that his system is fallacious, and utterly mistaken, no one has ever called his honesty in question. When his first work in the new style was performed in Vienna – this was a</p>
10.1	<p>group of songs called the “Book of the Hanging Gardens” by Stephan George, he wrote a programme note in which he said: “With these songs by Stephan George I have succeeded for the first time in approaching an idea of form and of expression which I have been holding up to myself for years. I have hitherto had neither the strength nor the sureness to accomplish its realization. Now that I have at last determined to travel this road, I am conscious of having swept aside the vacillation of the aesthetics of the past. And although I strive towards what seems to me a sure goal, I am nevertheless aware even now of the resistance which I shall have to overcome. I feel the rise in temperature due to the opposition of even the most insignificant temperaments, and I foresee that even some of those who have hitherto had faith in me will be unable to see the necessity of this development”.</p> <p>These are arrogant words, but their tone is that of the fanatic. Such a pronouncement is surely unique in the history of music. The hostile reception of a new work is a common event: and such hostility may sometimes even be quite stimulating to a young composer, who feels himself rather a dog. But for a mature composer to announce his intention of putting on a hair shirt and walking the story path alone and barefoot, and then to keep to that intention unwavering for 30 years, with no sign of flagging, is a proof of something which can only be called religious fervour. If he ever</p>
10.1 v	The precedent which he created was startling enough to last for many years.
10.2	needed any comfort or consolation in his struggle, he can have had it in the knowledge that he succeeded, at any rate to some considerable extent, in what he originally set out to do, which was to free music from the toils of the part and to provide it with fresh means of expression. There are very few composers today who don't owe something to him for the idiom in



	<p>which they write. Although no one may be able to follow him on his lonely mountain-path – and even his pupils have not been able to keep up with him – those who have gone even a little of the way after him are the richer for their influence. The precedent which he created was so startling that it will last for many years; and I feel myself that it was almost too startling and too drastic, and that is proved by the fact that ever since, the tendency has been towards reaction, towards less freedom instead of more; his revolution was so complete that it was frightening, and people found that the freedom he offered was more than they could stand.</p> <p>I should like to have been able to avoid playing you any of his music on the piano: but unfortunately the only recorded work of his is the String Sextet “Verklärte Nacht” which is a dull work of his earlier, Wagnerian period. It’s a great pity that there are no records of “Pierrot Lunaire” because this is a work of historic importance and it’s quite impossible to give a rendering of it on the piano. As some of you probably know the piano pieces of opus 11 which so alarmed the public when they first appeared, I will have a shot at playing a couple of pieces from a later set, opus 23.</p> <p style="text-align: center;">[Play 1 &amp; 4]</p>
11.1	<p>And now I have the difficult job of trying to explain as clearly as I can, for the benefit of those who don’t understand it, the principle on which these compositions are constructed. I will take, for the purpose, the first page of a piece out of another suite, opus 25, which is called a Gavotte. Let me just play it over.</p> <p>In the first two bars we have the three themes – or rather not so much themes as groups of notes – on which the work is entirely built up.</p>  <p>These three themes, reduced to the compass of one octave, are seen to make up between them the 12 notes of the scale:-</p>  <p>The whole piece consists entirely of various combinations of these three groups of notes, played in all sorts of different forms and different rhythms. While the right hand is still playing the third theme, the left hand has the 2<sup>nd</sup> theme inverted:-</p>  <p>and you hear it like this:-</p>

11.2

The next thing that happens is that the first theme is heard inverted, with a slight rhythmic variation:

. The second theme is inverted in the

left hand

and at the same time the third


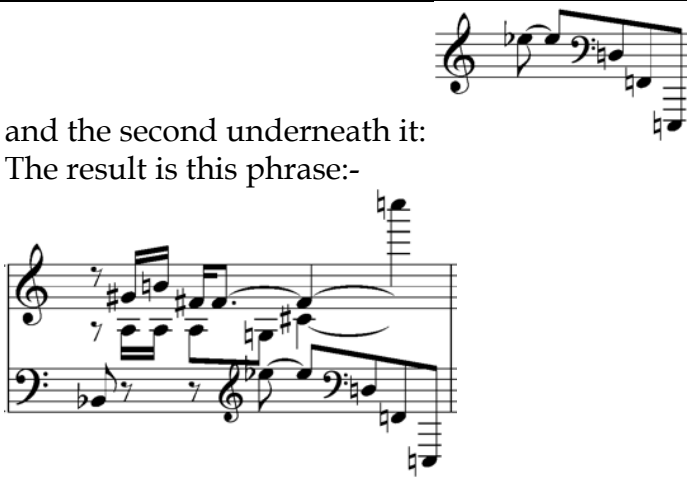
is inverted & varied:-  
together make up the phrase:

. These things happening

we then have the 3 themes played simultaneously, forming chords:-

The inverted themes are then played simultaneously:

And the last note in the left hand is also the first of the inversion of the first theme which follows:-

	 <p>while the third is inverted above it:-</p>
12.1	 <p>and the second underneath it: The result is this phrase:-</p> <p>And so it goes on, with every conceivable variation and combination of the 3 phrases. I'll just play from the page once more.</p> <hr/> <p>The analysis of these Schönberg pieces is as good a mental exercise as a crossword puzzle. There is really not much else to say about Schönberg. The only thing to do is to get hold of his works and study them for oneself. Whether one can find any enjoyment in them or not must be a matter of personal taste. It is much too soon to attempt to form an opinion of his ultimate importance. Certainly his influence on his contemporaries has been tremendous: but whether atonality, as a system, will be finally rejected as a dead end and regarded in the future as a historical curiosity, or whether it will finally be adopted after all as the basis for an entirely new kind of composition, it is impossible to tell now. Opinion at present is very much against it, although the harmonic freedom which went with it has had great influence on its opponents such as Hindemith.</p>
12.2	<p>Incidentally, in his Treatise on Harmony, Schönberg rejects the word Atonality as being meaningless, and calls his theory "Composition on the system of 12 interrelated notes".</p> <p>To end up with, I want to play you a couple of movements from a work composed strictly on the twelve note system by a composer of an entirely different personality, Alban Berg. This is the Lyric suite for string quartet. In this work, incidentally, Berg is able to introduce the opening phrase of Tristan as a quotation.</p> <p style="text-align: right;">(2<sup>nd</sup> move<sup>t</sup>)</p>

<p>The 3<sup>rd</sup> movement, marked “allegro misterioso”, is probably the most extraordinary scherzo ever written. Lord Berners made the famous remark about it that “you ought to be able to kill it with Flit”.</p>
--

## Lecture VII – Stravinsky and Hindemith

1.1	<p>We have now reached a definite turning-point in our survey of modern music – the outbreak of War in 1914. Before I get on to the next stage, let me just go over the ground we have covered so far.</p> <p>I started off by saying that the history of modern music was very largely the history of the breaking-up of the old Romanticism, and then tried to give some account of the various composers who contributed to this process. First of all there was Strauss, Mahler &amp; Reger, who were carrying on the actual methods of the previous generation – Liszt, Wagner, Bruckner &amp; Brahms – and exploiting those methods to their utmost limits. Strauss did what was left to be done with the dramatic and realistic elements of Romanticism. Mahler finished off the symphonic and pseudo-philosophic elements: and Reger dealt with the formal and contrapuntal elements. Then came Debussy, who rejected all these elements and concentrated on the physical side, that is, the effect of pure sound on the imagination. Meanwhile Romanticism in countries outside Germany had stimulated National feelings, and had developed the pictorial and exotic possibilities of music, which culminated in the earlier works of Stravinsky and Bartok. With Scriabin, a sort of perfumed extract of Romanticism was vaporized in Mysticism. And finally came Schönberg, who having exhausted the possibilities of the conventional</p>
1.2	<p>Romantic style, proceeded to disintegrate the whole of music, extracting the last ounce of meaning and intensity out of each single note. This was obviously the <u>end</u> – there was nothing more that music could do. The highest refinements of individual expression had been reached, and had proved unacceptable to the public – they were, in fact, incomprehensible. Romanticism had started a hundred years before as the glorification of the individual artist: and now it had ended in his complete <u>isolation</u>.</p> <p>It has often been said that this last phase of Romanticism was a period of decay. This seems to me to be not at all fair to a generation of composers who brought several positive achievements to the general development of musical technique. All the startling experiments in harmony and melody, all the innovations in the use of the orchestra, which we think of as typical of modernism in music, were the work of that pre-War generation. By the time the War broke out, the weirdest noises had already been made, by Schönberg, Bartok and Stravinsky: the young men who came along after the War were not able to surpass the older ones in queerness or wildness. If the rise of dissonance and novelty of rhythm and unusual combinations of instruments were the marks of modernism, they were all to be found in such works as “Pierrot Lunaire” and “Le Sacre du Printemps”.</p>
2.1	<p>The effect of the War on civilization was both devastating and beneficial. Up to the present, perhaps more has been seen of the devastation than of the benefits, but the gloomy state we are all in at the moment is I am sure nothing more than then painful process of waking up to the realities of the</p>

	<p>modern world and the important changes, both spiritual and material, which the upheaval of 1914-18 brought about. I don't intend to become pompous on the subject of politics, but there is one very important result of the War which has been reflected both in the post-War politics and post-War music, and that is the new conception of the relationship between the individual and the community. The old idea of the individual being master of his own fate, and free, as long as he kept within the bounds of morality, to make what he could of his own life for his own benefit, has given place to the new idea of the individual being part of a larger entity which is the community, or the State. In some countries, those in which the economic results of the War were most seriously felt the new idea has already been put into practice as a new form of Government. Whether the system is called Communism or Fascism, the central idea is the same one, that the life of the individual, with all his talents and abilities is dedicated, not to his own interests, but to those of the country as a whole.</p>
2.1v	Some such change of attitude was essential if music was to carry on at all.
2.2	<p>a great deal of what the individual had hitherto regarded as his natural rights: and many persons under both Communism and Fascism who tried to assert their rights, in either an intellectual or a material sphere, have found themselves in a very uncomfortable position: the official method which the State adopts for dealing with them is called "liquidation". One might have thought that this idea of the people as a whole getting together and working systematically for its common good would have been the idea set up by those countries which call themselves "democracies".</p> <p>Actually the curious position has arisen in which the democracies are fighting to preserve the old ideas of the rights of the individual against the community as a whole, or as it is called, the totalitarian state. These countries, in which the immediate effects of the War were less serious, are trying all the time to keep going a system of compromise which shall preserve the rights of the individual while at the same time making considerable demands on him for the service of the community. The ultimate ideal which is aimed at is of course that the individual should acquire a natural social conscience, so that to work for the good of the community as a whole would be his highest aspiration <del>of the individual</del>. But if this is to come about, the individual must obviously no longer regard himself as being in any way in conflict with the community. He must recognize that the community <u>consists</u> only of a collection of individuals like himself, and that as he is only human, <u>his</u> individuality is of no greater importance or value in itself than anybody else's.</p>
2.2v	Some such change of attitude was essential if music was to carry on at all.
3.1	<p>And this brings us back to the subject of music. When the War broke out, music had reached a point where some sort of change of direction had become unavoidable. During the hundred years of Romanticism the artist had been continually striving for greater freedom of self-expression. Now, with the latest innovations of Schönberg, the greatest possible freedom had been attained. Short of splitting up the chromatic scale into smaller intervals, such as quarter-tones and sixth-tones, (which a few hardy spirits,</p>

	<p>led by Alois Haba, have in fact proceeded to do) there was nothing more to be attained in the way of new means of expression. The goal of Romanticism had a last been reached. But, as I said just now, in reaching it the artist had succeeded in isolating himself from the rest of the community. In abandoning the last of the conventions by which music was able to be understood and enjoyed by other people, the composer was giving up the ideal of <u>communicating</u> his thoughts to others, and was content with recording them for his own benefit alone, not caring in the least whether anyone could follow their intricacies or not. Such an attitude as tis on the part of an artist with the intellectual arrogance that implies, must of necessity be intolerable to his fellow men, and is found to arouse violent hostility in all except the handful of enthusiasts who come into personal contact with him or for some reason or another put themselves under his spell. And this is of course exactly what began to happen to music just before the War, and what we are still suffering from today. People who considered that they alone were privileged to understand the work of a particular composer would form themselves into a clique, and would derive a</p>
3.1v	<p>There was no sudden change-over to Neo-classicism: it is quite likely that something of the sort was coming in any case, in Stravinsky &amp; Schönberg: certainly a return to contrapuntalism was foreshadowed in Mahler &amp; of course Reger, as well as Stravinsky &amp; Schönberg.</p>
3.2	<p>certain superior satisfaction from the knowledge that they were “keen on Stravinsky” or “keen on Sibelius”. Not that there is anything wrong about being keen on any composer: any enthusiasm for music is better than none at all. But what had happened was that music had lost its universal appeal; composer were beginning to be occupied with intellectual and technical problems which had no interest or even meaning for the general public. And in the middle of this state of affairs came the explosion of the War, which turned everything upside down.</p> <p>When the smoke began to clear away and the battered inhabitants of Europe picked themselves up and examined the extent of the damage, it was found that something very important had happened to the general outlook on life. For everyone who had been affected in any way by the catastrophe, the bottom had been knocked out of their whole existence. Things which only four years before had seemed of great importance was suddenly reduced to dust and ashes. In many countries, well-established social orders were dissolved in the chaos of revolution, money suddenly became worthless, authority was transferred to people who had never been in authority before. In Germany and Austria, countries which had been famous for the stout well-fed appearance of their inhabitants, the population became thin and yellow-skinned from living on turnips and acorns, and shivered in clothes made of paper. And then</p>
4.1	<p>as things began to improve and the physical conditions of life returned to normal, the new mental attitude which was the result of the upheaval was seen to be manifesting itself in a certain definite trend in the arts, and a catch-phrase began to be used a good deal to describe this attitude. This</p>

	<p>was the term “Neue Sachlichkeit”, which has been translated as the “New Materialism”, but which really meant something rather different. The German word “sachlich” means rational, objective, logical, clear-headed; and the phrase “Neue Sachlichkeit” indicated the determination of the younger generation, who had lived through the misery of the war and its after-effects, to clear away all the nonsense, the artificialities, the cant which had accumulated in the pre-War civilization. The 19<sup>th</sup> century had fallen in ruins about their ears: out of the ruins something bigger and better was to be built up. Lying about among the ruins were the fragments of pre-War art. Here was a bit of Strauss orchestration, there was a piece of Debussy harmony, over there was a slice of Reger counterpoint, and up there was a chunk of Schönberg atonality all caught up with a tangle of Stravinsky rhythm. These fragments were all that was left of tradition: they were all that the new generation had to build on. The thread that had run through the whole of</p>
4.1v	<p>“Rag time” ca???? spirit of crazy jigging</p>
4.2	<p>Romanticism was broken. The generation that might perhaps have carried it on a bit longer was dead in the field, and Romanticism was buried with it. The new generation, looking into the future with eyes hollow from its War experiences, was quite clear on that point. It was anti-Romantic: Romanticism was cheap sentimentality, picture-postcard stuff, degrading, unworthy of the name of Art: away with it, we’ll have no more of it. In its place they put smartness, sophistication, cynicism and wit. Stravinsky and Schönberg, the iconoclasts of the pre-War days, who had made the break with the Romantic traditions, became the idols of the post-War generation. Their mannerisms and their theories were incorporated in half-baked imitations. The arrival of the Americans at the end of the War had brought to Europe the new kind of dance-music called Jazz, which swept all before it. The fancy of the young generation was caught up irresistibly; Away with the sentimental old waltzes – modern youth demands the foxtrot, the onestep, the shimmy-shake, the hesitation. Serious, composers from Stravinsky downwards toyed with jazz rhythms and idioms; they suited the new unromantic mood, they were new, vital and up-to-date. Today the memory of those hectic enthusiasms makes one blush. Let me play you a record of Stravinsky’s “Ragtime”, which to my mind gives a better picture of those crazy, jigging post-War times than any piece of music I know. (Play Ragtime)</p>
5.1	<p>In his early development, the direction that Stravinsky had followed was the glorification of the primitive and the elemental. This aim had reached its fulfilment in the “Sacre du Printemps” and “Les Noces”. From there it was only a step to the same sort of impersonal abstraction which Schönberg had reached by an entirely different route. It so happened that at the end of the War Stravinsky was given a job by Diaghilev which provided the new inspiration for his future development. This was the arranging of the music of Pergolesi for the ballet “Pulcinella”. The cool, impersonal, objective style of the 18<sup>th</sup> century Italian music with its ideals of neatness and clarity, was embraced by Stravinsky with the greatest</p>



	<p>enthusiasm; and from then onwards he kept before him as his ideal the return to the classical principles of the 18<sup>th</sup> century. But of course, with him this was a self-conscious act: he was adopting a new, reactionary faith in the same spirit as T.S. Eliot decided to adopt Anglo-Catholicism. Having himself been a revolutionary before the War, he felt, in the chaos that followed the wholesale destruction of all the pre-War values, the need for something constructive on which to start building up again. Romanticism could offer nothing sufficiently stable: in any case in the new post-war world, the whole Romantic idea of</p>
5.1v	tum-ti-ti-tum
5.2	<p>the composer expressing his soul in music was exposed by psycho-analysis. The return to the pre-Romantic principles was therefore the obvious and natural way to make a fresh start. A hundred years before, there was a revolution which overthrew the classical principles and turned music into entirely new channels. Now we have had another revolution, which had overthrown the <u>Romantic</u> principles: let us imagine that the whole episode of Romanticism was nothing but a deflection of music from its proper course, and so let us go back to the stage that music had got to before the Romantic Revival, and proceed from there.</p> <p>Although in theory this idea would seem to have been quite sound, in practice it was by no means as natural and spontaneous an affair as the growth of Romanticism had been. For the youthful enthusiasm, the ardent striving for new kinds of expression, were lacking in this new movement. Instead it was conceived in a spirit of weariness and sophistication, as is almost inevitable with a reactionary movement. And so the new style in which it manifested itself was one of pastiche, in which all the characteristic phrases and rhythms and idioms of the 18<sup>th</sup> century were reproduced accurately enough, but without the simple faith on the unbroken tradition behind them which had originally given them significance. The modern muse dressed up in these 18<sup>th</sup> century costumes was like the modern young woman whom the fashion-designers a year or two ago dressed up in leg-of-mutton sleeves and pork-pie hats.</p>
5.2v	<p>Whereas Schönberg's grew from an inner conviction, Strav's was an outside influence which happened to be congenial to his temperament.</p> <p>banished expressiveness, pathos, and indeed any emotion except the most primitive response to rhythm and timbre, and the intellectual responses to the architectural quality of musical form.</p> <p>In Milhaud's Concertino de Printemps, we can see the Stravinsky classicism, with even something of the French Light music of the Chaminade kind.</p>
6.1	<p>The return to Classicism was in fact nothing more than another theatrical gesture on the part of the same Stravinsky who before the war had made the gesture of returning to Primitivism. And the new line was as much inspired as the old one had been by the theatrical impresario Diaghilev even though it meant that Stravinsky turned away from the theatre to the</p>

	<p>concert-hall, and wrote concerts, sonatas, oratorio and chamber-music. Stravinsky is a born musician for the theatre and ballet: and even his sudden adoption of classicism was dramatic and had an atmosphere of grease-paint and the footlights about it. It was self-conscious and deliberately artificial he saw himself in the rôle of the incarceration of the spirit of Bach, not in any conceited or arrogant way, but as a sort of dramatic effect. And so in the act of performing his imitation of Bach and the 18<sup>th</sup> century he came to persuade himself that it was not just make-believe but reality: and he evolved a new theory about music – which was really less a theory than an attitude – in which he banished as irrelevant all expressiveness, pathos and indeed any emotion except the most primitive response to rhythm and <u>timbre</u>, and the purely intellectual response to the architectural quality of musical form. On the face of it this would seem to have much in common with the ideals of Schönberg: but the two things</p>
6.1v	<p>But the very novelty of the idea was stimulating</p> <p><u>Octet</u> seems sometimes as though effects intended to be humorous, like a parody. But this is not so. As polished &amp; d???? as a piece of verse by Pope</p>
6.2	<p>were really fundamentally different. It's true that both were artificial systems and adopted deliberately and self-consciously. Both Schönberg's grew up inside him: he was driven to it by a powerful inner conviction. Stravinsky's was only the result of an outside influence which happened to be congenial to his temperament. Schönberg was a fanatic, a visionary, who had experienced a revelation of new truths which resulted in his evolving and entirely new and complete system of composition. Stravinsky had merely been fascinated by the possibilities opened up by the idea of developing the forgotten art of the 18<sup>th</sup> century in the light of the experience of the 20<sup>th</sup> century. To illustrate what this meant in practice, I'll play you the 1<sup>st</sup> movement of his Octet for Wind Instruments. The instruments are: Flute, Clarinet, 2 Bassoons, 2 Trumpets and 2 Trombones. In his determination to avoid any suggestion of expressiveness, he was inclined at this time to favour wind instruments because of their dry, impersonal tone, and reject the strings as being too capable of expressing human emotion. In this work, as in everything of his, the writing is brilliant and refined in the extreme. The style is the classical counterpoint of Bach, coloured by the personality of the composer of the "Sacre du Printemps"; so that the effect is sometimes almost like a joke</p>
7.1	<p>as though it were intended to be humorous. But of course there is no such intention: the only aim is to achieve the same sort of polish and delicacy that one finds in a piece of verse by Pope.</p> <p style="text-align: center;">(Play Octet part 1)</p> <p>From the end of the War onwards Stravinsky lived in France, though he has only recently become a naturalized Frenchman. And so his aims became identified with those of modern French music, and he collected a crowd of young imitators round him in the same way as Debussy had done earlier on. His theories and style were peculiarly congenial to the French mind, which is well-known to be essentially classical in its outlook and to</p>



	<p>prize, above all things, clarity, precision and cold brilliance. In fact it is more than probable that France had as much influence on the shaping of Stravinsky as he had on the French. Among his followers was a little group who called themselves "the Six", in imitation of the famous Russian "Five". These were Honegger, Milhaud, Auric, Poulenc, Durey and the woman composer Germaine Tailleferre. They were very young, and they got a little publicity from the fact that they called themselves the "Six". Actually they never functioned as a group, and very soon dropped the idea. But they still</p>
7.1v	<p>The style is infl. here &amp; there by Strav: the outlook is classical in the Stravinsky style, but is less mannered, and more spontaneous. Grace and elegance take the place of Stravinsky earnestness.</p>
7.2	<p>remain the chief figures in modern French music, though at the moment that is not saying very much. The most distinguished of them is Milhaud, who from the first shewed the most originality. He is an easy-going and amiable personality, who has written a great deal of charming and witty music, including settings of a seedsman's catalogue and also of an ironmonger's catalogue of agricultural machines, which make the most delightful and amusing song-cycles. He has also written some powerful dramatic works, notably his opera "Christopher Columbus". I should like to play for you a bit of one of his work, the "Concertino de Printemps", a pleasant little work for violin and small orchestra. The style is influenced here and there by Stravinsky, and the general attitude is classical in the Stravinsky sense, but is less mannered and in a way, more spontaneous. Grace and elegance take the place of Stravinsky's earnestness.</p> <p style="text-align: center;">(Play Concertino)</p> <p>Meanwhile, parallel to this sophisticated French neo-Classicism, there was a new movement going on in Germany, which had little real connection with either Stravinsky or Schönberg, though in a sense it owed something to both. Like and all so-called movements in music it was really just the work and influence of one man; and that was Paul Hindemith.</p>
8.1	<p>The value of Hindemith's work is still a subject of debate, particularly in England where it is still comparatively unfamiliar to the wide public. Although his name has been internationally recognized for about 17 years, the number of his works which have been performed here is fairly small. On rare visits to London he has played his viola concertos: two or three chamber works have been performed very occasionally, and one large-scale work, the oratorio "Das Unaufhörliche" has been done twice by the BBC. His new ballet "Nobilissima Visione" was seen in London last summer. Of his operas, the first performance in England of any of them will be given this month, when "Mathis de Maler" will be done in the concerto-hall. Although this is actually fairly good treatment for a contemporary composer, it is probably largely owing to the scrappy acquaintance which the public has with his works that he is still regarded to some extent with suspicion. Among musicians and critics who knew more about him, opinions is divided: some look on him as the saviour of music for the future; others, especially those who, like Constant Lambert, look backwards to Sibelius and the remnants of the old Romanticism for</p>

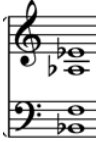

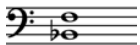


	<p>that hope, regard him merely as a typical product of our distressing age. But one thing about him is admitted by everybody: he is the only composer of the post-War generation who has</p>
8.2	<p>reached the status of “master” – that is, in the sense of founding a school of followers in the way that Stravinsky, Schönberg, Bartok and other pre-war masters did.</p> <p>Hindemith is the latest of a long line of German musicians who, through all the various tendencies and “isms” that music has gone through, have formed the backbone of German musicianship. The line of succession is roughly Bach, Mozart, Schubert, Mendelssohn, Brahms, Reger, Hindemith. The outstanding quality which runs through the whole line is what the Germans call “Musizierfreudigkeit”, that is, the pure joy of <u>making music</u>, quite apart from any external theoretical considerations, whether aesthetic, literary or philosophical. With them all, music-making was instinctive and free from all self-consciousness. Their music issued from them like the song from a bird. For them composition was not the agonizing process that it is for a Beethoven or a William Walton. Music was to them a natural language which they wrote as spontaneously as one would write a letter. They acquire their technique instinctively without a single headache; and their most trivial or hastily-written words are distinguished by a satisfying quality of workmanship. Even during the Romantic period a certain spirit of classicism went through them all; and formal and architectural considerations were to them of the first importance.</p>
9.1	<p>These things apply as much to Hindemith as to the others who went before him. And when in the early days after the War he was first heard of as the most promising of the youngest generation in Germany, it was as a young composer who, in spite of being something of an <u>enfant terrible</u>, was by his energy and originality shewing every sign of becoming the moving spirit in the new German music.</p> <p>It was a tragic time for Germany. The world lay in ruins, traditions were swept away, all sense of direction was lost. In the inflation that followed, money went up in some, and all the old ideals went with it. The general mood was one of cynical and bitter resignation. But in a corner of south Germany, under the patronage of a petty prince who for some reason had not lost his castle in the Revolution, a little group of musicians was holding festivals and proclaiming the arrival of a new musical era. Most of the original group have disappeared and gone into exile since Hitler came into power, and the last to go has been Hindemith himself, who had been their moving spirit. But even if none of them were ever heard of again, the work that they did would be found to have left its permanent influence on German music. The pre-War generation had</p>
9.2	<p>destroyed its own civilization: the post-war generation had the task of constructing something to take its place, and for this purpose the energy and vitality of an exceptional talent were needed. Hindemith supplied this need, and on <u>his</u> ideals and stylistic principles the new German music began to be built up.</p>

	<p>The foundation of his style was the fundamental basis of all music-melody. Not the short-winded harmonically-conditioned melody of the late Romantics, but the long expressive melodic line of Bach and classicism. For him music was nothing more nor less than the interplay of different melodic lines [...]. Later on the dreary term "linear counterpoint" was given to this principle - a term which carried to many people's minds the idea that any melodic line however meaningless could be played together with any other melodic line; and the purely fortuitous result would be modern music. Naturally enough the young Hindemith was influenced to some extent by the harmonic and rhythmic experiments of Schönberg &amp; Bartok. His 3<sup>rd</sup> String Quartet, written in 1922, shews distinct signs, particularly of Bartok's influence. But his very earliest works already contain the characteristics of rhythmic energy, liveliness,</p>
10.1	<p>and melodic expressiveness which have always been the distinctive marks of his style.</p> <p>This new music which he built up in Germany was <u>also</u> given the name of neo-classicism, but its origin and purpose, as well as the actual form it took, were entirely different from the neo-classicism of Stravinsky. Stravinsky's was a precious imitation of the past undertaken consciously in a spirit of reaction and artificiality. Hindemith's was the real thing, the classical spirit of German music, which had never died, appearing quite freely and naturally in the idiom of the present day. Such imitations of Bach as appeared in his work were part of his own natural style and were less obviously imitations than those in Reger.</p> <p>Let me play you one of his easier piano pieces, which gives a good idea of his style, and also has a touch of the melancholy side to his nature which comes out in some of his slow movements, and which is such a contrast to the sprightly and energetic style which is normally associated with him. (Play Reibe K. St. p. 34)</p> <p>The foundation of Hindemith's music is usually 3-part counterpoint. Much of his orchestral music can be reduced to 3 essential parts. Owing largely to his experience as a</p>
10.2	<p>viola-player in a string quartet, as well as to the contrapuntal nature of his music, his particular genius is for chamber music. The greater number of his works are for various chamber combinations, and the various concertos are accompanied by small orchestras. Even in his operas, "Cardillac", "News of the Day" and "Matthis the Painter", the handling of the large orchestra and even the actual material has the characteristic of chamber music. To give you an idea of his chamber-music style, let me play a bit of the first movement of his 2<sup>nd</sup> String Trio. (Part 1)</p> <p>A good deal has been heard in connection with Hindemith of the word "Gebrauchsmusik", meaning useful music, music written for a definite purpose. It has been assumed by some people that to write music for a definite purpose must of necessity prostitute one's art: and Hindemith has</p>

	<p>even been accused of having no artistic conscience in the matter. Actually of course, this idea of writing music for some reason instead of for no reason at all is part of that "Musizierfreudizkeit" - the joy</p>
11.1	<p>of making music - of which I spoke just now. His critics have forgotten that the old masters never had any thought of writing music except for a definite purpose. And Hindemith's ideal is ultimately to break down the barrier that exists still between the artist &amp; the public. For a time, before he left Germany, he occupied himself a good deal in writing music for amateurs and music-lovers whose technique is not up to ordinary music that has been written since the time of Haydn.</p> <p>This, and also his teaching experience, has led to a certain simplification in his recent style: and this new tendency towards greater simplicity is illustrated in this record of the "Mathis" symphony, which I will play a bit of now.</p>

## Lecture VIII - Modern Music

1.1	<p>With Hindemith our survey of the aims and tendencies of music during the last 40 years or so come to an end. As yet there have been no signs of a new figure who will carry developments a stage further, although during the next twenty years some such figure will no doubt make his appearance.</p> <p>As we have seen, a great many things have happened to music since the time of Wagner and Brahms, and when the whole period can be seen at a distance I have no doubt that it will turn out to have represented as fundamental a change of attitude and direction as the Romantic revival did a hundred years before. If now, after our cursory examination of the various changes that took place, we put the direct question "What, exactly, is the present position in music and how does it differ from that of 40 years ago?" we can I think make a fairly concrete answer.</p> <p>As I have emphasized all along, the first and most important thing that has happened has been the breaking-down of the conventions that has been built up during the Romantic period: conventions which had been founded on the use of music for the expression of literary, pictorial,</p>
1.2	<p>dramatic and philosophical ideas. Simple examples of what I mean are such things as the use of a particular chord like the diminished 7<sup>th</sup> for a particular dramatic effect:-</p>  <p>Or, the introduction into melody of a continual series of appoggiaturas, which produced emotional effects and as pathos or yearning or striving, by means of the sense of tension which arises from waiting for an expected resolution:-</p>  <p>Another feature of Romantic music was the development of the new conception of orchestral colour. This has been a useful term, though, if you think of it, it is really a meaningless one. The idea of sound having colour is</p>

	as ridiculous as the idea of light having a smell. But we all understand that what is meant by the term is the combining
2.1	<p>of the tone-qualities of different instruments to induce various moods in the hearers: the exploitation of the physical effect of sound. For example, the chord of C major, written on paper, has of course a charm all its own: but the mood that it induces when heard varies according to whether it is played by 3 trombones and a tuba, or by 4 cellos divisi, or by a flute, a clarinet, a viola and a bassoon. Romantic composers became aware of the immense possibilities of expression that lay in these combinations of tone-qualities, and the “art of orchestration” arose as the thing quite separate from the art of composition pure and simple.</p> <p>In the matter of form Romanticism had little that was new to contribute. The typical lay-out of sonata-form, with its first movement consisting of exposition, development, recapitulation and coda, and its slow movement as an aria or theme and variations, its scherzo or minuet, and its finale as a rondo, had been established in the time of classicism; and it stood firm as the basis of Romantic music, and was appropriated by Romanticism as its own peculiar form although in origin it was purely classical. The Romantics did no more than expand it and adapt it to their own purposes in particular the development section was apt to acquire a dramatic character as the scene of some elemental conflict. But even the tone-poem</p>
2.2	<p>which was practically the only new form invented by Romanticism, and which was typically Romantic in so far as its basis was literary, not architectural, turned out in practice more often than not to have its roots in sonata form.</p> <p>Today, the conventions in all these form spheres, harmony, melody, orchestration and form, are fundamentally changed and the changes are the direct result of the changed attitude towards music which I talked about last time, and which is quite definitely a reaction against Romanticism. The most important development is that melody and harmony have each acquired <u>absolute</u> values and are no longer dependent either on each other or on a particular traditional harmonic scheme for their behaviour. For example, according to the old conventions this chord:</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div> <p>would naturally expect the resolution  in some form, though it might be varied or delayed ; or even only a step to another</p> <div style="text-align: center;">  </div> <p>resolution:  But nowadays the idea of a resolution may quite possibly not enter into the significance of that chord at all: it is to be taken entirely at its face-value, and its significance</p>



3.1

will depend on the behaviour of the melodic lines of which its four notes are part. For example, if we suppose that it occurs in a passage consisting of two lines of fifths, something of this sort might happen:



Or, if we imagine the two inner parts moving together chromatically

upwards in thirds:



with a melody above them:

and a suitable bass underneath, we might get this:-



which, according to present-day ideas is a perfectly sound proceeding.

Now this is obviously and entirely new attitude to harmony, and one in which the old conventions play no part at all. The conception of an appoggiatura, or a resolution of discords doesn't arise in the old sense. you can only have an appoggiatura on a dominant seventh if the seventh is bound by rule to follow the appoggiatura:

3.2

if there is not such rule, the chord can no longer be described as an appoggiatura, but must be accepted as absolute - recognized, in fact, for what it is, and explained by its contrapuntal context. Musical grammarians have sometimes tried to explain modern harmony as consisting of discords whose resolutions are implied though they may be left out. This attitude is completely mistaken: it is trying to explain one thing by a set of rules which apply to something quite different: it is like trying to parse a sentence in Japanese with the aid of a Latin grammar.

Perhaps one of the best introductions to the modern method is to study the music of the 15<sup>th</sup> century, the age, that is, before Palestrina, before the laying-down of the rules and restrictions which led to the diatonic system. In this mediaeval music, the music of Dufay, and the Netherlands schools, there is to be found, within the extremely narrow limits of compass, the same sort of freedom of counterpoint, harmony and rhythm which is characteristic of music today: and if one can accustom oneself sufficiently to the mediaeval idiom, one can get a glimpse of the beauties that were lost with the introduction of the somewhat antiseptic methods of the 16<sup>th</sup> century.

4.1

I'll just play you a chanson by Jacobus Vide, which you will notice abounds in consecutive fifths and false relations and leaps to and from discords - in fact all the habits which the age of Palestrina declared was to be regarded as sins. The piece is really for two voices and two viols, and is impossible to demonstrate on the piano, as the logic of the polyphonic style can't be made clear. All I can do is to shew the freedom of harmony which the mediaeval polyphony achieved.

(Play Amans [?] doubles)

The last couple of bars are a perfect example for shewing the difference between this polyphonic harmony and the later diatonic system.

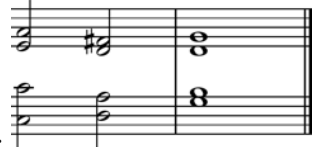


4.2

In a later age the top melody would have been harmonized in this way:





because the melody would have been regarded as implying the particular




cadence:


Harmony had become so conventionalized according to certain fixed rules that anything else would have been just wrong. But in the mediaeval polyphonic system there is no idea of "harmonizing a tune". The four parts are all tunes and each has its own particular cadence. The top one is








the second is:  The third is:  and the

fourth is:  So that the 3 lower parts form a perfectly

acceptable harmony:  which blends delightfully

	 <p>with the top melody: and has an individual charm which the later conventional cadence has of course not got. A very simple example of how, after 500 years, music has turned once more to the same</p>
5.1	<p>polyphonic principles, and has even in this case arrived at a style which has something of a mediaeval flavour about it, is this little 3-part choral song by Hindemith.</p> <p style="text-align: center;">(Play Lieder für Singkreise)</p> <p>This is of course the modern polyphonic style at its very simplest, being written not only for unaccompanied voices, but for amateur singers. But the principle is the same, whether it is applied to vocal or instrumental music, and in my opinion it is the foundation which is now being laid for the music of the immediate future. The new polyphony is more than a mere smart fashion: it is an old and indeed a fundamental principle of music whose importance has been recently rediscovered after being obscured for a long time by other considerations. In so far as music is written to be played or sung by several instruments or singers it is always polyphonic as a matter of course. But during the 500 years which followed the mediaeval period, a fixed conventional scheme of harmonic procedure grew up which assumed that a succession of chords could have a certain relationship to one another quite apart from that based on polyphony. In fact, to put it simply, a chord came in time to be heard as <u>one sound</u>, instead of a collection of several sounds. The ear became lazy and gave up analysing what it heard; it accepted a chord as though it was <u>timbre</u>. So much so, in fact, that</p>
5.2	<p>by the time Debussy came on the scene, it was possible to play about with chords in exactly the same way as one plays about with the <u>timbres</u> of different instruments. But the harmonic conventions were firmly established long before the beginning of Romanticism. At the end of the 17<sup>th</sup> century composers were already actually writing songs and other pieces with only what was called a figured bass as an accompaniment. Polyphony had taken a back seat: as long as the harmonies were what he intended, the composer didn't care a hoot about the details of the accompaniment. Most probably, in fact, the details had become as conventional as the harmonies themselves, and as familiar to harpsichord players in those days as the conventions of dance-music are today. by the 19<sup>th</sup> century, the practice of figured bass, except as an academic exercise, had been given up: but the principle remained, and many 19<sup>th</sup> century songs have accompaniments which could be quite adequately written down in the form of a figured bass. But imagine writing a figure bass for a modern work, or for that matter for the mediaeval piece I played just now. If one attempted it, it would look as complicated as a table of Stock</p>

	<p>Exchange prices: it is easier to write down the actual notes. And the reason is that both the mediaeval and modern music consists of the combination of several parts which are all essential to the texture of the whole. Nothing can be implied or left "ad lib.", because</p>
<p>6.1</p>	<p>there are no handy conventions to make the composer's job easier. It is true that in a Bach fugue, the separate parts are all essential and closely knit together, but the 18<sup>th</sup> century polyphony differs from the mediaeval and the modern in that the counterpoint is conditioned by the harmonic conventions of the diatonic system. An instance of this is the way in which the subject of a Bach fugue, when it is "Answered", has sometimes to be altered slightly because of the harmonic implications that are inherent in it.</p>  <p>From a melodic point of view the subject is greatly weakened by the alteration of its principle feature the very strong opening leap of a fifth, to the rather less emphatic leap of a fourth.</p>  <p>Moreover, one of the features of the subject gets damaged in the process: that is, the contrast between the leap of the 5<sup>th</sup> at the beginning with the leap of the 4<sup>th</sup> at the end:</p>  <p>In the answer,</p>  <p>the leap of the 4<sup>th</sup> occurs twice and one of the chief pints of the melody is lost.</p>
<p>6.2</p>	<p>The reason for this alteration is merely the necessity of conforming to a harmonic convention the form of a Bach fugue is based, not only on the interplay of subjects and countersubjects, but also on the carefully-balanced contrast between two main key-feelings, the tonic and the dominant, with occasional short excursions into other keys, such the relative minor, (or major), as a variation. Therefore, if when the theme is first answered it were to be imitated note for note a fifth up, that would mean in fact a transposition into the dominant key, occurring already in the third bar, which is much too soon. So the answer starts off with the interval of the 4<sup>th</sup> instead of the fifth in order to establish the fact that although the subject is being played a fifth up, it is in fact still in the tonic key. When, after 18bars, the proper modulation into the dominant key has taken place, the subject can enter, (as before, a fifth up), in its proper form.</p> 

	The point I am trying to make is that owing to the conventions of the key-system, the pure melody in Bach can't escape having harmonic implications: it is, as I have said, harmonically conditioned. The Romantics, in their constant search for
6.2v	???? convention, full of clichés too many associations hampers free invention
7.1	more intense means of expression, stretched the diatonic system to its breaking point, and Schönberg, Bartok and Stravinsky adopted drastic methods to escape from it completely. Today we are sufficiently emancipated no longer to feel the need for continual discords in order to ward off the dangers of lapsing into diatonic key-feeling. Composers are beginning to use common chords and smoother harmonies once more without necessarily becoming involved in the conventions of the old harmonic system. After all, we know from our acoustics that a concord is a point of rest and a discord a point of tension or excitement because of the varying numbers of clashing upper partials. These physical facts can't be ignored; and there is a great deal of difference between the use of a triad as such, and its use with, say, a dominant implication. If some die-hards among you feels inclined to ask: "Well, what's wrong with the diatonic system anyway? What was good enough for Bach, Mozart & Beethoven, is good enough for me, so why try to avoid it?" The answer that must be given is I think that it has become an outworn convention with too many associations and too many clichés which hamper the composer's free invention. The name of Sibelius is sometimes brought up as an example of a modern composer who could be original within the
7.2	diatonic framework: but it must be pointed out that Sibelius, although he has only been "discovered" in recent years, belongs actually to the older generation of Strauss and Mahler, and should by rights have been exercising his influence on the world before the war instead of now. Supposing for example the work of Brahms had for some reason remained in obscurity till now, there would certainly be a good deal of excitement over the discovery of a new "old master", and a certain amount of Brahmsian influence would appear as a novelty in the work of some young composers just as Walton's enthusiasm for Sibelius has made itself felt in his symphony. But the imitation of particular composer's mannerisms is not the same thing as the manifestation of a general trend of thought. Stravinsky's neo-classicism, which is a personal mannerism, has had its imitators; but it is a different thing from the new classical spirit which is apparent in all modern music just now and which is common to composers whose personal styles differ very much, such as Hindemith, Vaughan Williams, Arthur Bliss, Milhaud, Malipiero, Křenek, and many others. The characteristics which connect all these composers and make them participators in a movement are not the personal mannerisms of any particular composer: they are in fact no more than the outward and visible signs of a common attitude to music which is fundamentally

8.1	<p>different from that of the previous generation, and they take the form of an emphasis on counterpoint which excludes the diatonic system of harmony: the employment of forms which arise out of contrapuntal technique, such as fugues, canons, passacaglias, variations and so forth, in preference to the sonata-form as developed by Romanticism; the rejection of any literary or other extra-musical basis for their music: and a style of orchestration which also arises out of the contrapuntal nature of their music, and which is notable for clarity and precision and the exploiting of the individual tone-qualities of the various instruments rather than for any intentions of creating illusions of tone-colour for descriptive or other purposes.</p> <p>There, in a rather large nutshell, you have the answer to the question we put at the beginning: "How does music today differ from that of 40 years ago?"</p> <p>Of course, the position is not really quite as simple as that. The break with Romanticism is by no means universal; and in some composers the break may be partial but not complete. The experimental developments in music during the last 30 years have been so rapid and so violent that the array of different kinds of techniques that are being practised is large and varied. Impressionism, primitivism, folk-song nationalism, atonality, expressionism, neo-classicism – all these styles are going strong and are still contributing</p>
8.2	<p>their particular mannerisms to the general fund of technique. Schönberg and his pupil Webern are continuing their disintegration process: Stravinsky becomes more and more full of classical allusions; Bartok seems to get more and more aloof and ruthless; Alois Haba continues to split up the semitone into fractions. Incidentally I have here a record of a piece by Haba written on the sixth-tone system, which it might interest you to hear as a curiosity. I can't pretend that I am myself convinced of the necessity or even the desirability of writing in sixth-tones: I can't get rid of the idea that the music is being played out of tube. However, you can judge for yourselves.</p> <p style="text-align: center;">(Play Haba)</p> <p>I can't resist playing you the other side of this record, which is an example of the extraordinary American composer Edgar Varèse. It is a movement from a work called "Octandre" for flute, clarinet, oboe, bassoon, Horn, trumpet, trombone and double-bass, and I suppose one can safely say that the effect is as unpleasant as anything that has ever been devised. The Italian critic Pannain in his book on Modern Composers, says of Varèse that he is a "realist fanatic. His music is a geometrical treatise on the art of making a noise. Sheer sound kindles in his work like an electric spark, and flied along the lines of his music's structure in every direction. The result is deafening, instead of illuminating the true construction of the composition as it is intended to do". Here again you can judge for yourselves.</p> <p style="text-align: center;">(Play Varèse)</p>

9.1	<p>All these people, Schönberg, Bartok, Stravinsky and their followers and even Haba and Varèse, have done their bit in the Grand Transformation Scene which has been taken place in music. But now it seems that the time has come for music to settle down, and get one once more with its business of providing delight and emotional experiences for the people. And there seems to me to be two outstanding composers who are laying the foundations of the new era which we are looking forward to: Hindemith and Vaughan Williams. Two men of different ages, different temperaments and different backgrounds, who nevertheless are continuing to form the strongest and the healthiest influence in music today. By different routes they have arrived at a certain similarity of style. The music of both is polyphonic in the sense I was talking about earlier on. Each has founded his music on the national traditions of his country: Vaughan Williams, coming from a country whose musical tradition was broken as long as 200 years ago, turned to folk-song for his inspiration. Hindemith has the full weight of his country's great classical tradition behind him. Vaughan Williams was influenced by French Impressionism having studied with Ravel: Hindemith was influenced by the pioneers of his youth, Schönberg, Stravinsky and Bartok. But both were only lightly touched by these influences; their geniuses were native to themselves.</p>
9.1v	<p>It's international esteem is perhaps such that Elgar's, who in his lifetime was always inclined to be regarded by foreigners as too English and by the English as too foreign.</p>
9.2	<p>It may seem extraordinary to place Vaughan William, who is already 67, in the front of the youngest movement in music. But he is a composer who instead of shewing signs, like some of his contemporaries, of petering out in middle age, has gone from strength to strength, developing steadily in one fixed direction and has actually arrived at complete maturity at a rather late age. His youth and middle age were passed during a time of upheaval and revolution in which he took no part. In his music, as in his life he has always been withdrawn from the turmoil of life outside. His nature is contemplative, and his music often calm and remote in character. His earlier works were somewhat uneven, and it was possible for Cecil Gray to write this about him in 1924:-</p> <p>“One's first impression of him is one of complete, almost sublime incompetence. He flounders about in the sea of his ideas like a vast and ungainly porpoise, with great puffing and blowing; yet in the end, after tremendous efforts and an almost heroic tenacity, there emerges, dripping and exhausted from the struggle, a real and loveable personality, unassuming, modest and almost apologetic. His personality is wholly and without admixture English, and this is at once his virtue and his defect. It accounts for the enormous personal appeal his work has for those who feel in the same way, and for the complete bewilderment and antipathy which it must almost inevitably inspire in those whose racial sympathies and traditions have nothing in common with this. One cannot imagine a</p>
10.1	<p>typical Frenchmen or Italian being able to enter into the spirit of this art; they will only see the apparent clumsiness and incompetence”.</p>

	<p>In all fairness one must admit that this appreciation of Vaughan Williams in 1924 was not unjustified. IT was founded on his three symphonies, the Sea Symphome, the London Symphony and the Pastoral Symphony, of which only the Pastoral Symphony could be regarded as anything like a perfect expression of his real aims; and on his opera "Hugh the Drover" which is a riot of folk-song; and on the other early works in which Romanticism and Impressionism are mixed with a certain archaistic academicism.</p> <p>The actual turning point in his work seems to have been the Mass in G minor which dates from 1922. In this extremely fine work, mediaeval polyphonic harmony combines with modern choral technique to produce an entirely firm and individual style, which is developed and perfected in the works that follow, in particular the very beautiful suite for viola, small orchestra and voices, "Flos Campi"; and the Opera "Sir John in Love" which is the Merry Wives of Windsor and is a work full of magnificent music ranging from superb lyricism to brilliant and sprightly comedy; and above all the Masque of "Job" and the 4<sup>th</sup> Symphony in F minor. In these works he has reached the height of his powers. His wonderful and sensitive melodic invention is enriched by a contrapuntal skill that is never used mechanically; and the result in each work is a vigorous and beautifully balanced</p>
10.2	<p>structure of the greatest power and expressiveness. In my opinion the F minor Symphony of Vaughan Williams and the Opera "Mathis de Maler" of Hindemith are the two most important works that have been written since the war.</p> <p>Let me play you the beginning of the symphony, and also the slow movement.</p> <p style="text-align: center;">(Play V.W.)</p> <p>Here, I feel sure, we have a constructive basis for the development of music in the future. The sensationalism and the precocities of recent years have disappeared: the essentials of modern developments in harmony, form and orchestration are combined with the fundamental principles of melody and polyphony, which date back 500 years, to create a vital and personal style which is capable of expressing universal ideas and emotions in the most imposing symphonic form.</p> <p>The present time is hardly an ideal one for the serious composer. There is unfortunately a considerable gulf between his aims and the popular taste, in spite of the general high level of popular education. The position is one which faces all artists, and was discussed by Dr. Richards in his Principles of Literary Criticism 13 years ago in these words:-</p> <p style="text-align: right;">(over)</p>
11.1	<p>"What is needed is a defensible position for those who believe that the arts are of value. Only a general theory of value which will show then place and function of the arts in the whole system of values will provide such a</p>



	<p>stronghold. At the same time we need weapons with which to repel and overthrow misconceptions. With the increase of population the problem presented by the gulf between what is preferred by the majority and what is accepted as excellent by the most qualified opinion has become infinitely more serious and appears likely to become threatening in the near future. For many reasons standards are much more in need of defence than they used to be. It is perhaps</p>
11.2	<p>premature to envisage a collapse of values, a transvaluation by which popular taste replaces trained discrimination. Yet commercialism has done stranger things: we have not yet fathomed the more sinister potentialities of the cinema and the loud-speaker, and there is some evidence, uncertain and slight no doubt, that such things as "best-sellers" _ _ _ magazine verses, mantelpiece pottery, Academy pictures, Music-Hall songs, County Council Buildings, war memorials . . . are decreasing in merit. Notable exceptions, in which the multitude are better advised than the experts, of course sometimes, but not often".</p> <p>The Pessimist may consider these words written in 1925 as true today as they were then. The Optimist, on the other hand, can point to certain improvements.</p> <p style="text-align: center;">(over)</p>
12.1	<p>Such as was regarded as desirable in 1925, in popular taste: what was in those days quaintly described as "ultra-modern" in such matters as architecture, interior decoration, post-art, theatrical design and production, and even in music, is nowadays not only accepted without alarm by the general public, but even already beginning to seem a little commonplace. And it is in this that I myself find comfort. The gulf exists still, and it is wide: but it seems to me to be a little narrower than it was. And I hold that now is the time for Artists, and more especially musicians, to face realities, and no longer seek to run away from them. William Morris started a school of thought which longed for the return to handicrafts, abolishing of machines, and old-fashioned simple-mindedness. It its time this undoubtedly had as valuable an effect as did the New Objectivism of Post-War years. But it degenerated into precocity and fostered highbrowism, just as the New Objectivism degenerated into cynicism, flashiness and slick vulgarity. A new faith is needed now, something more lasting and universal, something which, free of all highbrow cant, will once more make Art an expression of contemporary reality and not merely a petulant protest <u>against</u> contemporary reality. Never has a</p>
12.2	<p>new Beethoven been needed so badly as now; one who will restore public confidence in the value of serious music. Such a star is not visible on the horizon yet: perhaps the next generation will provide it. But we can do much to prepare for his arrival, by attempting to bridge the gulf between the artist and the public; by simplifying musical language so that the people may enjoy music for what it has to say, instead of being expected to gape at the brilliant complexity with which it says it. A composer who wishes to claim the attention of society can no longer be as arrogant he has</p>

	<p>been in the past: - he will be merely disregarded and his music will moulder unheard on his shelves.</p> <p>This aim – to work towards a reconciliation between contemporary composition and its lost audience – does not seem to me to involve any sacrifice of one’s artistic integrity. If serious music is to survive as living art and not</p>
13.1	<p>perish of dry rot, composers must address themselves once more to the people and not merely to each other. It is not only intellectual snobbery which sends the people flocking to the Promenades, to Saddler’s Wells, to the London Music Festival : it is a genuine enjoyment of music which they can understand. To sneer at these audience as indiscriminating and ignorant can do no good to the cause of contemporary music. Their enthusiasm is more important than their discrimination: let our aim be, therefore, to encourage this enthusiasm, and bring on practical knowledge of the <u>craft</u> of music to the aid of the moribund <u>Art</u>, before it is too late.</p>
13.2 v	<p style="text-align: center;">Preface</p> <p>The following lectures were delivered in the University of Cambridge during the Lent Term of 1939, and are here reproduced with few alterations except for a little pruning. When invited to lecture by the Faculty of Music, I protested that I was neither a musicologist nor a critic, and that the views of composers about music were notoriously worthless. The Faculty graciously replied that it was fully aware of all that, but would nevertheless be pleased if I would make the attempt.</p>
	<p>Amans Doubles (Jacobus Vide 15<sup>th</sup> Century)</p>

Amans Doubles (Jacobus Vide - 15th cent.)

The musical score is a single melodic line on a six-line staff. It begins with a treble clef and a 4/4 time signature. The key signature contains one sharp (F#). The piece consists of 16 measures. The notation includes various rhythmic values: minims, crotchets, and quavers. There are several accidentals, including sharps, naturals, and flats. The score uses phrasing slurs and rests to indicate musical structure. The final measure ends with a double bar line.

n.b. the above transcription is not exact – some of the notes were difficult to read.

Copy of Hindemith: Gemeinschaftsmusik für Jugend und haus

## Questions for Walter Leigh with Answers

Walter Leigh has only marked certain page numbers, therefore the British Library folio numbers have been given here, with Leigh's numbering second, where it exists.

202	<p>To: Mr. V.C. Clinton Baddeley From: Mr. W.J. Turner</p> <p style="text-align: right;">29<sup>th</sup> February, 1940</p> <p style="text-align: center;"><u>QUESTIONS FOR WALTER LEIGH</u></p> <p>I have the following suggestions to make, and hope you will add or delete any of them, as you think fit:</p> <ol style="list-style-type: none"> <li>(1) Is there a renaissance in Great Britain, and if so, when did it start?</li> <li>(2) Is there any general tendency predominating in modern music to which you could give a name?</li> <li>(3) Is there any sign of a special direction being taken in Great Britain to this tendency?</li> <li>(4) Which of our contemporary composers would you say were most under the influence of this modern movement?</li> <li>(5) Would you agree that during the eighteenth and nineteenth centuries, and perhaps always, choral music was more highly developed than instrumental music, in comparison with continental countries? Is this still the case? <i>Yes; from Elgar onwards music in England assoc. with ????. Liken traditional Arts in England more greater than democratic tradition. Music had not ????. diatonic patterns.</i></li> <li>(6) Do you find any correspondence between the development of contemporary music and that of other arts such as poetry, literature and painting?</li> <li>(7) Do you think that the material means of music, that is to say, our western European music, based on the diatonic scale, has been exhausted and the introduction of new materials means, such as quarter tones, will be needed before any future great period of composition can come about?</li> </ol>
203	<p style="text-align: center;">Music in England</p>

	<p><u>Q.</u> It has been said in recent years that Great Britain is in the middle of a musical renaissance. Do you think this statement is justified?</p> <p><u>A.</u> One need only compare the state of music in Great Britain today with what it was a hundred years ago to realize that “renaissance” is not too big a term to describe the change that has taken place. Whether we are already reaching the end of a comparatively unimportant renaissance, or only as I like to think, at the beginning of a very big and important one, will perhaps not be determined until about the year 2000; but it is certain that at the present time British music is in a more flourishing condition than it has ever been since the end of the 17<sup>th</sup> century.</p> <p><u>Q.</u> When would you say this renaissance started? Surely it is not so very long since England was universally assumed to be an unmusical nation?</p> <p><u>A.</u> I think it is generally agreed that the first signs of a revival appeared in the last quarter of the 19<sup>th</sup> century. The position of Victorian England in the musical world might to some extent be compared with that of America today. The growth of trade and industry provided plenty of money for concerts and opera, and musicians from the Continent were attracted to a country which in their eyes offered an audience of more wealth</p>
204	<p>than discrimination. In the face of so much foreign competition it is not to be wondered at that native musicians received little encouragement from the public; although performers were on the whole better treated than composers.</p> <p>In the field of light music, as in America nowadays, our musicians were more successful, and British comic operas, military and dance music and drawing-room ballads flourished in abundance. But in serious music foreign domination was complete, as it had in fact been from the time of Handel, and even Sir William Sterndale-Bennett, the only figure of importance during the three-quarters of the century, was entirely overshadowed by Mendelssohn. The sturdy national tradition which during the 18<sup>th</sup> century had still been upheld by Arne, Dibdin, Boyce, Bishop and Shield, seemed to have withered away, or at any rate to have degenerated either into dry-as-dust academicism or into the lowest comic songs. And so the idea that the British people were unmusical seemed to be justified by the fact that the Romantic movement, which had produced in England so many great poets, philosophers and scientists, had apparently failed to stir English music out of its lethargy, or to produce a single English musician to rank with the great Continental composers of Romanticism. The genius of Sullivan, which in his first youthful work, the incidental music to Shakspeare’s [sic] “Tempest” seemed to promise so much for the future, soon became dissipated in a facility to the light and popular styles, and despite</p>
205	<p>the considerable merit of his most important serious work The cantata “The Golden Legend”, it is only for his comic operas that he is now remembered.</p>

	<p><u>Q.</u> The what provided the stimulus for the revival, when it did come? Was it a conscious effort by a group of musicians, similar to the famous Russian “Five” under Balakirev to establish a new national tradition, or was it due to encouragement by aristocratic patrons?</p> <p><u>A.</u> It is difficult to say exactly how or why the movement started. both the stimulus and the patronage were supplied more or less directly by the people. British composers have always inclined strongly towards individualism, and have shown none of the tendency of poets and painters to form themselves into Groups. As for the English aristocracy , it is well-known that its traditions were exclusively agricultural, and its interests concerned only with country pursuits. As late as 1898 it was possible for a book on Social Etiquette to declare that conversation about opera or oratorios was not considered really Good form; it was better to have been to a horse show! There is no doubt that the lack of proper aristocratic patronage had been largely responsible for the</p>
206	<p>decline of British music during the 18<sup>th</sup> and 19<sup>th</sup> centuries. Meanwhile, however the new developments in trade and industry have produced a new and important class, the town-dwelling bourgeoisie, who had neither enthusiasm nor opportunity for hunting, shooting or fishing, but whose interest in the arts was stimulated by their instinctive need for Beauty in an age when factory-smoke, slag-heaps, gasworks and the mushroom growth of industrial towns were combining to make ordinary like increasingly ugly. And so it was from these very industrial towns, Leeds, Birmingham, Liverpool and Manchester, that the first real encouragement came to British composers; it was the people themselves, through their choral societies and their municipal orchestras, who took the place of the aristocratic patrons, and the first composers of the English revival owe their reputations to the big provincial festivals which were, and still remain, a feature of the national musical life. Most of the important cantatas, oratorios and orchestra works of Parry, Stanford, Mackenzie, Cowen and Elgar were first heard at these festivals; and it was because of the firm and enthusiastic support given by the people to such activities that English music was able to raise its head once more and proclaim a renaissance. And in London itself there have been two striking examples of the popular support, which together have formed at sort of backbone for the whole movement: first, the famous Crystal Palace Saturday concerts, which began in 1855 and continued for 45 years under</p>
207 3	<p>the conductorship of August Manns; and second, the equally famous Queen’s Hall Promenade Concerts which began in 1895 under the same conductor.</p> <p><u>Q.</u> Would it be true to say that choral music has always been much more cultivated in England than orchestral?</p> <p><u>A.</u> One of the strongest arguments against the suggestion that England could be called an unmusical nation is the fact that the tradition of choral singing has been maintained through four centuries and is as much a</p>

	<p>national heritage as the operatic tradition is in Italy. The growth of instrumental music and of opera on the Continent was the result of the patronage of hundreds of Kings, princes, and dukes, who all established their own court orchestras and local opera-houses. In England there was only one court, in London, and the only other official inspiration for music came from the Church, and even that was meagre enough till the middle of the 19<sup>th</sup> century. And so when the time came for a musical revival there were no established opera-houses or state orchestras for which British composers might provide new operas and symphonies, but everywhere there were the Cathedral choirs and the choral societies, whose ideals and standards of music-making were higher than in any other country in the world. Consequently the</p>
208	<p>first important works of the renaissance took the form of cantatas and oratorios rather than symphonies and operas.</p> <p><u>Q.</u> Has the ascendancy of choral music persisted till the present day?</p> <p><u>A.</u> To a certain extent, yes. The surest way for a composer to establish himself with the public is still to produce a large-scale choral work, which is more likely to give him wide-spread publicity than half-a-dozen symphonies. The provincial festivals continue to offer the same opportunities, and the activities of choral societies are as vigorous as ever. Most of the present-day composers have written choral works of distinction. On the other hand the number of such works produced in recent years is nothing like so great as between 1880 and 1900. The twentieth century has seen a distinct decline in the popularity of oratorio, and it has been noticeable that the composition of sacred music has tended to become completely separated from secular music. Among the best-known modern composers only Vaughan Williams has occupied himself with church music, and since the last War only one oratorio of the first importance has been produced - "Belshazzar's Feast" by William Walton. Meanwhile another sign of the musical revival was the increased cultivation of orchestral music, and many first-rate orchestras were founded</p>
209 4	<p>both in London and the provinces, offering new encouragement to composers of orchestral works. And so, though the choral tradition is still adequately maintained, an entirely new tradition of instrumental music is in the process of being founded which we may hope will be developed as fully during the 20<sup>th</sup> century as the German tradition was developed during the 19<sup>th</sup>. That is why I think, as I said at the beginning, that we are still only in the early stages of the true renaissance. The work of the pioneers was to prepare the ground; a mere outburst of activity among a handful of composers would by itself have had little effect in a country where music had so long been neglected. Those same composers to whom the start of the movement was due were themselves responsible by their activities as practical musicians, and above all as teachers, for the growth of a desire among the people that music should take its proper place in the national life. Far more important than their actual compositions was the</p>

	<p>work they did for musical education: under their guidance the musical teaching at colleges, academies and universities was so improved that it was no longer necessary for the student to</p>
210	<p>betake himself to Leipzig or Stuttgart in order to learn the rudiments of his art. Although their own styles were inevitably influenced by their German studies, and contained much of Wagner and Brahms, their ideal for British composition in the future was a free expression of the national spirit, dominated no longer by German or any other fashionable foreign influence, but having its origin only in folk-music and in the English masters of the 16<sup>th</sup> &amp; 17<sup>th</sup> centuries. And the work of their pupils – Vaughan Williams, Gustav Holst, John Ireland, Arnold Bax, Arthur Bliss and many others – has shown that the ideal could be realized. The style of each of these composers is strongly individual and shows an original mind; and yet they have certain characteristics in common as recognizable as those of the Russian nationalist group.</p> <p><u>Q.</u> Are those characteristics sufficiently marked and sufficiently conscious to justify one's speaking of a British Nationalist school?</p> <p><u>A.</u> I have already referred to the British composers' unwillingness to form groups; but it may well be that composers of the early 20<sup>th</sup> century will be regarded by future historians as being as much a nationalist group as the Russians in the 19<sup>th</sup> century. There are enough similarities to make a comparison permissible. One might perhaps find a parallel for the naïve simplicities and the start grandeurs of Mussorgsky in Holst &amp; Vaughan Williams, and for the richer and more colourful</p>
211 5	<p>imaginings of Rimsky-Korsakov in Arnold Bax &amp; John Ireland. In both countries, a conscious discovery of the treasures of folk-music provided the means of escape from the domination of a foreign style and formed a constructive basis for a new and distinctively national style. But it must be emphasized that the British composers have, up till the present, worked entirely as individuals, with no thought a banding themselves together for a patriotic cause. Their nationalism, such as it is, has been instinctive, not self-conscious.</p> <p><u>Q.</u> Is there any connexion or affinity between the British movement and contemporary developments of the Continent?</p> <p><u>A.</u> Superficially there are signs of foreign influences in the personal styles of various composers: particular turns of harmony, tricks of rhythm, methods of counterpoint or devices of form may be traced back to Debussy, Ravel, Stravinsky, Hindemith, Berg or Sibelius; and naturally the younger composer, the more obvious the influences. But fundamentally the spirit of England is quite different from that of any other country, because the conditions are different. On the continent, and particularly in Germany, there has been a revolt against Romanticism. In England it is pointless to proclaim such a revolt, because we had no Victorian Romanticism to revolt against. Not having groaned under the weight of Wagner, we</p>



212	<p>do not need to make the violent efforts of Schönberg and Hindemith to shake him off. The only thing we have had to revolt against was lethargy, and that revolt was already proved to be successfully accomplished with the appearance of Elgar. English composers have not taken much part in the theorizing and violent experiments of the past 30 years on the continent. The conclusions of the theorists and the results of the experiments have been accepted or rejected according to taste; but perhaps the most encouraging sign of the healthy state of British composition today is the lack of any appreciable mark made on it by such foreign influences.</p> <p><u>Q.</u> Is there any particular tendency to be observed among the most modern composers to which you could give a name?</p> <p><u>A.</u> If pressed for an answer to this question, I suppose one could say that the prevailing tendency in England is towards a contrapuntal neo-Romanticism. I feel that this phrase aptly embraces the work of Vaughan Williams, Bax, Bliss, Walton and most of the young composers. But their individual styles differ so considerably that such a phrase does little to describe their work, nor is it in itself anything particularly new. The contrapuntalism dates from Parry, and as for the neo-Romanticism, is it not probably just the English brand of plain Romanticism?</p>
213 6	<p>In my opinion the Romantic Revival was a bigger thing than has recently been acknowledged, and the whole of the modern movement in Art has been one continuous development from the original Romantic idea of pursuing Beauty as an escape from the ugliness of the industrial revolution. From the moment that the first Romantic poets began to strive after freedom and self-expression, to glorify everything ancient and mediaeval, and to draw attention, to the beauty of common things, the way was paved for the whole succession of modern artistic movements, from William Morris and the Arts &amp; Crafts Group, through the Pre-Raphaelites, "Art Nouveau", Impressionism, Expressionism, Futurism, Cubism, Dadaism and so forth down to Surrealism. What is the much-vaunted neo-Classicism of recent years but the same imaginative glorification of the 18<sup>th</sup> century as the earlier Romantics applied to the middle ages? The English composers are right not to allow themselves to be sterilized by this or that fashionable theory. They are taking part in a new and vigorous movement; by pursuing only their own artistic ideals in the light of their own national traditions it may well be that they will achieve for the moment not only a national but an international significance.</p>

**Miscellaneous comments on a book>**

214	<p><u>Chap. 1 p. 9.</u> The mention of Ivor Gurney in the connexion seems <u>anxious</u>. Wasn't he primarily a composer.</p> <hr/> <p>American composer Virgil Thompson has set some of Gertrude Stein, notably "Capital, Capital". Also they have written an opera together called</p>
-----	--



	<p>“Four Saints in Three Acts” which was produced in Germany about 1930. On reading the libretto in some Paris Quarterly I wrote to the editor complaining that I couldn’t understand how it was possible to set such a text to music, and in due course I got a reply from Virgil Thompson saying “Nevertheless it <u>is</u> an opera, and a very good one, and I wrote it”.</p> <hr/> <p>You use both spellings, Campian and Campion. Better be consistent with one or the other?!</p> <hr/> <p>“In opera it is the music which is important, and the words of an opera can be best provided by a dramatist of musical education. There is no work there from a poet”. – I think you are a bit hard on that poor bastard, the Operatic form. I feel myself there is nothing in opera as a form, which makes it any more unsuitable for the serious poet than the ordinary form. In fact opera at best, is primarily a poetic conception – it seems to me to have some of its roots in the ballad, and the minstrel’s art (cf. Japanese “opera”). Wagner had a high poetic ideal before him in his librettos: he has not to be despised as a poet though of course a better musician.</p>
	<p>After Wagner came the “Drama Lyrique” of Debussy (“Pelleas”), in which the whole aim of the composer is to allow Maeterlinck’s poetry its full importance: in performance very word of the text can be heard clearly and undisturbed. Debussy got his inspiration and his technique from Mussorgsky; in “Boris Godunov” the poetic text is as important as the music, and it is because the original drama in which the libretto is based h??? the conception of a first-class poet (Pushkin) that the opera has its Shaksperian [sic] quality. The trouble with opera was that between Dryden &amp; Wagner it was as commercialized as musical comedy, and because merely a vehicle for vocal acrobatics. But since Wagner the position has changed, and I think there is plenty of opportunity for opera in the future if the poets could be interested in it. Hugo in Hofmannsthal was a poet interested in the right way.</p> <hr/> <p>In connexion with the Romanticism Revival, where they say “it had no immediate effect whatsoever” upon song, should not some mention be made of Beddoes? I should say there <u>was</u> a certain immediate effect, particularly in those forgotten minor early 19<sup>th</sup> cent. poets, like Beddoes and Darley, but these potential great song-writers were let down by English music which was at that time at its lowest. In Germany, patronage in 18<sup>th</sup> cent. had brought</p>
215	<p>development of music to high pitch, so the lyrical side of Romanticism could be brought to fruition simultaneously in music and poetry. In England, lack of patronage had meant complete collapse of music, consequently though some poets, particularly under German and Elizabethan influences, were ready to be truly lyrical there was no musical tradition all prepared to join hands with them; and so it was left to the Scots &amp; Irish to do their stuff with their folk-songs, while the English poets either became cerebral or remained unseen in the obscurity of the polite periodicals. If Beddoes &amp; Co. had been German their songs would have been immortalized by Schumann &amp; Mendelssohn.</p>

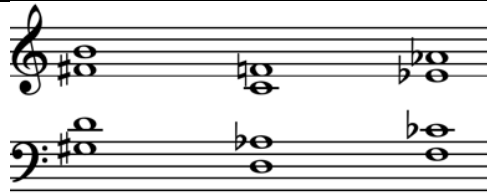
## Revised Lecture 1

Page	Text
1.	<p>A lecture given some little time ago by Osbert Sitwell had for its title "The Modern Novel; its Cause and Cure." I might quite reasonably adapt that as a title for these lectures - "Modern Music, its Cause and Cure." My intention is to look into the whole business of "all this modernism" which has for so many years now been disturbing the tranquillity of peaceable music-lovers. I feel - and think most people feel - that serious music is not nowadays fulfilling its proper functions in the cultural world. On the one hand, the people responsible for organizing and giving concerts are really so conservative that concert-programmes today look very much the same as they did fifty years ago; and on the other hand, contemporary composers are mostly so out of sympathy or out of touch with the needs of their audience that when their works <u>are</u> slipped into programmes they are, more often than not, listened to, not so much resentment, as with apathy and indifference. Even the good old days when audiences rose to their feet whistling with indignation or walked out ostentatiously in large numbers during the performance of a modern work, are apparently gone for good. People have learned the critics' trick of crabbing everything to be on the safe side. They may not pretend to follow the composer's meaning, but they know they are safe in shrugging their shoulders and saying "they don't think much of <u>that</u>".</p> <p>Whether there is any justice in this attitude, and whether</p>
2.	<p>there is anything that composers can do to overcome it, I hope to investigate at the end of these lectures. But before attempting any such speculations about the future, I propose to try and determine what the various aims and achievements of contemporary composers are, and the way in which their work links up with the music of the past.</p> <p>For this purpose it is necessary first of all to decide on the point in time at which "Modern Music", in our sense of the term, can be said to begin. In one sense, the adoption of Equal Temperament marks the beginning of a new outlook on music, and particularly on harmony, making it possible as it did such innovations as chromaticism and the atonal or twelve-tone system. In another sense, the Romantic Revival is the beginning of the new use of music as a means of expressing non-musical thought, whereby the form of a piece of music became no longer the main aim of the composer, but merely the means by which he conveyed his personal message. For our present purpose however, I am going to take the term "Modern Music" in its more limited but popularly accepted sense of the developments in music since Wagner, Liszt and Brahms. My reason for this apparently rather arbitrary decision is that each of these three great figures was at the same time the culminating point of his own branch of the Romantic Movement, and the source of new developments which led directly to the various manifestations which now characterize</p>

	contemporary music. Wagner, deriving from Weber, brought the Dramatic side of music to a climax; Liszt developed the Tone poem and the new
3.	<p>idea of orchestral colour from Berlioz, and the pianistic innovations of Chopin: and Brahms, in less sensational fashion, developed the symphonic tradition of Beethoven in the light of the lyrical inspiration of Schubert and Schumann.</p> <p>These three together said the last word in the old Romanticism; and their followers are important, not because they carried on the old traditions, but because while developing the technique of the Masters they were impelled towards a reaction against the old traditions. And it is with this breaking-up of Romanticism and the experiments which were made with the fragments, that we are going to concern ourselves.</p> <p>Two hundred years ago there was no such thing as "modernism" – there was no division into highbrow and lowbrow – there was only one kind of music, which was written according to the well-established laws of professional composition, a craft which any composer would have thoroughly mastered, probably at an early age, before appearing in public. New works, when they were performed, did not arouse the instinctive hostility in their hearers that they do today. They would be admired for their skill in construction and execution, and enjoyed for the sweetness of their consonances and the satisfying balance of their rhythms. Probably they were listened to quite uncritically, except perhaps by a few cognoscenti. I believe that it would be quite fair to draw a parallel between the position of secular music 200 years ago and that branch of popular music which for want of a better comprehensive term I must call Jazz, today, were it possible to</p>
4.	<p>imagine that we had no other kind of music at all. For many people nowadays this is in fact a reality; they may be vaguely aware of the existence of serious music, but they certainly don't listen to it, and switch it off whenever they encounter it by mistake on the wireless. Jazz today can be said to fulfil all the functions of secular music in the golden age of Classicism. It is entirely conventional in form and harmony, and the orchestra on which it is played, be it large or small, is as conventionally constituted as the instrument combinations of the 18<sup>th</sup> Century. One might even go so far as to see a parallel to the "rhythm section" of a dance-band - piano, double-bass, guitar and drums – in the 18<sup>th</sup> century "continuo". Jazz provides nowadays entertainment-music for social occasions; the popular modern equivalent of opera, which is musical comedy: the modern equivalent of concert-singing, which is crooning: displays of technical virtuosity, corresponding to the old concertos, in what is known as "swing" or "jam": and orchestral concert-pieces in the various rhapsodies and so-called "symphonic" arrangements. I believe that the attitude of musically uneducated people nowadays, particularly in America, to Jazz is exactly the same as the attitude of everybody to all music till the end of the 18<sup>th</sup> Century. Music was heard and enjoyed for its face-value, and was not written with any other intention. Its essential nature and its appeal were universal and impersonal.</p>

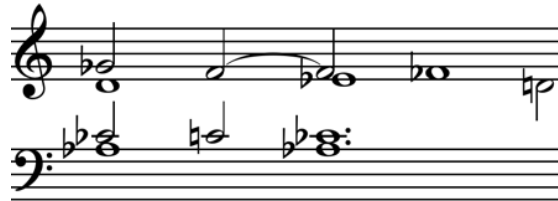
	The Romantic Revival brought about a complete and fundamental change in the very purpose of music. The aim of the composer
5.	<p>was no longer to convey to his audience, by means of his music, his reactions to life around him. The old forms were still used, but they were developed as vehicles for self-expression, and were no longer an end in themselves. The classical composers wrote, like Bach, to the glory of God; the Romantic was more inclined to write to the glory of himself. Now, the most elementary way to express oneself musically is to seize some instrument such as the lyre and burst into song. This is, in effect, what the Romantics did, and not only was the lyrical element developed in instrumental music, but the actual song-form, the German "Lied", can be regarded as the most typical and most valuable contribution of German Romanticism to the history of music. Its line of development is steady and unbroken from Mozart onwards, through Schubert, Schumann, Mendelssohn, Brahms, Wolf, Strauss, Mahler and Reger.</p> <p>In a song, the form of the music, the moods, the tempos and the dynamics are all dictated by the words. The sense of the music is the sense of the words. The Romantics, wishing to use music as a means of expressing ideas and emotions, naturally took the song as a basis for instrumental composition, constructing a work in accordance with some particular scheme, be it literary, philosophic, dramatic or pictorial. The scheme might be either a definite programme, as with Berlioz and Liszt, or a mere depicting of vague moods and emotions, such as love, despair, joy, gloom or triumph, as with Tchaikovsky. But the method in either case was in essence that of the song, the "tune with accompaniment",</p>
6.	<p>however much it was inflated and elaborated in accordance with the potentialities of the orchestra. At the same time, the piano, the ideal instrument of the Romantic composer, was being perfected, and had an enormous influence on the development of music throughout the 19<sup>th</sup> Century. With its variable tone, its sustaining pedal and its range of volume, it is an instrument at which one can sit for hours, dreaming of new sounds, new harmonies, and imagining every conceivable orchestral effects. Moreover one can sing with one hand and accompany oneself with the other. The arpeggios, the rhythmically repeated chords, and the figurations which are so characteristic of Romantic orchestral music, are largely pianistic in origin. And even the chromatic harmony of "Tristan", which is perhaps the peak of Romantic achievement, would not have been evolved in the form that we know, had not Wagner's musical style been based on the piano. We should certainly have had chromaticism sooner or later, but it would have been arrived at by contrapuntal means, and might possibly have produced much earlier that atonality which was foreseen by Liszt, but which in fact only arrived when the influence of instrumental polyphony supplanted that of the piano.</p> <p>In using music to express dramatic, literary or pictorial ideas, it was natural that composers should come to give a greater significance, a greater intrinsic value, to single chords and to particular rhythms and melodic phrases. A great deal of Wagner's music is formless meandering with a lot of boring repetitions, unless one accepts the principle of the</p>

	<p>“Leitmotiv” and meets the composer half-way by understanding the significance which he</p>
7.	<p>gives to particular chords and particular melodic intervals. After about 150 years of Romanticism, and more especially after the heightened concentration of thought in modern music, we in these days find it child’s play to understand and enjoy Wagner; but in the middle of last century it was quite understandable that the more academically-minded musicians could not appreciate this to them quite arbitrary significance which was given to a drop of a seventh or to a chord of the Neapolitan sixth, so that, from their point of view quite rightly, they decried Wagner’s music as being formless and meaningless. Nevertheless the impatient critics of those days turned out to be in a minority, and the “Music of the future”, as the methods of Wagner and Liszt were called, proved to be indeed the music of the immediate future, though perhaps the first signs of reaction against it appeared sooner than its enthusiastic supporters had hoped. This heightened significance of details of harmony and melody, and particularly of harmony, was to my mind the real starting-point of those developments in music which are popularly called “modernism”. In Wagner and Liszt the possibilities of chromaticism were stretched as far as they could be while being still kept within the strict and logical bounds of diatonic harmony; and academicism could still explain everything they wrote according to the old text-book rules, by using such handy phrases as “accented passing notes” and “enharmonic changes”. The wildest and most chromatic progressions could still be put down as rapid and transitory modulations and duly related to the original key. But once the possibility had arisen for a composer to invest a</p>
8.	<p>particular arrangement of notes with some specific significance of his own devising, it can be seen how easily the principle could get out of hand and lead to extraordinary complications. Let me shew you what I mean. Wagner chooses as his special chord for Tristan this comparatively harmless one :-</p> <div style="text-align: center;">  </div> <p>One of the many passages in which this chord occurs is this:-</p> <div style="text-align: center;">  </div> <p>Here you have the same chord three times:-</p>



and the harmonic progression is simple one on the subdominant of the dominant key:-

9.



Now let's take an example from Strauss's "Elektra". Straus chooses as his specially significant chord a rather more uncompromising one:-



It comes in the first few bars of the opera, and like Wagner's, is part of the main "Leitmotiv":-




Now, one of the passages where it occurs is this one, where Klytemnestra is singing of the nameless honour which oppresses her life:-

10.

Here again you hear the significant chord coming three times in succession:-

The melody is in the bass, but it is not a melody in the lyrical sense, as in the Wagner example; it is just a phrase of three notes repeated several times, playing on the nerves of the audience by means of the physical effect of strain produced by the wide intervals:-

While all the time, on top of it all, another arbitrary chord is held,  which causes the most acute clashes with the chords played against it:-

11.



	<p>This sort of thing has obviously got beyond the bounds of decent diatonic behaviour, and is an example of what I mean by “the Romantic principle getting out of hand”. The old text-book rules don’t seem to apply to a passage like this. And though new words are bravely invented, like “polytonality”; meaning that the thing seems to be in several keys at once, there is a feeling of helplessness about any attempt to explain it at all. Such sense of logical sequence as one gets from a passage of that sort is produced by repetition. At the beginning of the opera the composer chooses one of the nastiest chords he can think of, as a symbol of the physical horror of the plot, and whenever he brings it in, as he does with considerable frequency all through the opera, the audience shudders and says to itself: “There it is again! Yes, I recognize the significance of that nasty chord!” There is obviously a serious danger in this method of writing, and that is, that you may not carry your audience with you. The audience may refuse to recognize, or be unable to recognize, the significance which you are attaching to particular chords. People who hear Strauss’s “Elektra” nowadays with ears grown accustomed to the harmonies of Schönberg and Stravinsky are like the Russian prince who, when asked by an English hostess to admire a valuable ornament made of onyx, looked at it without interest and said : “Oh yes: my aunt has</p>
12.	<p>a staircase made of that”.</p> <p>Actually, of course, the effectiveness of “Elektra” nowadays – and it can’t be denied that it still is a superbly exciting work –rests on Strauss’s complete mastery of orchestral and operatic technique. It has been said, referring to Strauss’s orchestration, that you can do whatever you like as long as you cover it up with eight horns. There is a certain truth in that, at any rate to this extent: that the actual physical effect of the tone-qualities of the instruments may sometimes be more telling than the musical material, the melodies and chords they are playing. In fact, the enjoyment of music can be separated into the aesthetic enjoyment of melody and harmony, and the physical enjoyment of the different noises. When a large orchestra works up to a terrific climax, and the woodwind shrieks and twitters, the brass holds on grimly to its massive chords, the strings whizz up and down madly, and the whole lot is covered by the banging and rolling of the percussion, one is beyond hearing more than a few of the loudest notes of the music: it is the actual <u>noise</u> which produces the excitement more than the harmony and counterpoint. So in “Elektra”, the appeal of the music is almost entirely physical; a breathless turbulent rush of notes, with a handful of themes like shouts of excitement, sweeps the audience along from the violent opening to the final shriek, leaving it battered and exhausted. And although the mantle of Wagner is supposed to have fallen on Strauss, and certainly Strauss’s music-dramas derive very largely from Wagnerian principles and even idioms, his ruthless methods and his brutal way of</p>
13.	<p>riding rough-shod over ordinary feelings of good taste are in great contrast to Wagner’s meticulous care for detail, his faultless sense of style, his discipline and restraint. It has been said that Wagner was really essentially a miniaturist. This sounds paradoxical when one considers the</p>

	<p>size of his canvasses; and yet, compared with him, Strauss has the bold slap-dash style of an Augustus John. Many little passages in Wagner have the wistful charm and lyrical feeling of Chopin or Grieg:-</p> <p>[Here, Leigh left a space for a musical example]</p> <p>Delicate feeling of this sort is impossible to the far coarser nature of Strauss, who, when tenderness or simplicity is wanted, falls heavily into the commonplace:-</p>
14.	<p>[Here, Leigh left a space for a musical example]</p> <p>Strauss's stock has fallen very low today; he is generally regarded as a composer who chose to serve Mammon rather than God, and whose soul has suffered in consequence. Up till just after the War he was the Great Panjandrum of modern music. In his official position of Court Kapellmeister at Berlin he ruled the German musical world, and as a composer he combined fundamentally harmless musical ideas with sufficiently daring execution to please and impress lowbrow and highbrow alike. But after the War, a younger and more sophisticated generation refused to be impressed by what it regarded as mere fireworks, and declared that Strauss was nothing but a burnt-out squib. In the early nineteen-twenties he was already being attacked, both in Germany and outside, for his superficial ideas, his lack of style, his bourgeois nature, his vulgar and extravagant orchestration, his slipshod workmanship, and in fact his prostitution of the Art of Music. Perhaps the most violently-worded criticism was an essay by Cecil Gray - a writer who is inclined to be very emphatic in laying down the law, but whose views on contemporary music, though biased, are always stimulating. He went so far as to say in 1924 that Strauss's music had the phosphorescence of putrefaction. Events have proved that such cruel criticism</p>
15.	<p>had some justification: at 75 Strauss has long outlived his vogue. In the last 30 years he has made no further advance from what he achieved in 1908 when he wrote "Elektra". He became like a best-selling novelist who, by sticking to a formula which he has found successful, turns out the required amount of novels per year, but without the slightest inner enthusiasm or from any other necessity than that of making money.</p> <p>On the other hand, one of the saddest characteristics of humanity is the cruelty with which youth despises old age. And nowhere can values alter and everything turn to dust and ashes so quickly and so irrevocably as in the world of Art. Therefore I feel that although it is only too early for Youth to cock a snook at an old man and say "Yah boo! You're dying on your feet!", of all criticism this is the most profitless. Particularly in dealing with this period round about the turn of the century, we must bear in mind how difficult it is to be fair in one's appreciation. The period is as dead as last week's cold mutton, and yet it is too near to our own time to have acquired the glamorous atmosphere of a bygone historical age. There has been a good deal of play with the Naughty Nineties and the Edwardian era recently in the fashionable world; but that is nothing more</p>

	<p>than a game of “Let’s pretend” and has nothing to do with any genuine appreciation of the artistic achievements of the Victorians or the Edwardians as seen from a purely historical standpoint. In this sense our own age is only now beginning to look at the early works of Verdi with the same appreciation as it has already learned to give to Mozart and Rossini. All these composers have in turn been despised for the same reasons that</p>
16.	<p>Strauss is now being despised: their themes were trumpety, their technical skill brilliant but flashy and superficial. Perhaps a future generation will find only a quaint old-world charm in what we now think bourgeois, irritating, and in bad taste. And perhaps the future generation will remember what we have already very easily forgotten, that Strauss was one of the most important and most typical composers of his own time. To my mind there seem to be two kinds of artists: those who stand above and outside the age in which they live, and those who are formed and influenced by it. Beethoven, I feel sure, would have been essentially the same in any age; but I fancy that Strauss, had he lived earlier, might have been a composer of greater depth of feeling, while if he were a young man today, he would probably be a highly successful composer of operettas and film-music. As it happened, the period into which he was born was the happiest for the professional musician since the days of private patronage. It was a time of prosperity and material expansion; a time of gilt and red plush, with a rich bourgeoisie revelling in displays of wealth. People had money to pay for luxuries, and leisure to enjoy them. Every family had its members who sang and played to piano, and composers and publishers thrived on the sale of sheet music. Concerts and recitals were well attended by people who paid for their seats, and music of all kinds, from songs and chamber-music to symphonies, tone-poems and operas, was written and performed in enormous quantities. For Germany, in particular, the thirty years or so before 1914 were the greatest and most prosperous in her history. And it was natural that as a result of her new riches, a certain <u>nouveau riche</u> quality should appear in her music.</p>
17.	<p>The spiritual gave way to the physical, the grandiose took the place of the majestic. The figure of the Kaiser himself, and artistic and sensitive nature, blown out by pomposity and overweening ambition, was a symbol of his time. Philosophy, which in Beethoven had been genuine contemplation, was dramatized by Strauss and Mahler, and became conscious philosophizing. What should have been deep thought turned out to be only an imitation of a man thinking deeply. This seems to us nowadays to be a proof of superficiality and therefore of worthlessness; we have reacted against it and say with some pride that we are only concerned with essentials. But it was in fact no more than the natural development of a particular aspect of Romanticism, which from the beginning had been one of its essential characteristics. Romanticism meant many things: it meant freedom, experiment, emotion, passion, patriotism, and all that. But these things were not new – they had all been heard of before Romanticism came on the scene. What <u>was</u> new was the dramatization of these things, the use of music as a representational act. And as time went</p>

	<p>on, it became clear that the art of music was branching out in two quite recognizably distinct directions: one being the old Classical spirit infused with the early Romantic lyricism, exemplified in Brahms and Reger; and the other being the dramatic representational element developed by Wagner, Liszt and Strauss. The difference between these two grew into an active controversy which was carried on with considerable heat for many years, and was still going strong in my youth after the War. The two sides were called "Absolute music" and "Programme music", and the battle, although even now not entirely won, can only be said to have been brought to a standstill in favour of</p>
18.	<p>"Absolute music" in the Post-War years by the violent tactics of Stravinsky and Schönberg, who had both come in heavily on the side of "Absolute music", curiously enough after starting on the other side. In reality the difference was one of temperament, a difference which is, I think, fundamental, and can be seen in all the arts. It is the difference between the objective and the subjective approach; the difference between the artist who is half artisan, and whose joy is in the creation of beautiful forms and beautiful objects: and the artist who is half visionary and who is urged by an inner force to convey almost involuntarily to others the truths that have been revealed to him. We are still waiting for a modern psychologist with a knowledge of music to investigate and explain its complicated nature in the way that Dr. Richards has analysed poetry. Failing some such authoritative guidance we have to flounder about and try to reconcile the achievements of composers with their declared aims, a thing which is not always easy to do. In so many cases it seems to happen that under some external influence a composer is led to write music which is not really the true expression of his own nature; and as a result his music seems to contain something unsatisfactory, a conflict of styles, lapses into the meretricious and banal. This unsatisfactory element, this feeling of conflict, is an undeniable feature of a great deal of music since the 'nineties. It is most noticeable in the work of Strauss and Mahler, and is also to be seen at the present time in some of the youngest composers, like Benjamin Britten. Juvenile works can be naturally expected to shew signs of indecision and</p>
19.	<p>experimenting with styles before a mature expression is found. But in older composers the causes of such manifestations lie deeper, and are to be found, I believe, in the fact that they have either lost faith in their ideals, or else in their own powers of expressing them. I myself am most strongly of the opinion that the truly great composer must be an idealist, and moreover his ideals must be his own discovery. It is not enough to inherit the ideals of an older generation and just to try to be bigger and better on the same lines. Nevertheless, this is what the latter-day German Romantics were doing. Their ideals were all there, ready-made for them by their predecessors; Romanticism and programme-music were already an established commercial success. There were no new theories to defend, or newly-discovered principles to impose on the world. The sublimest heights of Romanticism had already been reached at the beginning of the movement, by Beethoven, Weber, Berlioz, and the rest. Technical means of</p>

	<p>expression had been enlarged to a satisfactory limit by the next generation, Wagner, Liszt, Brahms and Bruckner. The third generation could only rest on the laurels of their ancestors, and try, if they could, to go one better in grandeur, elaboration, and dramatic expression. The heroic and struggling Germany, whose symbolic figure is Queen Luise, was followed by the successful and powerful Germany of Bismarck, as Beethoven and Weber were followed by Wagner and Liszt; and the third generation, growing up in a period of prosperity, and having nothing further to strive for, could only make an ever-increasing show of military pomp, strutting and swaggering in the smartest of uniforms and kicking the civilians for want of anything better to</p>
20.	<p>do. These Prussian carpet-knights have their parallel in the bombastic symphonies and tone-poems which swaggered and barged their way through the concert-halls of the period, each one louder and more elaborate than the last, with climaxes getting higher and higher, and orchestras getting bigger and bigger. It is not surprising that the earnestness and simplicity of the early Romantics were supplanted by self-consciousness and sophistication. The third generation had outgrown the simple faith of the first, and yet had nothing to put in its place. And so in the midst of this grandiose crescendo, a new note begins to be heard – that of despair. The fresh young Muse of long ago has become a raddled hag. The old ideas have failed: only chaos lies ahead. Of the three great figures of the time, Strauss has the shallowest nature; and he finds a way out in hectic gaiety, coarse buffoonery and urbane nonchalance. Mahler is a very different character. His soul is tormented by the agonizing search for faith. He tries to build on the symphonic form of Bruckner, but is hampered by sophistication. He strives passionately with every possible artifice to achieve the simplicity and grandeur which in Bruckner were just the effortless expression of a simple and religious nature. And in the end he admits himself beaten, in one of the saddest works ever written, “The Song of the Earth”. Into it he puts all his love of the world’s beauty and all his disillusion and fatalistic resignation. It is the work of a tired and sick man – and yet it is undoubtedly his greatest work. There is no bitterness or anger in it, but only a feeling of blank despair at the futility of life. Mahler, in his music, finds no such escape</p>
21.	<p>as Strauss did, in the purely materialistic joys of pictorialism and realism. To the end he tortures himself with his searchings for some basic idealism which could give a firm foundation to his creative activity as it did to that of earlier masters. This self-torture and restlessness of spirit are also to be seen in the work of Reger. Reger is commonly thought of in England as a thoroughly Teutonic writer of prodigious and unplayable organ-works and quantities of stodgy chromatic chamber-music, all heavily contrapuntal in the style of Bach gone mad. This conception of him is perfectly correct, and yet it doesn’t in the least give an idea of his true nature, which was as sensitive as Mahler, and even more introspective. These qualities manifested themselves so differently in Reger because of the different circumstances of his life. He is entirely lacking in the theatrical element which is important in Mahler &amp; Strauss. He was an</p>

	<p>organist – one of the most remarkable the world has ever known – and his instincts are far removed from the theatre. His music is classical or lyrical in character, but hardly ever descriptive or representational. Ernest Newman who described his introspection as being like that of an Indian who sits and gazes at his navel. This is of course a good journalistic joke which can be applied to introspection in anybody. But it does not describe the extraordinary restlessness, the searching and striving, which are as much to be seen in Reger as in Mahler.</p> <p>Each of these three composers has left his own personal influence on the next generation, but the influence of Reger, the least sensational of the three, seems to have turned out the strongest.</p>
22.	<p>In his return to Bach-like counterpoint he was foreshadowing the great anti-Romantic reaction which came after the War. And he also shews another quality which had not been at all characteristic of Romanticism since the later works of Beethoven, and that is a certain concentration of thought – the same kind of concentration which appears in Stravinsky, and which makes both composers so difficult to understand at a casual hearing. He is not an innovator in harmony in the sense of using odd chords or sensational dissonances; but in his chromatic alterations, his enharmonic changes, his use of suspensions (doubtless from organ-playing) and his crowding together of rapid modulations, he comes nearer to atonality than anyone of his generation except Busoni. But it is wrong, I think, to say that he was striving after atonality being able to achieve it. His harmonic subtleties owe their significance to the very fact that they <u>are</u> within the diatonic framework. And within that framework, using all the traditional forms and harmonies, particularly of Bach, Schumann and Brahms, he contrives to say something quite different, something which expresses the peculiar spirit of his time, its melancholy and its hint of despair; and therefore he deserves to be placed side by side with Mahler, who in a more spectacular way shew the same characteristics.</p>

## Revised Lecture 2

23.	<p>Today I am going to turn from German Romanticism which as far as I can make out has never really touched German music, and that is French Impressionism as personified in Debussy. I am conscious of the difficulty of the subject, and I have grave misgivings about being able to make myself even intelligible, let alone convincing, in what I have to say. The year 1915 is an important one to me, because it was in that year that I first had my introduction to modern music. I was given Debussy's "Children's Corner" to learn, and my enthusiasm for it was only equalled by my mother's alarm at my having to play such terrible modern stuff. At that time I knew nothing whatever about painting, and for some years afterwards, during which I came to know a great deal more of Debussy, I remained ignorant of the Impressionist movement in painting or its connexion with music. And yet I feel sure that my subsequent enlightenment added very little to what I am convinced was my complete understanding of Debussy's intentions in his music. In other words, my response was directly musical, and not achieved through a previous understanding of another artistic medium. In fact, with me it has probably been the other way round: my enjoyment of Impressionist pictures in later years was helped by my previous experience of Debussy's music. I tell you this piece of my life history, not because I expect you to be interested in autobiographical details, but because it has some bearing on the point I am anxious to make; which is that Debussyism, as it was called, was not a sort of hybrid art,</p>
24.	<p>consisting of a particular method of using music, the clue to which was to be found in the technique of painting. It is possibly true that if Debussy had not been a cultured man, moving in the most advanced circle of painters and poets of the time, he would not have achieved his startling and revolutionary style: he might even have remained just a talented post-Wagnerian with a good mixture of Liszt and Massenet. It is therefore no doubt quite fair to draw the well-known parallels between his methods of scoring and "pointillism", and to compare his fragmentary use of themes with "divisionalism", and his love of mutes and the sustaining pedal with the Impressionist painter's love of mists and half-lights. But as I see it, his achievement was very much more than just a few technical novelties. I feel that he was able to do what the last of the German Romantics, and particularly Mahler, would have been the happier for doing, the crystallize one particular element out of the mess of Romanticism; that element being the perception of Beauty by the senses, as distinct from the recognition of Truth by the intellect, or the experience of emotion by the soul. And here I come to my first difficulty: the necessity of enlarging on this subject of the hankering after Beauty, the intense yearning for it, which developed so powerfully during the 19<sup>th</sup> Century and which in its last stages has come to be despised as unhealthy and decadent. I have already remarked, last time, that the Romantic movement started with an</p>

	increased sensitiveness on the part of artists in their reaction to life around them. I believe that I am not just being fanciful when I suggest that there
25.	<p>was something more than coincidence in the fact that this new emphasis on the beauty of Nature and ordinary life came just at the time when ordinary life was beginning to become startlingly ugly, and Nature was being violated by Man in the quest for filthy lucre. The rise and progress of Industry and the development of machinery have without doubt brought far more horror, disaster and sordid conditions, both physical and moral, than they then have benefits to civilization. On the credit side there is increased convenience for those who can afford it; but on the debit side there is the laying waste of large tracts of country, the slag-heaps, the mining and industrial towns, the gasworks, the enormous semi-slave population, the evils of mass-production and standard education, the modern methods of warfare, the toll of the roads, and so on, ad infinitum. The subject is familiar enough. And it seems to me that the real instinct underlying Romanticism was to escape from the horrible realities of modern existence. It was the helpless protest of the sensitive and thinking members of the community against the activities of the vulgar and thoughtless, who considered nothing but the gains to be had from commerce, and who by the results of their labours were gradually blotting out the beauties of the older civilization and indeed of Nature itself. Hence the harking-back to earlier times, the imaginative glorification of everything ancient and mediaeval, the cult of "period atmosphere"; hence also the accent on Nature, on scenery and wild flowers, on scenery and wild flowers, on rainbows and sunsets, on clouds and sea. Art suddenly became a feverish plucking at the sleeve of passers-by, to draw their</p>
26.	<p>attention to beauties in life which before had been so familiar as to be taken for granted, but which now were threatened with extinction by factory smoke, slag heaps, and the mushroom growth of industrial towns. And so as a by-product of the great Romantic movement, we find, as the 19<sup>th</sup> century wears on, a growing consciousness of the need for Beauty, with a capital B, if civilization is to hold out against the advance of industrialism. And it is then that the first sign of the division of the population into highbrow and lowbrow appears, which has since become such an obstacle to better understanding between artists and the public. The thing seems to start in England, which is the country which has suffered most under the destructive influence of industrialism: and from being at first merely a tendency to dwell on the simple beauties of Nature in poetry, it becomes articulate in the views expressed by William Morris, Walter Crane, and the Arts and Crafts group in their protests against the ugliness being spread by machinery. These protests were so vigorous and so practical that in a short time they were beginning to bring about the most remarkable changes in taste in the surroundings of everyday life: architecture, interior decoration, printing and book-production, dress, in fact everything that had to do with Design, came under then new influence. The advance of machinery seemed to foreshadow the mechanization of humanity, the elimination of all individuality. So in the face of this menace, the work of individual craftsmen was given a new and</p>



	special value just because it was <u>not</u> the production of a machine. The crafts of the middle ages were revived; and at the same time as machinery was beginning to
27.	<p>produce, in large quantities, cheap materials, cheap furniture, and cheap means of decoration, all of a surpassing hideousness, William Morris and his followers were devoting themselves to hand-weaving, tapestry embroidery, stained glass-work, carving, metal-work, leather-stamping, printing, book-binding, and all the handicrafts which in earlier times had contributed Beauty to the conditions of ordinary life. And in the course of time, by their incessant propaganda, and even more by the actual value of their work, they won as much of a victory as such an apparently hopeless cause could be expected to win: that is, they succeeded in dividing the population quite firmly into two classes, one of which was artistic, and the other philistine; one eager to appreciate Beauty, the other indifferent to it. Even today, in the middle of the 20<sup>th</sup> century, the division remains, between the person who, though he may smile at the word “artistic”, is still careful in the pattern and colour of his shirts and ties, the matching of his carpets, curtains and hand-painted lampshades, and the choice of his antique furniture; and the person who cares nothing at all for colour-schemes, and whose taste in furniture coincides with that of Mr. Drage. These two classes we call highbrow and lowbrow nowadays: the highbrows read Eliot and Auden and like modern music; and the lowbrows read – practically nothing at all, but listen to BBC Variety and light music.</p> <p>The latter half of the 19<sup>th</sup> century was a great time for Group movements in Art. Along with the Arts and Crafts Group there were the Pre-Raphaelites, the Paris Impressionists, the Vienna Sezession, the Symbolists, the Yellow Book Group, and in</p>
28.	<p>music the Russian “Five”. All these various groups, though seemingly quite separate were really part of the one big general movement: a vague thing, not easily defined, which started at first as an offshoot of the Romantic movement, but which at once became a reaction <u>against</u> the old Romanticism, which by the end of the century had become solidified into a completely bourgeois tradition. The slogan “Art for Art’s sake”; though so much discredited, is nevertheless the neatest phrase which describes the whole attitude. It means that the sole function of Art is to emphasize Beauty; Art should have nothing to do with philosophy, or any emotion other than the aesthetic. The old impersonal element of Classicism is brought back, but with a difference. The artist is not just practising a traditionally impersonal art, but consciously exploring the impersonal from a <u>personal</u> point of view. It is – if I may use an ugly phrase – impersonality romanticized. Hence the tendency towards the ethereal, the mysterious, the enchanted. Those intensely-felt, but vaguely defined, moods which come over us when we see a sunset over a lake by a dark wood, or walk in a rose-garden at twilight after a shower of rain, or hear a lark in a clean sky above a cornfield in summer – these feelings, which without analysing them psychologically one calls, loosely, aesthetic emotion, were what the new movement sought to communicate to its</p>

	<p>public. The enthusiasts for this new art were of course made fun of as “aesthetes”, as we know from Gilbert and Sullivan and old numbers of “Punch”: it was inevitable that people who thus arrogantly claimed to be able to see the world with different eyes from those of the common herd should tend to become exclusive and precious.</p>
29.	<p>To us nowadays a Beardsley drawing, a play by Maeterlinck, or a piece of “Art Nouveau” decoration with its wavy lines and stylized tulips, is as much a period piece as a set of wax fruit under a glass dome; the decoration over the platform at the Wigmore Hall is as dated as the Albert Memorial. Since those days we have had Cubism, Futurism, Expressionism, Dadaism, Surrealism, and Heaven knows what else: but all these “isms” have been links in a chain which leads back to the original aestheticism. Together they make up what we call modernism; each one has been more exclusive than the last, and has alienated a further section of the general public from contemporary art. It is from the early days of this movement that the popular antagonism to all contemporary art really dates.</p> <p>Debussy was born in 1862 and died in 1918. His life, therefore, covers the entire period of the movement I have been talking about. He is a true representative of the spirit of the <u>fin de siècle</u>. Now when one thinks of him one couples his name at once with the term Impressionism. “Debussy started the Impressionist school in music” is almost like “William the Conqueror 1066”; and yet when you think of it, it is by no means so well founded in fact. First and foremost, there has been no Impressionist school at all in music, in the sense that there has been a Wagnerian school, a Folk-song School, or a Neo-Classical school. There was only Debussy himself, with the very strong personal influence of some of his mannerisms and methods being felt for a time in a few composers, whose true aims and characteristics were really substantially different from this. He can be said to have changed the face of music</p>
30.	<p>completely, but he did nothing so definite and limited as found a school. The term Impressionism is a loose one even in its application to painting: in fact it started as a derisive name given by a hostile critic to the group of painters at whose exhibition Monet was shewing a picture of a sunset called “Impression”. But it soon took on a certain meaning in painting, because of clearly-defined technical aims of the Impressionist painters. Applied to music, the meaning of the word is far less clear. We connect it with trills and oscillating arpeggios, and a liberal use of the pedal, intended to describe scenes in Nature, more often than not containing water. But the impressionistic method, in this sense, was not original in Debussy; it was characteristic of a lot of Liszt’s piano-music, and is even to be found in Beethoven. We connect it also with certain chords, such as ninths, elevenths and thirteenths, and also with the whole-tone scale: but none of these were Debussy’s invention. His chords can be found in Wagner and Liszt, and the whole-tone scale goes back as far as Glinka. To mark him down as an Impressionist and leave it at that is to deal too summarily with a very complicated personality. I would rather say that he</p>

	<p>was the first and the chief musical representative in the New Art Movement, of which Impressionism is only one part. His music provides, in a way, the lowest Common Denominator to all those various tendencies in the other arts, represented by Rossetti, Bune-Jones, Whistler, Beardsley, Walter Crane, Edvard Munch, Lovis Corinth, Baudelaire, Mallarmé, Verlaine, Oscar Wilde, Maeterlinck and many others. It was not so much that the</p>
31.	<p>theories of any of these imposed their influence on him in the way that Programme-music was imposed on Strauss, as that he was temperamentally one of them, as much in harmony with the movement as Strauss was fundamentally alien to it. And so, early on in his career he was drawn to the Pre-Raphaelites, and his first work of importance was "The Blessed Damzel", a setting of Rosetti's poem, in which he already shews that sense of the mystery of Beauty which became so highly developed later on. In it, also, his use of the mediaeval modes and his reaction against the diatonic system is a parallel to the aims of the Pre-Raphaelites. This is only one of a whole number of different influences which one can detect in his music. I have already mentioned Wagner, Liszt and Massenet. These, with Gounod and Cesar Franck, provided the harmonic and melodic foundations of his youthful style. Then, at the most impressionable age, he visited Russia and was strongly influenced in particular by Mussorgsky. From his contemporary, that curious figure Erik Satie, he derived several characteristics, such a parallel chords, and the use of sevenths and ninths, which afterwards came to be considered as typically his own. But all these influences merely combined to form an intensely personal style, which was, indeed, more than a style: it was a new way of making music. Harmony, counterpoint, even form, all those things which together had made up the very essence of music, had no place in this new method. A chord, a phrase, would be listened to and loved for its own sake, not by virtue of the way it was approached, or of its relative position to the tonic key. Constant Lambert, in his excellent</p>
32.	<p>book "Music Ho!", describes Debussy's method of "Suspending a chord in space", and says: "By his overthrow of the old principles of contrasted discord and concord, of suspension and resolution, by his destruction of the key-system, Debussy puts an end to the somewhat mechanical eloquence into which the German Romantics had degenerated and which is based on these premises".</p> <p>Let us see just what is the significance of this. The essence of diatonic music, the thing which makes it what it is, is the cadence. As soon as it has started, it is continually coming to an end. Sometime the cadences are postponed a little, sometimes they come in rapid succession. But the whole structure of a diatonic piece rests on cadences. Here is a piece by Schumann which comes to an end in the first bar:-</p> <p>[Here, Leigh left a space for a musical example]</p>

33.	<p>In half-a-dozen bars there are eleven cadences. Even Wagner, with his continual avoiding of the cadence, was implying that it was there and was only just being missed all the time. But in Debussy it is not there at all. It has disappeared from his music, and with it the whole fabric of the diatonic system. In its place he puts something new – something as new as the Impressionist painters’ method of dealing with light. A chord for him has an intrinsic value, a special beauty of its own like a jewel. It also has a relative value in accordance with what comes before it or after it: but that is all. It has no artificial value given to it by its function in some harmonic scheme, such as the diatonic. Of course there had already been a hint of this in earlier Romantic music: the “Leitmotiv”, which gave a particular significance to a single chord, and the use of some special chord such as the diminished seventh for a particular effect. But that was different, for two reasons: first, the use of a special chord would have a dramatic or pictorial association of some sort attached to it: and secondly, the chord, though given its special significance would still find some sort of resolution and take its place in the harmonic scheme. For instance, I mentioned last time Wagner’s special chord at the opening of Tristan: this chord is resolved in a perfectly orthodox manner:</p> <p>[Here, Leigh left a space for a musical example]</p>
34.	<p>Now, if Debussy had opened a work with the same phrase, I suggest that it would probably have gone something like this:-</p> <p>[Here, Leigh left a space for a musical example]</p> <p>The protest may be made, as it <u>was</u> made, very vigorously, in Debussy’s time, that nothing is gained by this, and everything that gives music its meaning is lost. What is to prevent one from dabbing one’s hand on the piano-keys at random, and calling it music because one says one likes it? The answer is, nothing: there is no law to prevent one, as long as the neighbours don’t complain. But the method was in the hands of a trained musician, not a lunatic. That fact alone commanded respect. Then, it was by no means incomprehensible to all; a large number of people were immediately sympathetic, understood at once what he was driving at, and indeed formed that crowd of admirers who were referred to as the “Debussyists” and who became something of an embarrassment to him. The composer Dukas, writing of the first performance of Debussy’s String Quartet in 1893, said that “his dissonances, which are not at all crude, seem to sound even more harmonious, with all their complications, than the consonances”. In other words, he was a musician of the greatest sensitiveness who was not in the least out to shock or to startle the public, but who, having reached a perfection of</p>
35.	<p>technique, was able to abandon himself to the free expression of his sense of Beauty, relying on his own infallible taste as the only criterion of what was right and wrong. And the result is that his music is always right: if</p>

	<p>one accepts it at all, one accepts it as it stands. It would not be possible to alter a single note.</p> <p>So, in the most graceful and charming way possible, he threw over all the rules of composition which the school of César Franck and Vincent d'Indy was labouring so hard to preserve, and yet produced music which meant something, and which hung together apparently as logically as though it were written according to the rules of tradition. What was this logic which held it together, if it was not the man-made logic of harmony and counterpoint? The answer can only be that it was the logic of Nature; that in obeying his instincts he achieved something positive which he would not have achieved if he had only obeyed the rules: and in so doing he enriched the art of music as only a great genius can. By his sensitive use of sound he created a new sensitiveness in others. The attitude of one who appreciates Debussy towards sound-values must of necessity be different from that of one who does not. And in this connexion it is perhaps interesting to remark, that in Germany Debussy has, on the whole, not been understood or appreciated. The theoretical consequences of his innovations had their influence, of course, there as everything else; but perhaps because he was reacting against German Romanticism, and in particular Wagnerism, the attitude of Germans towards his music has to this day remained one of tolerant recognition mixed with slight disapproval. A short note on him in the post-War edition of Naumann's History of Music dismisses</p>
36.	<p>his achievements in a paragraph and emphasizes what it describes as the "diseased, tired and bloodless" qualities of his music.</p> <p>This idea of Debussy as a decadent composer is not confined to Germany. It is in fact a popular fallacy about him, which probably has its origin in the popular attitude to the aesthetes and all those painters and poets whom I mentioned earlier as making up the New Art movement. Some sort of suggestion, arising out of the idea of a dying century, has perhaps inspired this conception of decadence. But how can something entirely new be decadent? I understand decadence to mean something in decline. Surely it was rather the old Romanticism which was decadent, and devitalized. One can perhaps say that Hugo Wolf was decadent, and Strauss and Mahler: but Debussy, with his new use of musical sounds, was opening up a new world, and drawing attention to beauties which had never been noticed before.</p> <p>In his opera "Pelleas et Melisande" which had occupied him for ten years before it was produced in 1902, he was consciously taking up an attitude against Wagnerism. The symbolism and ethereal dreaminess of Maeterlinck's play provided the most perfect contrast imaginable to the Wagnerian style, and its studiedly simple language was eminently suited to Debussy's purpose, which was, as he wrote, "to become French again. The French are forgetting too easily the qualities of clarity and elegance which are peculiarly to them, and allow themselves to be influenced by the heavily Germanic <u>longeurs</u>." Clarity and elegance: these are certainly the chief qualities of "Pelleas". The orchestral</p>

37.	accompaniment is just a delicate murmur behind the voices, which sing the dialogue at the natural, easy pace of speech, without any of the strained effort which they have to exert in Strauss.
-----	---

## **Appendix B: Translation of Höckner's Performance Instructions to Walter Leigh's**

### ***A Midsummer Night's Dream***

*Suite für Kleines Orchester zu Shakespeares Sommernachtstraum  
Strichquartett einfach oder chorisch besetzt sowie nach Beileiben Kontrabaß, flöte, Klarinette  
und Trompete in B, und begleitendes Cembalo oder Klavier  
Spielenrichtung, Vorwort und Spielanweisung von Hilmar Höckner  
Partitur zugleich Cembalostimme  
Dazu erschienen Instrumentalstimmen für 4 Streicher, 3 Bläser, 1 Schlagzeug  
pub.: Chr. friedrich Vieweg, Berlin: Lichterfelde  
Catalogue No. V. 2110*

Small Orchestra Suite for Shakespeare's Midsummer Night's Dream

Violin quartet, simply or for multiple players, alternative instruments contrabass,  
flute, clarinet and trumpet in B, and accompanying harpsichord or piano

Performance direction, foreword and performance instructions by Hilmar Höckner

This score is also the harpsichord part

This was originally scored for 4 strings, 3 wind instruments, and 1 percussion.

## V o r w o r t

Die vorliegende Orchester-Suite wurde geschrieben für eine Aufführung des „Sommernachtstraums“ im Rahmen eines Schulfestes der Deutschen Landerziehungsheime (Hermann-Lietz-Schulen) im Park des Heimes Schloß Ettersburg bei Weimar im Sommer 1936. Schauspieler und Musiker waren Schüler, womit sogleich ein Zweck der Musik Walter Leigh's offenbar wird: es sollte eine Reihe von kurzen Instrumentalstücken bereitgestellt werden für Laienaufführungen des Shakespeareschen Stückes. Zugleich aber sollte in Form einer Suite eine Spielmusik neuzeitlicher Haltung entstehen, die auf die Bedürfnisse der heutigen Spielkreise und Schulorchester in besonderer Weise Rücksicht nimmt. Wie etwa sich die einzelnen Musikstücke in eine Liebhaberaufführung des „Sommernachtstraums“ eingliedern lassen, davon ist am Schlusse der beigegebenen „Spielanweisung“ die Rede. Hier vorerst einige Worte über die Struktur der Komposition als Spielmusik.

Nach zwei Gesichtspunkten entstand diese: 1) die spieltechnischen Schwierigkeiten für die einzelnen Stimmen waren in abgesteckten Grenzen zu halten, 2) die Besetzung war so variabel zu gestalten, daß auch kleinere und kleinste Spielkreise sich der Musik bedienen können.

Was die spieltechnischen Schwierigkeiten für die einzelnen Instrumente anbetrifft, so wurden von den Streichern nur die 1. Geigen gelegentlich bis ins Bereich der 3. Lage geführt. Die Kontrabaßstimme im besonderen ist so einfach gehalten, daß ein junger Spieler an ihr seine ersten Studien und Versuche im Zusammenspiel machen kann (wie es tatsächlich schon geschehen ist). Und das Gleiche gilt von den Anforderungen der Klarinetten- und vor allem der Trompetenstimme. Auch die Flötenpartie ist von jedem etwas geübteren Spieler mühelos darzustellen.

Über die Besetzung ist zu sagen, daß hier der Ausgangspunkt der Gedanke einer Aufführung des ganzen Werkes durch die vier Spieler eines Streichquartetts war. Von hier aus besteht die Möglichkeit der Erweiterung bis zur Form eines kleinen Kammerorchesters mit chorisch besetzten Streichern, Kontrabaß, Bläsern, Cembalo oder Klavier und Schlagzeug. Und gerade die Zwischenlösungen werden ja wohl die Regel sein, weshalb von ihnen einige besonders aufgeführt werden sollen:

Ist kein Cellist vorhanden, so kann seine Stimme ersetzt werden durch Hinzuziehung des Klaviers.

Hat man einen oder mehrere Flöten zur Hand, so brauchen diese nicht zur bloßen Verstärkung der 1. Geigen verwendet zu werden, sondern tragen mit zur Formung der einzelnen Stücke bei, indem sie auf Grund ihrer Stimme zwar meist mit den 1. Geigen zusammenspielen, aber durchaus nicht immer, sondern nur an bestimmten Stellen.

Und welche Freude vermag man einem beginnenden Klarinetten- oder Trompetenbläser zu machen, wenn man ihm einmal Gelegenheit geben kann mitzutun im Chor der Instrumente!

Über Kontrabaß und Schlagzeug wäre Ähnliches zu sagen.

Es ist mir ein Bedürfnis, dem Komponisten, der schon eine Reihe von kleineren Werken für Liebhaberorchester geschrieben hat\*), auch hier zu danken für diese neue Musik, die ich nicht nur mit meinem Schulorchester für das oben erwähnte Ettersburger Fest einstudierte, sondern in der Zwischenzeit auch mit einer Reihe von Musizierkreisen an verschiedenen Orten. Die Freude, die das Werk allenthalben bei Spielern und Zuhörern auslöste, berechtigt zu der Hoffnung, daß dieses sich durchsetzen und seine Bestimmung erfüllen wird. Die in der Spielanweisung gegebenen Hinweise für die Einstudierung der einzelnen Stücke sind gewonnen aus den gemachten Probenerfahrungen und wollen zugleich einen Beitrag liefern zur Praxis des Schul- und Laienorchesters. Möchten sie mit dazu verhelfen, dem frischen und heiteren Werk Walter Leigh's neue Freunde zu gewinnen!

Hilmar Höckner

\*) 1. „Drei Stücke für Liebhaberorchester“, Hug, Zürich-Leipzig.

2. „Concertino für Cembalo oder Klavier und Streichorchester“, Bieweg, Berlin-Eichterfelde.

Auch die „Drei Sätze für Streichquartett“ in der Sammlung „Das Hauskonzert“, Hansen, Kopenhagen-Leipzig, gehören hierher.

This orchestral suite was written for a performance of the 'Midsummer Night's Dream' as part of a school festival of the German Land Education Homes (Hermann Lietz schools) in the part of castle Ettersburg near Weimar in the summer of 1936. Actors and musicians were students, which immediately reveals the purpose of the Walter Leigh's music: a series of short instrumental pieces were to be made available for amateur performances of the Shakespearean play. At the same time, however, the play music should emerge in the form of a Suite with a new-age attitude, which takes special account of the needs of the travelling band and school orchestra. How, for example, are the individual pieces of music incorporated into an amateur performance of the 'Midsummer Night's Dream', this is at the end of the enclosed 'performance instructions'. Here follows an explanation of the structure of the composition as incidental music.

Two points of view emerged, 1) the technical difficulties for the individual parts were kept at a reasonable level, 2) The work was so variable that even the most refined and most flamboyant musician could make use of the music.



As far as the technical difficulties for the individual instruments are concerned, the violins were occasionally led to play in the third position. The double bass voice in particular is so simple that a young player in his first studies and struggling on her is able to play it (as it actually happened). And the same applies to the requirements of the clarinets and above all the trumpet part. Also, the flute part can be played effortlessly by a slightly more experienced player.

The starting point for this work was the idea of a performance of the entire work by the four players of a string quartet. From this point, there was the possibility of expansion to form a small chamber orchestra with choral strings, double bass, brass, harpsichord or piano and percussion.

(And it is precisely the interim solutions that will probably be the rule, which is why some of them have been specially designed) There may be a need for alternative instrumentation, some of which has been specified:

If there is no cellist, his voice can be played by adding the piano.

If one or more flutists are at hand, they should not be used for the mere amplification of the first violins but contribute to the shaping of the individual pieces, because of their voices they usually play the first notes, but not always, and only in certain places.

And what joy can it bring to a beginning clarinetist or trumpet player, if one can give him occasional opportunity to join in the chorus of instruments.

It is possible to say something similar about the double bass and drums.

It is also necessary to thank the composer, who has already written a number of smaller works for amateur orchestras<sup>154</sup>, for new music, which I not only studied with my Ettersburger school orchestra mentioned above, but in also with various circles of musician in different places.

The joy which the work aroused in all players and audiences, supports the hope that it will prevail and fulfil its purpose.

The hints given in the instruction for the rehearsal of the individual pieces are taken from experiences gained in rehearsals and at the same time contribute to the practise of the school and amateur orchestra. Would you like to help win over the fresh and cheerful work Walter Leigh's new joy!

---

<sup>154</sup> Three pieces for amateur orchestra  
Concertino for harpsichord or Piano and String Orchestra  
Three Movements for String Quartet in the collection 'Das Hauskonzert' Kopenhagen-Leipzig,

## Performance Instructions for Walter Leigh: Suite for Small Orchestra for Shakespeare's 'A Midsummer Night's Dream'

### No. 1 Overture

In three parts, in the form of a "French Overture"; solemn and pathetic opening and closing part in slow time, contrasting middle part with fast tempo and light-playful character.

Opening part: Grave, really, 'heavy', a broad 4/4, *forte*, long, drawn-out bow marks, theme '*marcato*' (also in the accompaniment parts), pay attention to accents!

Bar 14 has a sudden *piano* (which must not be overlooked by any player). The first fiddles (and the flutist) will only make this little "start-up" properly if they notice that the 3<sup>rd</sup> sixteenth note comes with the fourth beat. It must be emphasized as such a little bit. The two previous sixteenths are 'playing' it.

The other instruments also play *piano* in bar 15. The accent on beat "2" is to be brought uniformly by all players and must be adapted to the *piano* dynamic here. Then again *Forte* as a contrast. Sixteenth to play '1'.

Bar 18 *Piano* make use of the 2nd violins easy and beautiful (fine gentle bow strokes). Counting makes it easier to "puncture!" from here onwards (using this little melodic motif) gradual *crescendo* until the end of the introduction. Pay attention to the short endings in bars 20 and 22 (the middle and lower voices). Bars 25 to 26 should sound tense and *Forte*.<sup>155</sup>

Midsection: Difficulties are the transition from the introductory section to the *Allegro Molto*. But should only be practiced after both the corner parts and the middle section have been thoroughly studied. Usually the main tempi of such a section are in a given numerical relationship. So here too. We found that in the *Allegro molto* the half note (minim) is about the same speed as the quarter note (crotchet) of the opening (and closing) part. That's why we only count "2" in the *Allegro (alla breve)*.

The transition itself is most easily carried out in such a way that only one half note is played in bar 26 (i.e. not shortened), the bow is cancelled on beat "3" and the beat "4" (again in tempo) is used as a signal. to start after this with a short prelude, the *Allegro (alla breve)* (to some extent a semiquaver at the *Grave* tempo). (However, it should not be denied that, if the piece is conducted by a conductor, there are also other possibilities for shaping this transition, such as the fermata being faded out and - after a brief pause - (with the left hand given) this is an advanced signal for the prelude of the *Allegro*.)

---

<sup>155</sup> Arrows in front of the bar numbers indicate that the position in question begins before the designated bar (usually 'round off').

The theme of the new part is to be played according to the composer's instructions *pianissimo*, as well as "*leggiero e staccato*". This requirement is - at least for a school or amateur orchestra - not easy to fulfil. You will be tempted to play here with "spiccato". It may be that a professional orchestra would do the same. It is not the correct way for a school orchestra, because the application of spiccato, if not done with consistency and skilful, does not "sound", and may even be ugly. Leave the eighths in the upper half of the bow with whole and light "hammered" strokes. Everyone can learn that. It is important that only really *pianissimo* is played and that all players do this uniformly and together, the two strokes of the alla breve bars should be deliberately a little emphasised.

This deliberate emphasis on beats '1 and 2' applies to the performance of the whole *Allegro* and should never be ignored if the part is to sound correctly. However, it should be noted in particular that the dynamics of the emphases should always stay in the proportion to the overall dynamic sequence. The hammered strokes are very short in the *pianissimo* section, but gradually increase after the forte and finally increase in length.

In the *pianissimo* beginning of the part, if the bow strokes are performed correctly, a rhythmically disciplined whisper of the strings is created.

The *piano* in bar 31ff means no significant dynamic increase beyond the *pianissimo* of the beginning. By no means too strong and always with the described '1-2' emphasis. At this point, violas and 2nd violins bring in a small, new figure one after the other. It ends first with a quarter note, but in bar 34 with an eighth note. The reason is understandable: first the figure with the quarter note is 'Completed', but at bar 34 the phrase leads into the first beat of the next measure, which process should not be disturbed: the motive has to be subordinate to it. Also consider such small differences! It often stands out in the music more than the players notice.

Bar 35f: The detaching figures of the violas, 2nd and 1st violins begin with the "beat" i. with a clearly audible, small accent. In contrast, the (syncopated) eighths of the cellos and the (catching) pizzicatos of the double bass are not emphasised.

Bar 37ff: There are small unmarked dynamic increases in the first violins, which must be clearly perceived as leading here. The other players 'knock' or 'hammer' their eighths (with accents), follow the dynamically accordingly, but basically stay *piano*.

Bar 41f: While the 1st violins (and they are accompanied by the 2nd violins in thirds) have reached their climax and do not aim upwards in a melodic way; violas and basses, as a further small increase, bring upwards rising eighths, which with a small inner crescendo on the 'I' of the following bar may be played.

In bar 43f a kind of floating state is reached, which means at the same time a return to the starting point of the middle part.

Bar 45ff again a whispering *Pianissimo*.

To bar 49: The new gradual increase beginning with the plucking of the cellos. *Piano*.  
Bar 50: Especially marked *crescendo*. The last note of the violins and violas briefly, fade away.

Bar 51ff: Still piano! Good, perfect punctures. Everything must continue to fit the repeated motif of the cellos.

Bar 55f: Successively emphasizes (accentuates) short one-eighth notes!

Bar 57f: Gradual *Crescendo*! Good '1' and '2' emphasise (do not forget). Consider the (together) dotting!

Bar 58: The further (particularly drawn) *crescendo* in the first violins must be clearly noticeable, i. urgently, be designed and beyond the previous increasing dynamic, so that the use of all players playing *Forte* in bar 60 is understandable. Bigger arm strokes!

Bar 60ff: The highlight of the middle part is reached. *Forte*! Above all the first violins in the tone should not be allowed to decrease but must assert themselves seductively. The whole section may have a certain wildness of character. Eighth bars wide and loud. A tension has to be created which, as it were, causes the re-use of the *Grave* part.

The final part. The transition to the *Grave* (*Tempo Primo*) itself does not pose any particular difficulties. It is best to pause '1-2' in bar 66 a little bit and bring (also with a little delay) the use of bar 67 with all its might.

About the school version of the overture itself is not much to say. The same instructions apply as for the introductory part, with which the final part also largely coincides.

Special attention should be paid to the *piano* and *mezzo piano* dynamics with a *crescendo* in bars 80 f. Then sonorous forte-conclusion with a broadening (*rallentando*).

## No 2. Entrance of the Mechanicals

Tempo '*Poco Pesante*'. The movement loses its character if it is taken too fast. Its character is not only funny, but at the same time ponderous (almost a little bit funny). Count '4-5-6' in measured tempo!

Equally important is the exact observance of the prescribed dynamic levels '*forte*', '*mezzo forte*' and '*piano*'. Contrasts!

The note values (dotting!) Must be counted out exactly, and notes '1' and '4' should always be emphasised, so that there is a kind of rocking movement throughout the piece.

The schema for the representation of the sentence results from its structure:

Bars 1 - 4 really *forte*.

Bars 5-6 contrasting *mezzo piano*.

Bars 7-8 again, concluding *forte*.

Bars 9-10 *Mezzo forte* with a concluding *crescendo*.

Bars 11-18 again *forte* with striking rhythm and striking accents (woodblock-like).

Bars 19-22 as bars 1-4

Bars 23-24 as bars 5-6

Bars 25-26 just *mezzo forte*

Bars 27-28 an exemplary *piano*

Bars 29-30 final *forte*

### **No 3. Prelude to the Second Act**

A *piano* piece! Fairy light! To present it effectively, you will start practicing at a slower pace than the prescribed pace, paying attention to the following:

All unbroken eighths are short to play, all sixteenths full of uniformity.

At the beginning of each measure (with otherwise consistently preserved *piano*, which only occasionally changes slightly within its dynamics), a small, just perceptible accent is given (and indeed by all players!).

Very often one must 'play' on these small accents, such as in the melody voice at bar 8, 17, 35, 42 and similar passages or in the middle parts at bar 9, among others. All this must happen with the greatest ease.

The following are important:

The easy, quick and seemingly natural detachment of the instruments at bar 16 *ff* and similar places, a beautiful use of the violas and cellos at bar 27 to 28 ('1' emphasize!)

The conclusion should fade very delicately (the final unison 'B' stands on a weak beat).

Having first practiced the first part of the movement (to bar 26) and then the second part, for a time in a proportionate (moderate) tempo, we will gradually increase the

speed to the '*Allegro leggiero*' without new errors creeping in or old ones coming back (always remember that the rhythms should be rhythmic and the playing is really *piano*). And one will be happy to be amazed at the almost 'virtuoso' effect that can be achieved here also by a school or amateur's orchestra.

#### No 4. Interlude

Also a very tender piece, but with a nice, conveyed melody. '*Molto tranquillo*' but this should not be applied too literally, however: too slow a pace damages the piece, making it uninteresting and boring for the listener. Quiet movement! (The principal melody must still be expressed).

Here (if winds are available) only play the flute. It goes with the voice of the first violins, enlivens and extraordinarily beautifies the sound and can at the beginning (according to the composer) also emerge soloist, the first violins stay away until bar 8 and only play in repeating this part. Even a recorder can take over the flute part. Its soft-sounding character fits in well here.

The direction of the piece lies with the first violins (and the flute, which participates). The other voices "accompany" and have to subordinate themselves to this melodic leadership, adapt, i.e. because the 1st violin is playing *piano*, they have to play even more tenderly and quietly. It is long to be noted that the greatest dynamic increase only goes up to *mf*. There is indeed *forte* in this piece, but almost everything is played *piano*, but the places indicated with '*mp*' and '*mf*' are probably to be considered as small increases in sound, as well as the *pianissimo* ending!

Correctly understood, all this results in an inner-dynamic requirement from the organism of the piece:

Bar 1 - 8 Main part, twice, *piano*!

Bar 9 - 24 Middle section, still *piano*, then increase to the *mezzo forte* (note the greater importance of the middle voices). Then via *mp* back to *piano* and at the end again small increase after *mp*.

Bar 35-32 This is a repetition of the main part. A deliberately *piano* version of bar 25 which comes after a small pause ('comma'). The conclusion should be *rallentando* and *smorzando*. The finale should be played in the softest *pianissimo*.

The character of the sound of this movement requires great restraint, as suggested by the accompaniment voices. But this must not cause the strings to hold back their bowing. On the contrary, real goodness (and this piece demands both sound and melody) will only be achieved if every sound produced really 'sounds' to itself, and this is only possible on the stringed instruments by soft, but longer solid lines. Then the melodic part of the middle voices will come to the fore as well.

Finally, it should be noted in particular that the *mezzo forte* point to bar 15f may not be played too strong in any case (but still with deliberate restraint), otherwise they would be out of character with the whole. The piece must sound like a soft lullaby.



### No. 5 Prelude to the Third Act

A festive, i.e. a solemn and yet joyful piece whose tempo needs to be grasped correctly. Both a too fast (more inclined towards *Allegro*) and a slower (to be produced by the term '*Andante*') rendition affect the action. Follow the composer's direction '*Moderato*' in the sense of an '*Allegro Moderato*'. After some testing you will have found the right solution.

Formally speaking, the Prelude has a three-part structure: a main part with *Forte* character, which opens and closes the piece, as well as a middle section with increasing dynamics: *mp*, *mf*, *f*.

For the performance of the main part it is important that it does not only sound strongly (*forte*), but also balanced (that is, evenly strong). For the performance of the main part it is important that it does not only sound strongly (*forte*), but also balanced (that is, evenly strong). This note refers in particular to the end of phrases at bars 4, 8 and 12, in which the sound intensity should not decrease. It is also important in these passages that all players properly tackle the approach of the next (consecutive) measure, with a conscious '1' emphasis.

The first violins (and with them the flute playing ad lib. one octave higher) have the melody, which of course should not be 'covered' by the middle and lower-voices played too vigorously, but should shine radiantly.

The rhythms  and  both must always be well 'dotted'. At the beginning (bar 1) and the corresponding parts of bars 1 and 9, the 1st violins work best in the middle of the bow or at the frog.

In bar 14, the imitative uses of the violas and 2nd violins must be clearly heard, otherwise the resulting performance sounds slightly too thin and unconvincing.

The middle part (after the double line) brings a quick transition to softer tones. The *mezzo piano* bars have something very sweet. So, the playing of this new section must be sudden and very soft. Incidentally, this passage also shows in particular that the tempo of the movement must by no means be taken too slowly (which can at least mislead the melodic character of the main part).

The transition to *mf* by the first violins (bar 20) is best not to be suddenly jerked, but in the *crescendo* from the piano into the *mezzo forte* inside (so still a 'sweet' beginning), which is unfortunately usually not found by the players themselves.

This is then followed from bar 24ff a further increase. Beginning with the violas, here the voices enter one after the other. The vocal lines have to come out clearly why the

first violins have to hold back a bit first. But the violas or 2nd violins must not play too strong, they just have to be audible. Finally, the first violins regain the lead, but play their first *forte* notes (bar 28) not really full strength, but in a sense only on the *forte* use of the remaining players in bar 29 (c.f. the performance of bar 20). But then the dynamic climax of the middle section is reached, whose final affair (bar 32) must mimic a big 'colon': full of tension. The repetition of the main part (*D.C. al Fine*) is given.

The piece is, if properly handled, not difficult to practice. Very soon it makes the players experience joy.

### No. 6 Wedding March

This is another festive piece. It takes the form of a *forte* piece with contrasting middle section (bars 17-24).

To bars 1-16:

The first violins must always be heard as leaders, i.e. they have to play leaders themselves (not save the bow!), but they must not be 'covered' by the other players either.

Everyone plays the quarter notes 'hammered out' to bring out the march tune of the piece. Also, care must be taken that the first beats receive a little special emphasis. Not too fast, do not play superficially: always with dignity, *Maestoso*, but not too slow or sluggish.

First violins bar 8 (also Clarinet): the run of sixteenths (semiquavers) will succeed best if the 4th beat is considered as a strong beat, and the note (A) it falls on slightly (see the similar passage in the 1st movement).

1st violin bar 12 (also 2nd violin and flute): start with an increasing internal dynamic. The actual climax comes in bar 14 with the high B flat in the 1st violins and flute.

1st violin bar 20 (also flute, also 2nd violin): similar attempt in the sixteenths with a sweeping crescendo.

To bars 17-24:

The dynamic of the middle part is labelled '*mf*'. It will be good to practice it *piano*. Also, the players have to be careful not to slow down here. Rather, one must have the feeling of a certain acceleration, i.e. the impression of a certain relaxation, which also seems to be expressed in the tempo: as if the march (somewhat released and vibrant) in the *piano* continues on its own.

Bar 24: *Crescendo* and a little *Ritardando*, to transform into the final *forte* part.



To bars 25-32:


For the performance of this final part, look at what has been said about the performance of the introductory part.

The final note (bar 32) is best played for exactly 2 beats: i.e. take off the bow at '3'! At the same time, the final drum kick occurs (if timpani are available). So here the final note should not to be counted out in full: an observation that you will make more often once you make music. If no timpani are available, the biting of the bows on beat '3' is similar to the bang of the drum, i.e., beating, something decisive is 'done' at this point: the third count is (though in reality it no longer sounds) finally highlighted.

### No. 7 Rowdy Dance

A real forte piece! *Allegro vivace*! But here also at first you will choose to study the work at a slower pace and play a little quieter.

Although it is very important that every single note sounds exactly according to its value, from the beginning you will count only '2' and soon you will attain the beating of this dance, which is due to the impact of the violas and basses (just '1' and '2') is still in particular induced and emphasised. Basically, it's not just a pounding, but a 'grabbing', 'catching', 'grasping' of these rhythmic beats by the almost always the preceding beat is related to the quavers from the next beat of the melody. Basic rhythm

. If this rhythmic-melodic problem is recognized, then the most essential part of the performance is soon reached.

In particular, the following should be noted:

Bar 1-8 Main melody. All players forte! Play rhythmically!

Bar 9-16 First interlude. The first violins play for 4 bars, which means a small reduction dynamically. The second violins still play forte: they have the lead for 4 bars! The re-entry of the 1st violins means an amplification in volume, and the increasing volume of the melody leads back to the starting point.

Bar 17 - 24 The main melody, which should be played consistently strongly, as at the beginning.

Bar 25 - 40 A second (longer) interlude. Bars 25, 29 and 40 should be played 'outgoing' with large bow strokes. Bar 33 in which the strings should play together rhythmically.

Bar 1-8 Once again the main melody.

Although the interludes have a certain relaxation compared to the main melody (compare the instrumentation), in principle they must also project the forte-character of the piece if it is to remain valid.

If during practise a compromise is found in a reasonable amount of time through a common, cohesive treatment, in particular of the rhythm, then the correct (fairly fast) tempo must be found without giving up anything that has been achieved so far in practice. Now only the correct fiery character comes in, and the 'Rowdy Dance', funny and rough, pulses there. It should not be played *piano*, and with no slackness, so no change in the tempo. Therefore, even at the end, there should be no *ritardando*, but a sudden, surprising breaking off of the movement.

### No. 8 Elves (Fairy) Dance

After the Rowdy Dance the Elves Dance: the opposites are next to each other! Everything was rough and *forte*, now everything is fragrant, tender. The term 'piano' at the beginning of the Elf Dance remains the only dynamic indication of the piece.

This should be played with lightness, a fast pace (*Allegro*). Both qualities, however, need to be achieved gradually. And it would be a serious mistake if you wanted to start your studies immediately at the desired original tempo. Here, too, you first practice consciously slowly and content yourself first with the first part of the piece (bar 1-64).

In particular, note the following four points:

- 1) Everything has to be played really quietly and easily.
- 2) At '1' of each bar, there is always a small emphasis (corresponding to the *piano* dynamic of the piece).
- 3) All eighths (especially those that are not 'connected') are played short (with a striking stroke).
- 4) All sixteenth notes (mostly connected) must sound completely evenly.

We first practice (considering this) to bar 64 and are amazed how good this sounds even at a slow pace. At the same time, notice how important it is for all players to 'move' to the '1' of each bar, as we have said a little while ago. Here lies the key to the ensemble playing of the piece.

Just as important, however, that the other beats are brought together intact. Unfortunately, there are always some of the music lovers/amateurs (and not just those) who do not 'count' each bar or individual bars correctly but shorten them. This is a serious mistake that must be quickly detected and eliminated.

And by practicing this way, we continue to recognize the great importance of the internal dynamic tensions for an exuberant performance. By no means does the

energy of the bar sound like the other. So for example. the sixteenths (semiquavers) of the bar 4 lead clearly towards the '1' of bar 5 (in the form of a small tension), as well as the sixteenths of the bar 6 after the '1' of the bar 7 or the sixteenths of the bar 8 after the '1' of the bar 9. Again and again a 'play in' to the next bar, again and again, albeit tiny little, tension.

However, these intermittent processes mean at the same time an expenditure of energy! Because we are in a melodic descending sequence over the bars: both the start and the final notes of our small ascending movements are from case to case one note lower (sequence)! All this should be noticeable in the playing.

Another case: bars 10-13. Here the melodic line rises from B to C, to D and E (at the beginning of the 13th measure), and then descends again.

Bar to 18-20 the second violins lead in an ascending line, which they lightly play a *crescendo* (from within). The same applies to bars 22-24. In bars 20 and 24 there are long final notes in the 2nd violins and lower strings. Always pay attention to whether the final notes are short (quaver) or long (crotchet)!

Bar 25-28. The first violins lead. The remaining instruments bring supporting chords to '1' of each new measure, i.e. on their strong beats. This must be recognizable by the nature of the playing. Easy to emphasise! All act together!

Bar 33-34 and 35-36. Here follows in the 1st violin (twice in succession) on a repeating tapping figure. The latter (i.e. bars 34 and 36, respectively) is just as clear as the former. Really 'knock'. This applies to bars 41-42 and 43-44.

Bar 45-48 are a transition section. Imitative use of the second violins. This small rise, as well as by the subsequent section (bars 47-48). This should not be overdone: everything has to stay sparse and delicate!

If these dynamic elements come to life in the performance without a coarsening of the playing, the following can be continued:

We come to the middle part, bar 65-80, which is a bit more difficult to portray, more difficult because of the many transposition characters that occur here.

Here is the place to say a few words about the problem of intonation among amateur circles. Where are the difficulties? Of course, some players do not have enough understanding of pitch, i.e. about the relations of sound to and among each other (theoretically and because of a lack of sound). In most cases, whole tones are too small, but semitones are too much intonated. If, during the rehearsal, it is possible to reduce this widespread error, it will be possible to get ahead quickly.

So: G-string, A-string, D-string play really high, A, B, E directly above it!

The danger that the notes are played too high with the increased direction is certainly less than the opposite.

Again, play as quietly and lightly as possible! Again, the eighths played short, the tied sixteenth notes played evenly. And nice to emphasize the '1'.

Of course, the whole section must first be frequently and thoroughly practiced at a slower pace, but then as fast as the first part. Only then, if it is technically really safe and controlled, i.e. sounds easy and effortless, can you continue.

The final bars from 81 to the finish bring nothing new. Just beware of playing too much. It is precisely the character of the conclusion that shows how delicate the piece is.

The final chord should not be hammered shortly (as most of the short partials) but played as if almost two beats long (a deleted eighth note may correspond best to the intended effect). A gossamer, floating final chord!

### No. 9 Finale

The epilogue: *Allegro vivace - piano!* But both - speed and dynamics - must be achieved.

At the first through play, we take the phrase once in the time scale of an *Allegro Moderato*, but we already think that the goal is a faster pace with quiet playing.

Presumably, the sounds come out reasonably evenly, yet inorganically, i.e. not really as 'music' yet. Much can be improved by slight emphasis of the first beats and a deliberately delicate playing of the following notes. This little trick (clarification of the interaction between bars) often works wonders.

Bars 3 - the first note in 2nd violins and violas (2nd violins 'E') must also be emphasised in order to emerge clearly. This is also important for the listener, as the melody passes here from the first violins to the second violins and lies precisely in this emphasis.

At bars 9 and 11, the 1st and 2nd violins must also clearly and unanimously bring out the accent on the syncopated note.

The *crescendo* in bar 13 must be taken lightly, it cannot be exaggerated. Accordingly, the *decrescendo* of the following measure is to be formed. Also, in the whole piece one harbours an exaggeration of the inner-dynamic play: for example, at the end of the first part in the musical direction of the first violins (bars 7-8).

Bars 15-16 the second violins have the lead again. You have to bring this passage rhythmically clear (emphasis!) And, above all, tonally beautiful and clean in the intonation (the 'A' with the 4th finger is often used too acutely). The first violins return to accompanying the second violins.

Bars 18-19: note the dotted rhythms! Since these rhythms occur in imitation between the two violins on the one hand and violas and cellos on the other hand, their 'head' must also be brought with small emphasis, after a 'spring' from the preceding eighth note (clarification of a *piano* phrase by clarifying the rhythm).

Bars 22-23: Final runs in violins and flute rather *decrescendo* than (which is gladly made) *crescendo*. Funny! Funny! It is not a stressed '1' (as a final note), but in a sense 'into the bar' (the final note is on the 3rd beat, but also receives a slight emphasis).

All accompanying voices (especially the lower voices) have to be particularly restrained in tone in this movement. Absolutely the *piano* character of the piece must be preserved.

If the two parts (bars 1-8 and bars 9 to the end) are so well practiced that the melodic line is clearly expressed everywhere by good rhythmic and corresponding dynamic withdrawal of the remaining voices, the tempo can now be gradually increased to the required *Allegro vivace*. But pay attention that the performance of the piece loses nothing of the lightness and clarity it has gained.

Take the eighths in small, slightly beating strokes. The rhythmic accents should not be overstated. This is particularly important to consider at the beginning, as well as in the repetition of the initial part.

The players in the cello and double-bass section have to work on a soft and resonant pizzicato.

---

Finally, a few words about using the music in the music lovers' performances of the 'Summer Night Dream'. First of all, let me say that it was not intended to fix the individual pieces in very specific situations and passages. Rather, one should and should use the individual numbers according to their character freely, n.b. also repeat individual pieces completely or partially. It's all a matter of direction and special circumstances. The Ettersburg performance was the stage edition of Reclam's Universal Library (No. 5159) - based on the Schlegel-Tierck translation for the stage furnished by Dr. Ludwig Weber of Shakespeare, *A Midsummer Night's Dream*. It has been divided into 3 acts, to which also the overture and the preludes of the music of Walter Leigh have been added. If some information about the use of the individual pieces are made here, they are only a suggestion. The best way to proceed, as we did, is to have the actors and minstrels first practice separately, that occasionally the director sometimes listens to the music carefully and considers the use of the individual pieces, but that the actual addition of the music takes place only in the last theatre rehearsals, whereby one should take enough time to try different possibilities in privacy to judge their effect.

No. 1 *Overture*. A Festival-cheerful character. Should it be too difficult for an amateur group because of the fast middle-section, it may be replaced by No. 5 (Prelude to the Third Act), this piece would then appear twice as a Prelude.

No. 2 *Entrance of the Mechanicals*. Played before and during the first performance of the craftsmen (stage edition p.23) and a second time before the 14th performance in the second act (stage edition p.38). We use the first 18 bars as foreplay and let the craftsmen out with the 19th bar.

No. 3 *Prelude to the Second Act*. Before the first appearance of the elf Puck. From here to bar 26 it can also be used as a fairy dance, since the actual Fairy Dance (No. 8) currently the performance of this tune was not yet announced and therefore could not be played yet. This is mentioned only to show that free switching is quite possible when using the pieces.

No. 4 *Interlude*. Before the 26th entrance of the second act (stage edition p.57). Trumpet signal. Stage edition p. 61, where twice 'French horns behind the scene' are required; but maybe even before the overture to draw attention to the beginning of the set.

No. 5 *Prelude to the Third Act*. Possibly (softly performed) to bar 16 as advance notice of the third act at the place marked in the stage edition p.60 after the word 'music!' Sleep-inducing 'music' and 'resounding music' - and all played before the third act, which brings the marriage of the couples.

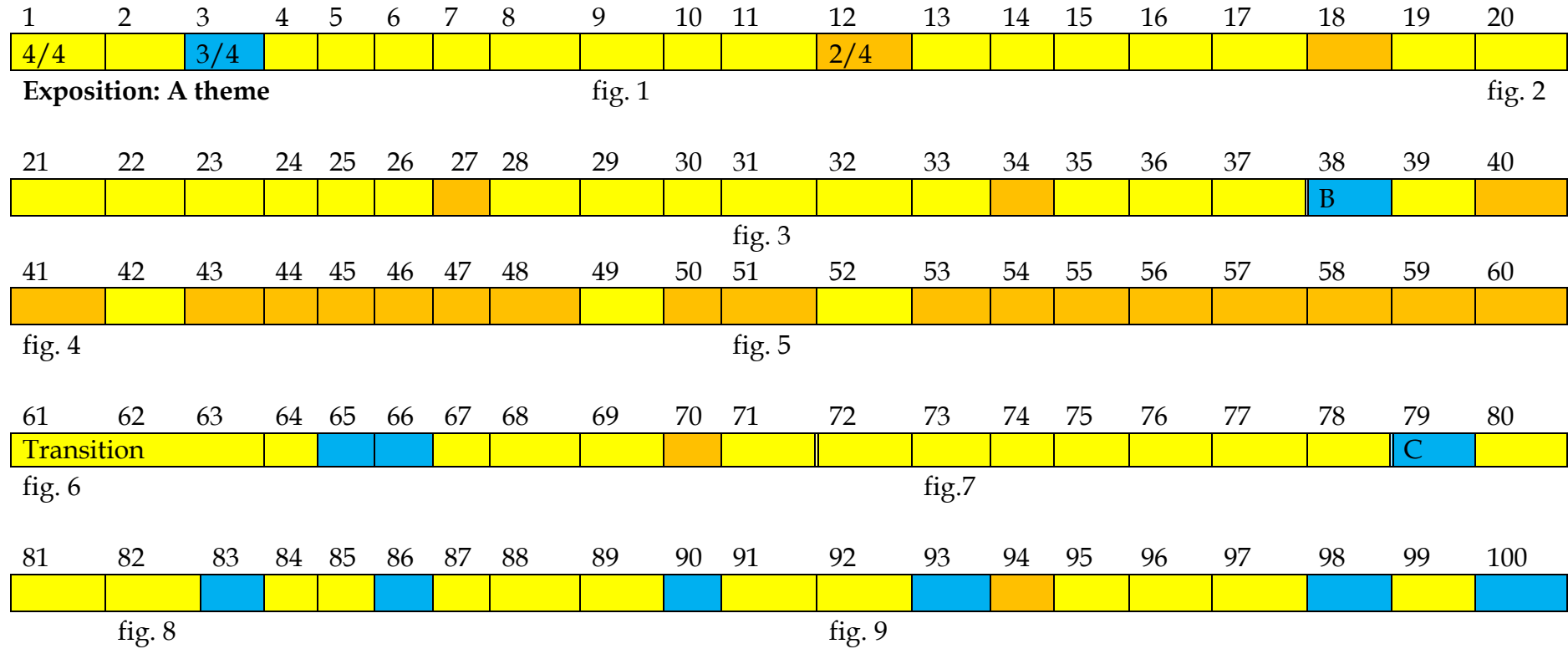
No. 6 *Wedding March*. Stage edition p.66.

No. 7 *Rowdy Dance*. Stage edition p.77.

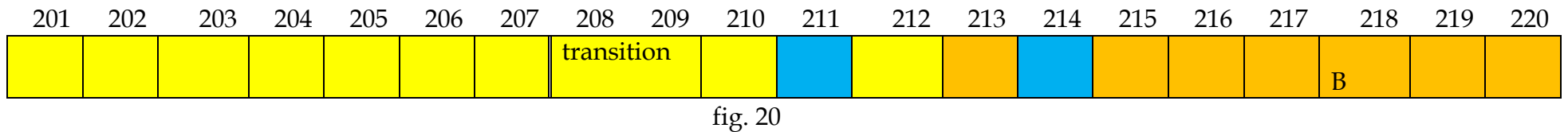
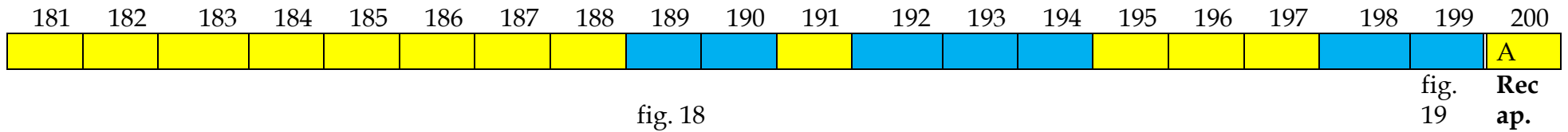
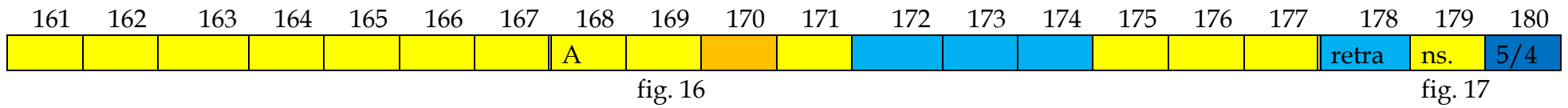
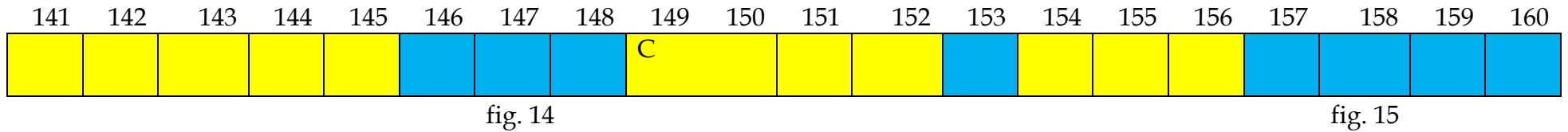
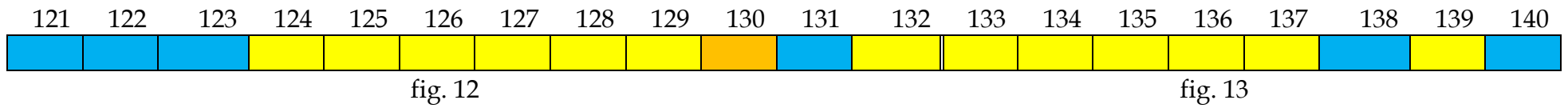
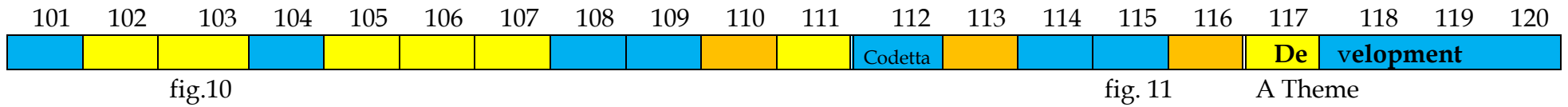
No. 8 *Fairy Dance*. Stage edition p.78, after the words 'Sing, and bless this place'.

No. 9 *Finale*. Either before the Fairy Dance (stage edition, p.78), from 'By the fire's weary flicker' to 'Sing, and bless this place,' or after the fairy dance of 'Coming to the best bridal bed' (p. 79) 'Meet me at dusk '.

## Appendix C: Metrical Fluctuation in Stanley Bate, Symphony No. 3, First Movement

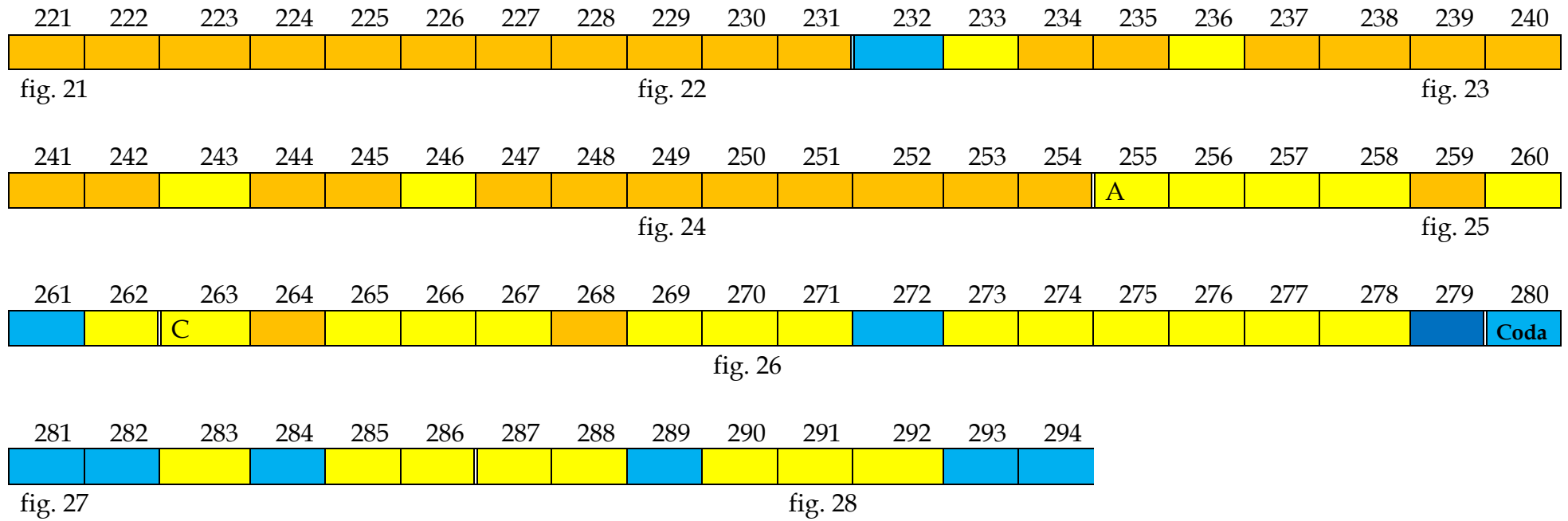


Neoclassicism in Music 1918-45





Neoclassicism in Music 1918-45



## Bibliography

- Abraham, Gerald, 'Gustav Holst: 1874-1934' in *British Music of Our Time* ed. by A.L. Bacharach (Harmondsworth: Pelican Books, 1946), pp. 44-63.
- Adorno, Theodor, *Philosophy of Modern Music*, trans. by Anne G. Mitchell and Wesley V. Blomster (London: Sheed & Ward, 1973).
- Anderson, Nicholas, 'The Baroque Concerto' in *A Companion to the Concerto* ed. by Robert Layton (London: Christopher Helm, 1988), pp. 1-56.
- Anderson, W.R., 'Round About Radio', *The Musical Times* 46.1231 (1945), 277-8.
- Anon., 'All for the Queen/Light Opera by City Composer/Immediate Success of Mr. Bate's Work', *Unknown Newspaper* (n.d.), Plymouth Records Office 2135.
- Anon., 'Arnold Cooke', *The Guardian*, 26 August 2005, <[www.theguardian.com](http://www.theguardian.com)> [accessed 5 February 2019]
- Anon., 'Bank of England: Operatic Society in a Classic Fantasy', *Financial Times*, 21 November 1936, p. 9.
- Anon., 'Boosey and Hawkes Concert: A Modern Programme', *The Times*, 28 February 1944, p. 8.
- Anon., 'BTC796 BY THE MOON WE SPORT AND PLAY (unfinished) for choir and piano' in *Britten Thematic Catalogue* (2013) <[www.brittenproject.org](http://www.brittenproject.org)> [accessed 23 February 2023].
- Anon., 'Cheltenham Festival: From Our Music Critic', *The Times*, 15 July 1954, p. 12.
- Anon., 'CONCERTS & c.', *The Times*, 27 July 1943, p. 8.
- Anon., 'Contemporary Music', *The Times*, 19 December 1931, p. 8.
- Anon., 'Courtauld-Sargent Concerts', *The Times*, 13 November 1934, p. 12.
- Anon., 'Cross-rhythm', *Oxford Music Online* (2001) <<https://www-oxfordmusiconline-com.ezphost.dur.ac.uk>> [accessed 17 April 2020].
- Anon., 'Façade: First Suite for Orchestra (1926/36)', *The William Walton Trust* (2017) <<http://www.waltontrust.org>> [accessed 15 April 2020].

- Anon., 'For Jean On Her Birthday', *The Times*, 13 October 1944, p. 6.
- Anon., 'LCE.-CPL. Walter Leigh: Comic Opera and Chamber Music', *The Times*, 20 July 1942, p. 6.
- Anon., 'Michael Tippett's Symphony: From Our Music Critic', *The Times*, 12 November 1945, p. 6.
- Anon., 'Mr. Gustav Holst, an English Genius', *Daily Mail*, 26 June 1920, p. 8.
- Anon., 'Mr. Walter Goehr's Concert: Michael Tippett's New Work', *The Times*, 19 July 1943, p. 2.
- Anon., 'News in Brief', *The Times*, 16 November 1939, p. 6.
- Anon., 'Pro Musica', *The Times*, 11 March 1933, p. 12.
- Anon., 'Promenade Concert: Mr. William Walton's Music', *The Times*, 16 September 1929, p. 10.
- Anon., 'Purcell Celebration', *The Times*, 24 November 1945, p. 6.
- Anon., 'Recitals of the Week: Contemporary Music Centre', *The Times*, 15 May 1925, p. 14.
- Anon., 'Recital of the Week', *The Times*, 15 December 1933, p. 12.
- Anon., 'Recital of the Week', *The Times*, 15 May 1936, p. 14.
- Anon., 'Review at Cambridge: "This World is Ours"', *The Observer*, 17 January 1932, p. 13.
- Anon., 'Royal College of Music', *The Musical Times* 73.1073 (1932), 647.
- Anon., 'Sinfonia Concertante, for orchestra with piano obbligato (1925-7/45)' *The William Walton Trust* (2017) <<http://www.waltontrust.org/>> [accessed 15 April 2020].
- Anon., 'The King's Theatre: Leigh's Concertino', *The Times*, 2 April 1946, p. 2.
- Anon., 'This Week's Music', *The Times*, 7 June 1920, p. 10.
- Anon., 'Tonight's Guest', *Oklahoma Symphony Orchestra Programme* (4 February 1958), RCM MS 5947i.
- Anon., 'Zorian String Quartet', *Western Daily Press*, 15 November 1946, p. 2.
- Armstrong, Thomas, 'Mr H', *Music in Education* 38.368 (1974) 163-5.
- Atkinson, Neville, 'Michael Tippett's Debt to the Past', *Musical Review* 23 (1962), 195-204.

- B., F., 'A Concert of the Moderns', *Daily Telegraph*, 28 July 1931, p. 6.
- B., F., 'Britten's Second Quartet', *Daily Telegraph*, 5 January 1946, p. 3.
- B., F., 'New British Symphony', *Daily Telegraph*, 9 July 1943, p. 3.
- B., F., 'New String Quartet', *Daily Telegraph*, 6 June 1941, p. 3.
- B., F., 'Playboy of Music', *Daily Telegraph*, 19 August 1938, p. 10.
- Babbitt, Milton, et al., 'Stravinsky (1882-1971): A Composer's Memorial', *Perspectives of New Music* 9 (1971), 1-180.
- Banfield, Stephen, 'Bliss', *The Musical Times* 129.1740 (1988) 91.
- Banfield, Stephen, 'England, 1918-45', in *Modern Times: From World War I to the Present* ed. by Robert P. Morgan (Basingstoke: The Macmillan Press, 1993) pp. 180-207.
- Banfield, Stephen, 'Music, Text and Stage: The Tradition of Bourgeois Tonality to the Second World War', in *The Cambridge History of Twentieth-Century Music*, ed. by Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), pp. 90-122.
- Barlow, Michael and Robert Barnett, 'Stanley Bate - Forgotten International Composer', *British Music* 13 (1991) 16-37.
- Barone, Anthony, 'Modernist Rifts in a Pastoral Landscape: Observations on the Manuscripts of Vaughan Williams's Fourth Symphony', *The Musical Quarterly* 91.1/2 (2008), 60-88.
- Barringer, Tim, 'Façade for Façade: William Walton, Visual Culture and English Modernism in the Sitwell Circle' in *British Music and Modernism: 1895-1960* ed. by Matthew Riley (London and New York: Routledge, 2016), pp. 125-146.
- Bate, Stanley, 'Contemporary Music and the Listener', *Art in Australia: A Quarterly Devoted to the Arts* (1941) 47-50.
- Bent, Margaret and Alexander Silbiger, 'Musica ficta', in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 30 January 2019].
- Berkeley, Lennox, 'Letters to Nadia Boulanger' in *Lennox Berkeley and Friends: Writings, Letter and Interviews* ed. by Peter Dickinson (Martlesham, Suffolk: Boydell & Brewer, 2012) pp. 45-88.
- Berkeley, Lennox, 'Nadia Boulanger as Teacher', *Monthly Musical Record* 61 (1931), 4.
- Boatwright, Howard, 'Paul Hindemith as a Teacher', *Musical Quarterly* 50.3 (1964) 279-89.
- Britten, Benjamin, 'Programme Notes', *Aldeburgh Festival Programme Book*, 1971, p. 44

- Brook, Barry S., 'Symphonie concertante (Fr.; It. sinfonia concertante)' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 23 April 2020].
- Brookes, Philip, 'Preface', *Walter Leigh, Music for String Orchestra* (Munich: Musikproduktion Höflich München, 2014), p. 1.
- Brooks, Jeanice, *The Musical Work of Nadia Boulanger* (Cambridge: Cambridge University Press, 2013).
- Brown, Maurice J.E., 'Tedesca' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 28 March 2018].
- Bryan, G., 'The Younger English Composers: Part V, Lennox Berkeley', *Monthly Musical Record* 59 (1929) 161-2.
- Burkholder, J. Peter, 'Brahms and Twentieth-Century Classical Music', *19<sup>th</sup>-Century Music* 8.1 (1984), 75-83.
- Burkholder, J. Peter, 'The Uses of Existing Music: Musical Borrowing as a Field', *Notes, Second Series* 50.3 (1994), 851-870.
- Busoni, Ferruccio, *The Essence of Music and Other Papers* trans. by Rosamond Ley (London: Rockliff Publishing Corporation, 1957).
- Caldwell, John, *The Oxford History of English Music: Volume II c.1715 to the Present Day* (Oxford: Oxford University Press, 1999).
- Capell, Richard, 'A New Composer', *Daily Mail*, 15 December 1931, p. 5.
- Capell, Richard, 'Contemporary Music Centre', *Daily Telegraph*, 12 November 1946, p. 3.
- Capell, Richard, 'Gustav Holst: Notes for a Biography (I)', *Musical Times* 67 (1926), 1073-5.
- Capell, Richard, 'Gustav Holst: Notes for a Biography (II)', *Musical Times*, 68 (1927), 17-19.
- Capell, Richard, 'Modern Young Man's Music', *Daily Mail*, 16 September 1929, p. 9.
- Capell, Richard, 'New English Music', *Daily Mail*, 7 November 1925, p. 7.
- Capell, Richard, 'New Holst Music', *Daily Mail*, 12 October 1923, p. 10.
- Capell, Richard, 'The Prize Winners [...]', *Daily Telegraph*, 25 August 1934, p. 5.
- Capell, Richard, 'The Prizewinning Overtures', *Daily Telegraph*, 21 April 1934, p. 9.
- Capell, Richard, 'Two Young Composers: Mr Lambert's "Music for Orchestra"', *Daily Mail*, 30 August 1929, p. 7.

Capell, Richard, 'Young Men's Music', *Daily Mail*, 31 October 1929, p. 17.

Caplin, William E., *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998).

Carr, Maureen A., *After the Rite: Stravinsky's Path to Neoclassicism (1914-1925)* (New York: Oxford University Press, 2014).

Carpenter, Patricia, 'Tonality: A Conflict of Forces' in *Music Theory in Concept and Practice* ed. by James M. Baker et al. (Rochester, NY: University of Rochester Press, 1997), pp. 97-130.

Casella, Alfredo, *Music in My Time: the Memoirs of Alfredo Casella*, (Norman University of Oklahoma Press, 1955).

Chapman, Keith, 'Classicism/Neoclassicism', in *Aesthetics of Music: Musicological Perspectives*, ed. by Stephen Downes (New York & London: Routledge, 2014), pp. 144-69.

Chissell, Joan, 'The Concertos', *Benjamin Britten*, ed. by Donald Mitchell and Hans Keller (London: Rockliff, 1952) pp. 257-265.

Clarke, David, *The Music and Thought of Michael Tippett* (Cambridge: Cambridge University Press, 2001).

Clarke, David, "'Only half rebelling': tonal strategies, folksong and 'Englishness' in Tippett's Concerto for Double String Orchestra' in *Tippett Studies* ed. by David Clarke (Cambridge: Cambridge University Press, 2009), pp. 1-26.

Clausius, Katharina, 'Historical Mirroring, Mirroring History: An Aesthetic of Collaboration in *Pulcinella*', *The Journal of Musicology* 30 (2013), 215-51.

Clinton-Baddeley, V.C., *Walter Leigh Archive*, British Library, MS Add. 65132.

Cole, Suzanne, "'Things that chiefly interest ME": Tippett and Early Music' in *The Cambridge Companion to Michael Tippett* ed. by Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013), pp. 48-67.

Colles, H.C. and Frank Howes, 'Foss, Hubert J.', in *Grove Music Online* <<http://www.oxfordmusiconline.com>> [accessed 29 May 2017].

Collins, Chris, 'Falla in Britain', *Musical Times* 144.1883 (2003), 33-48.

Collins, Sarah, 'Anti-Intellectualism and the Rhetoric of 'National Character' in Music: The Vulgarly of Over-Refinement' in *British Musical Criticism and Intellectual Thought, 1850-1950* ed. by Jeremy Dibble and Julian Horton (Woodbridge: Boydell & Brewer, 2018), pp. 199-234.

Cooke, Mervyn, 'Introduction' in *The Cambridge Companion to Benjamin Britten* ed. by Mervyn Cooke (Cambridge: Cambridge University Press, 1999), pp. 1-8.

Cooper, Grosvenor and Leonard B. Meyer, *The Rhythmic Structure of Music* (Chicago: University of Chicago Press, 1963).

Cooper, Martin, 'Lennox Berkeley and his New Symphony', *The Listener*, 19 February 1959, p. 351.

Copland, Aaron, *Copland on Music* (London: W.W. Norton, 1963), p. 196.

Craggs, Stewart, 'Preface', *William Walton Edition, vo. 7 Façade Entertainments* ed. by David Lloyd-Jones (Oxford: Oxford University Press, 2000), pp. vi-xii.

Craggs, Stewart R., *William Walton: A Source Book* (Aldershot: Scolar Press, 1993).

Cross, Jonathan, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 2005).

Cuckston, Alan, 'The Songs' in *William Walton: Music and Literature* ed. by Stewart Craggs (Aldershot: Ashgate, 1999), pp. 1-21.

Dahlhaus, Carl, 'Counterpoint after 1600' in *Oxford Music Online* (2001)  
<<https://www-oxfordmusiconline-com.ezphost.dur.ac.uk>> [accessed 30 August 2023].

Danuser, Hermann, 'Rewriting the past: classicisms of the inter-war period' trans. by Christopher Smith in *The Cambridge History of Twentieth-Century Music* ed. by Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), pp. 260-285.

Darnton, Christian, 'Walter Leigh. A New British Composer', *The Music Lover* (1932), p. 7.

Day, James, 'Englishness' in *Music: from Elizabethan times to Elgar, Tippett and Britten* (London: Thames Publishing, 1999).

Day, James, *Vaughan Williams* (London, J.M. Dent & Sons Ltd, 1961).

Dean, Winton, 'Lennox Berkeley's Orchestral Music', *The Listener*, 7 April 1955, p.637.

Dent, Edward J., *Ferruccio Busoni: A Biography* (London: Eulenberg Books, 1974).

Dennison, Peter, 'Reminiscence and Recomposition in Tippett', *The Musical Times* 126.1703 (1985), 13 + 15-18.

Dibble, Jeremy, 'Lambert (Leonard) Constant' in *Oxford Music Online* (2001)  
<[www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)> [accessed 8 June 2020].

Dibble, Jeremy and Julian Horton, 'Introduction: Trends in British Musical Thought, 1850-1950' in *British Musical Criticism and Intellectual Thought* ed. by Jeremy Dibble and Julian Horton (Woodbridge: Boydell Press, 2018), pp. 1-8.

Dickinson, A.E.F., *Holst's Music, a Guide* (London: Thames Publishing, 1995).

Dickinson, A.E.F., *Vaughan Williams* (London: Faber and Faber, 1963).

Dickinson, Peter, '2- Composers John Manduell, Nicholas Maw, Malcolm Williamson' in *Lennox Berkeley and Friends* ed. by Peter Dickinson (Woodbridge, Suffolk: Boydell and Brewer, 2012), pp. 243-257.

Dickinson, Peter, '4 – With Michael Oliver, 1978' in *Lennox Berkeley and Friends* ed. by Peter Dickinson (Woodbridge, Suffolk: Boydell and Brewer, 2012), pp. 176-178.

Dickinson, Peter, 'Berkeley, Sir Lennox' in *Oxford Music Online* (2001) <<https://www.oxfordmusiconline-com.ezphost.dur.ac.uk>> [accessed 22 February 2021].

Dickinson, Peter, 'Lennox Berkeley', *The Lennox Berkeley Society* (n.d.) <[www.lennoxberkeley.org.uk](http://www.lennoxberkeley.org.uk)> [accessed 26 November 2020].

Dickinson, Peter, *The Music of Lennox Berkeley* (Woodbridge, Suffolk: Boydell Press, 1988).

Dolmetsch, Carl F., 'The Recorder or English Flute', *Music and Letters* 22.1 (1941) 67-74.

Downes, Edward, *The New York Guide to the Symphony* (New York: Walker & Co., 1976).

Downes, Stephen, *After Mahler* (Cambridge: Cambridge University Press, 2013).

Drew, David, 'North Sea Crossings: Walter Leigh, Hindemith and English Music', *Tempo* 64.252 (2001), 44-64.

Earl, Robert, 'A genius ripe for rediscovery?', *Unknown Newspaper* (n.d.), Plymouth Records Office 2135/1.

Eősze, László, et al., 'Kodály, Zoltán' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 27 July 2017].

Evans, Edwin, 'A Young Composer', *Daily Mail*, 16 September 1933, p. 14.

Evans, Edwin, 'Clever New Symphony', *Daily Mail*, 9 July 1943, p. 3.

Evans, Edwin, 'New Concerto', *Daily Mail*, 2 February 1933, p. 13.

Evans, Edwin, 'New Vaughan Williams Work', *Daily Mail*, 11 April 1935, p. 7.

Evans, Edwin, "'Skill" of a Quartet', *Daily Mail*, 20 November 1935, p. 19.



- Evans, John, 'The Concertos' in *The Britten Companion, Companion* ed. by Christopher Palmer (London: Faber & Faber, 1984), pp. 411-424
- Evans, Peter, 'Sir William Walton's Manner and Mannerism', *The Listener*, 20 August 1959, p. 297.
- Evans, Peter, *The Music of Benjamin Britten* (New revised and expanded paperback edition) (Oxford: Clarendon Press, 1996).
- F., B. 'New British Symphony', *Daily Telegraph*, 9 July 1943, p.3.
- F., M., 'Holst's New Terzetto', *Musical Times* 67 (1926), 344-350.
- Fanning, David, 'Expressionism' in *Oxford Music Online* (2001) <<https://www-oxfordmusiconline-com.ezphost.dur.ac.uk>> [Accessed 14 Aug. 2023]
- Forte, Allen, 'Foreground Rhythm in Early Twentieth-Century Music' *Music Analysis* 2.3 (1983), 239-268.
- Foss, Hubert J., 'An English Pianoforte Concerto', *Daily Telegraph*, 28 January 1933.
- Foss, Hubert J., *Music in My Time* (London: Rich & Cowan Ltd., 1933).
- Foss, Hubert J., 'Obituary: Walter Leigh', *The Musical Times* 83.1194 (1942), 255.
- Foss, Hubert J., *Ralph Vaughan Williams: A Study* (London: Harrap, 1950).
- Foundation Hindemith, 'Gebrauchsmusik (Music for Use)', in *Hindemith* (2015) <<http://www.hindemith.info>> [14 January 2017].
- Franklin, Peter, 'Between the Wars: Traditions, Modernisms, and the "Little People from the Suburbs"', in *The Cambridge History of Twentieth-Century Music*, ed. by Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), pp. 186-209.
- Franks, Alan, 'The Music of Constant Lambert', *The Musical Times* 78.1137 (1937), 941-45.
- Friend, Lionel, 'Preface', *William Walton Edition: Sinfonia Concertante* (Oxford: Oxford University Press, 2004), p. v-vii.
- Frisch, Walter, *German Modernism: Music and the Arts* (Berkeley: University of California Press, 2006).
- Fuller, Sophie, 'Putting the BBC and T. Beecham to shame: The Macnaughten-Lamare Concerts', *Journal of the RMA* 138.2 (2013), 377-414.
- G., C. D., 'New English Music', *Daily Telegraph*, 1 February 1933, p. 8.
- Gillies, Malcolm, 'Bartók, Béla', *Oxford Music Online* (2001) <<https://www-oxfordmusiconline-com.ezphost.dur.ac.uk>> [accessed 4 August 2020].

- Glanville-Hicks, Peggy, 'Glanville-Hicks 1937 diary', *Papers of Peggy Glanville-Hicks*, National Library of Australia, MS 9083/3/1.
- Gloag, Kenneth, 'Tippett and the Concerto: From Double to Triple' in *The Cambridge Companion to Michael Tippett* ed. by Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013), pp. 168-189.
- Goddard, Scott, 'Concertos Ancient and Modern', *The Listener*, 1 March 1945, p. 249.
- Goddard, Scott, 'Michael Tippett and the Symphony', *The Listener*, 12 January 1950, p. 84.
- Goddard, Scott, 'Mr Tippett's New Symphony', *The Sunday Times*, 18 November 1945, p. 2.
- Goddard, Scott, 'The Cheltenham Festival', *The Musical Times* 95.1339 (1954) 491-92.
- Goddard, Scott, 'The Roots and the Soil: Nineteenth-Century Origins' in *British Music of Our Time* ed. by A.L. Bacharach (Harmondsworth: Pelican Books, 1946), pp. 11-29.
- Gray, Cecil, *A Survey of Contemporary Music* (London: Oxford University Press, 1924).
- Gray, Cecil, *Predicaments or Music and the Future* (London: Oxford University Press, 1936).
- Gray, Laura Jean, *Thematic Transformation and Motivic Unity in the Symphony No. 4 in F minor by Ralph Vaughan Williams* (unpublished DMus thesis University of British Columbia, 1989).
- Green, Robert, A. Anthony C. Baines and Meredith Ellis Little, 'Musette' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [18 March 2018].
- Greene, Richard, *Gustav Holst and a Rhetoric of Musical Character* (New York & London: Garland Publishing Inc., 1994).
- Griffiths, Paul, 'String Quartet' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 25 September 2018].
- H., H., 'Contemporary Music: Ireland, Lambert, and Walton', *Daily Telegraph*, 4 March 1930, p. 8.
- H., J.R. 'Flute and Oboe Teacher shine in recital', *Daily Telegraph*, 26 October 1965, p. 16.
- Hadow, W.H., *English Music* (London: Longmans, Green & Co., 1931).
- Hamburger, Paul, 'The Chamber Music' in *Benjamin Britten a Commentary on his Works from a group of specialists* ed. by D Mitchell and H. Keller, pp. 211-36.

Hardy, Lisa, *The British Piano Sonata 1870-1945* (Woodbridge: The Boydell Press, 2001).

Harper-Scott, J.P.E., 'Vaughan Williams's Antic Symphony' in *British Music and Modernism, 1895-1960* ed. by Matthew Riley, (Routledge: London, 2010), pp. 175-196

Harper-Scott, J.P.E., "'Our True North": Walton's First Symphony, Sibelianism, and the Nationalization of Modernism in England', *Music & Letters* 89.4 (2008), 562-89.

Hepokoski, James and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006).

Hess, Carol A., 'Falla, Manuel de' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 13 July 2017].

Hill, Ralph, 'Thrills with no frills', *Daily Mail*, 6 May 1947, p. 4.

Hill, Ralph, 'Two New Symphonies' *Sunday Times*, 11 July 1943, p. 2.

Hindemith, Paul, *The Craft of musical composition: Book 1: Theory* (Mainz: Schott, 1970).

Hinnells, Duncan, 'Vaughan Williams's Piano Concerto the first seventy years' in *Vaughan Williams in Perspective: Studies of an English Composer* ed. by Lewis Foreman (London: Albion Press, 1998), pp. 118-163.

Hinton, Stephen, *The Idea of Gebrauchsmusik: A Study of Musical Aesthetics in the Weimar Republic (1919-1933) with Particular Reference to the Works of Paul Hindemith* (New York and London: Garland, 1989).

Höckner, Hilmar, 'Vorwort' and 'Spielanleitung zu Walter Leigh: Suite für kleines Orchester zu Shakespeares "Sommernachtstraum"' in *Walter Leigh: Suite für kleines Orchester zu Shakespeares Sommernachtstraum* (Berlin: Vieweg-Verlag, 1937).

Hodge, Anthony, 'Stanley Bate 1913-59', *Music Society Newsletter* 47 (1990) 173-5.

Hodgson, John, 'Newbolt Revisited: The Teaching of English in England', *NATE* 21 (n.d.) 82-3 <[Newbolt-Revisited-The-Teaching-of-English-in-England.pdf](http://www.nate.org.uk) (nate.org.uk)> [accessed 14 August 2023].

Holmes, Paul, *The Illustrated Lives of the Great Composers: Holst His Life and Times* (London, New York and Sydney: Omnibus Press, 1997).

Holst, Gustav, 'The Education of a Composer', *The Beacon* 1.1 (1921), 30-36.

Holst, Gustav, 'The Mystic, the Philistine and the Artist', *The Quest* (1920).

Holst, Imogen, *A Thematic Catalogue of Gustav Holst's Music* (London: Faber Music Limited, 1974).

Holst, Imogen, 'Gustav Holst' in *The New Grove Twentieth-Century English Masters* ed. by Stanley Sadie (London: Macmillan, 1986), pp. 145-171.

Holst, Imogen, *The Music of Gustav Holst Third Revised Edition* (Oxford: Oxford University Press, 1986).

Horton, Julian 'The Later Symphonies' in *The Cambridge Companion to Vaughan Williams* ed. by Alain Frogley and Aidan J. Thompson (Cambridge: Cambridge University, 2013), pp. 199-228.

Howells, Herbert, 'Vaughan Williams' "Pastoral Symphony", *Music and Letters* 3.2 (1922), 122-132.

Howes, Frank, *The Music of William Walton* (London: Oxford University Press, 1965).

Hughes, Herbert, 'Holst's New Double Concerto: A Striking and Original Work', *Daily Telegraph*, 29 March 1930.

Hull, Robin, 'The Music of Lennox Berkeley', *The Listener*, 16 March 1944, p. 309.

Hunter Smith, Anthony, *Constant Lambert: Dionysian Modernist* (unpublished PhD Thesis, The Australian National University, 2017).

Hussey, Dyneley, 'Critic on the Hearth', *The Listener*, 22 July 1954, pp. 152-3.

Hussey, Dyneley, 'English Musicians: 8', *GTH Landmark* 10.2 (1928), 119-22.

Huttunen, Matti, 'The Historical Justification of Music', *Philosophy of Music Education Review* 16.1 (2008), 3-19.

Hyde, Martha M., 'Neoclassical and Anachronistic Impulses in Twentieth-Century Music', *Music Theory Spectrum* 18.2 (1996), 200-235.

Hyde, Martha M., 'Stravinsky's Neoclassicism', in *The Cambridge Companion to Stravinsky*, ed. by Jonathan Cross (New York: Cambridge University Press, 2003), pp. 98-136.

Irvine, Thomas, 'Hindemith's Disciple in London: Walter Leigh on Modern Music, 1932-40' in *British Music and Modernism, 1895-1960* ed. by Matthew Riley (London and New York: Routledge, 2016), pp. 197-220.

Irvine, Thomas, 'Normality and Emplotment: Walter Leigh's 'Midsummer Night's Dream' in the Third Reich and Britain', *Music and Letters* 94.2 (2013), 295-323.

James, Burnett, *Manuel de Falla and the Spanish Musical Renaissance* (London: Gollancz, 1979).

Jones, Nicholas, 'Formal Archetypes, revered masters and singing nightingales: Tippett's string quartets', in *The Cambridge Companion to Michael Tippett* ed. by

Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013) pp. 206-28.

Keller, Hans, 'Benjamin Britten's String Quartet', *Tempo* 3 (1947), 6-9.

Kelly, Barbara L., 'Introduction: The Roles of Music and Culture in National Identity Formation' in *French Music, Culture, and National Identity, 1870-1939* ed. by Barbara L. Kelly (Woodbridge: Boydell & Brewer, 2008), pp. 1-14.

Kemp, Ian, 'Rhythm in Tippett's Early Music', *Proceedings of the RMA* 105 (1978-9), 142-153.

Kemp, Ian, *Tippett the Composer and His Music* (Oxford: Oxford University Press, 1984)

Kennedy, Michael, *Britten* (London: J.M. Dent & Sons Ltd, 1981).

Kennedy, Michael, 'The Concerto in Britain' in *A Companion to the Concerto* ed. by Robert Layton (London: Christopher Helm, 1988), pp. 326-349.

Kennedy, Michael, *Portrait of Walton* (Oxford: Clarendon Press, 1989).

Kennedy, Michael, *The Works of Vaughan Williams* (London: Oxford University Press, 1964).

Kholopov, Yuriy, 'Form in Shostakovich's instrumental works' in *Shostakovich Studies* ed. by David Fanning (Cambridge: Cambridge University Press, 2009), pp. 57-75.

Kisch, Eve, 'The Young English Composers: VI. Stanley Bate', *The Monthly Musical Record* 68 (1938) 270-4.

Korsyn, Kevin, 'Towards and New Poetics of Musical Influence', *Musical Analysis* 10 (1991), 3-72.

Krebs, Harald, 'Some Extensions of the Concepts of Metrical Consonance and Dissonance', *Journal of Music Theory* 31.1 (1987), 99-120.

Křenek, Ernst 'Tradition in Perspective', *Perspectives of New Music* I/I (1962), 27-38.

Kumar, Krishan, *The Idea of Englishness: English Culture, National Identity and Social Thought* (Farnham, Surrey: Ashgate Publishing Limited, 2015).

Kumar, Krishan, *The Making of English National Identity* (Cambridge: Cambridge University Press, 2003).

Kupitz, Emily, *English Folk Song Influences on the Vaughan Williams Concerto for Oboe and Strings*, (unpublished D.Mus. Arts Thesis, Arizona State University, 2013).

Lambert, Constant, 'Critic on the Hearth', *The Listener*, 25 August 1938, p. 412.

Lambert, Constant, 'Jazz', *Life and Letters* 1.2 (1928), 124-31.

Lambert, Constant, *Music Ho! A Study of Music in Decline* (London: Faber & Faber Limited, 1937).

Leigh Jacobs, Veronica, 'Introductory Notes' in *Walter Leigh: Sonatina for Viola and Piano* (Colne, Lancashire: Comus Edition, 2004).

Leigh, Walter, 'Letter to Christian Darnton 23 June 1937', *Walter Leigh Archive*, British Library, MS Add. 62763.

Leigh, Walter, 'Letter to Hilmar Höckner 19 March 1936', *Leigh Estate*, quoted in Irvine, 'Normality and Emplotment: Walter Leigh's 'Midsummer Night's Dream' in the Third Reich and Britain', 295-323.

Leigh, Walter, 'Letter to Watson Forbes 28 September 1937', *Walter Leigh Archive*, British Library, MS Add. 71147.

Leigh, Walter, 'Letter to Watson Forbes 11 June 1941', *Walter Leigh Archive*, British Library, MS Add. 71147.

Leigh, Walter, 'The Music of Paul Hindemith', *The Listener*, 15 January 1936, p. 141.

Lessem, Alan, 'Schoenberg, Stravinsky and Neo-Classicism: The Issues Reexamined', *Musical Quarterly* 68 (1982), 527-42.

Lewis, Geraint, 'Tippett: The Breath of Life', *The Musical Times* 126.1703 (1985), 18-20.

Lippman, Edward, *A History of Western Musical Aesthetics* (Lincoln, Nebraska and London: University of Nebraska Press, 1992).

Lloyd, Stephen, *Constant Lambert: Beyond the Rio Grande* (Woodbridge: The Boydell Press, 2014).

Lockspeiser, Edward, 'The Music of Lennox Berkeley', *The Listener*, 10 July 1947, p. 76.

Lockspeiser, Edward, 'Trends in Modern Music', *Musical Quarterly* 28.1 (1942), 1-13.

Lowe, Peter, *English Journeys: National Culture and Identity in 1930s and 1940s England* (Amherst NY: Cambria Press, 2012).

Lustig, Roger, 'Translator's Introduction', in Carl Dahlhaus, *The Idea of Absolute Music* (London: University of Chicago Press, 1991), pp. vii-x.

M., 'London Concerts', *The Musical Times* 69.1020 (1928), 156-66.

Mackie, Colin, 'STANLEY BATE: A CATALOGUE OF THE ORCHESTRAL AND CHORAL MUSIC', *Colin Mackie's website* (n.d.) <[www.gulabin.com](http://www.gulabin.com)> [accessed 10 June 2019]

Mangsen, Sandra, 'Trio sonata' in *Oxford Music Online* (2001) <<http://www.oxfordmusiconline.com>> [accessed 4 October 2018].

- Mann, Alfred (trans. and ed.), *The Study of Counterpoint from Johann Joseph Fux's GRADUS AD PARNASSUM* (New York and London: W.W. Norton & Company, 1965).
- Mark, Christopher, 'Chamber Music and Works for soloist with orchestra' in *Cambridge Guide to Vaughan Williams* ed. by Alain Frogley and Aidan J. Thompson (Cambridge: Cambridge University Press, 2013), pp. 187-198.
- Mark, Christopher, 'Juvenilia (1922-1932)' in *The Cambridge Companion to Benjamin Britten*, ed. by Mervyn Cooke (Cambridge: CUP, 1999), pp. 11-35
- Mason, Colin, 'Arnold Cooke', *The Musical Times* 108.1489 (1967), 228-230.
- Mason, Colin, 'Michael Tippett', *The Musical Times* 87.1239 (1946), 137-141.
- Mason, Colin, 'The Progress of Lennox Berkeley', *The Listener*, 27 September 1956, p. 485.
- Matthews, Colin, 'Holst, Gustav' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 27 October 2016].
- Matthews, David, *Britten* (London: Haus Publishing, 2013).
- Matthews, David, *Michael Tippett: An Introductory Study* (London and Boston: Faber and Faber, 1980).
- Matthews, David, 'The String Quartets and some other Chamber Works' in *The Britten Companion* ed. by Christopher Palmer (London: Faber & Faber, 1984), pp. 383-392.
- Matthews, David, 'Mirror upon Mirror Mirrored' in *Michael Tippett O.M.: A Celebration* ed. by Geraint Lewis (Tunbridge Wells: Barton Press, 1985), pp. 35-44.
- Mayer-Serra, Otto, 'Fallas Musical Nationalism', *The Musical Quarterly* 29 (1943), 1-17.
- McBeath, Kevin, 'Façade - a Noise like Amber' in *William Walton: Music and Literature* ed. by Stewart Craggs (Aldershot: Ashgate, 1999), pp. 34-58.
- McClelland, Ryan, 'Rhythm in Western Music' in *The Cambridge Companion to Rhythm* ed. by Russell Hartenberger and Ryan McClelland (Cambridge: Cambridge University Press, 2020), pp. 7-19
- McGrady, Richard, 'The Music of Constant Lambert', *Music and Letters* 51.3 (1970), 242-258.
- McNaught, W., 'Critic on the Hearth: Modern Lapses', *The Listener*, 11 October 1945 pp. 416-7.

- McVeigh, Simon and Jehoash Hirschberg, *The Italian Solo Concerto, 1700-1760* (Woodbridge: The Boydell Press, 2004).
- Mellers, Wilfrid, 'Four Orchestral Works' in *Michael Tippett: A Symposium on his 60<sup>th</sup> Birthday* ed. by Ian Kemp (London: Faber and Faber, 1965), pp. 162-79.
- Mellers, Wilfrid, 'Michael Tippett and the String Quartet', *The Listener*, 14 September 1961, p. 405-6.
- Mellers, Wilfrid, 'The Music of Lennox Berkeley', *The Listener*, 24 June 1954, p. 1113.
- Mellers, Wilfrid, *Vaughan Williams and the Vision of Albion* (London: Barrie & Jenkins, 1989).
- Messing, Scott, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Rochester, NY: University of Rochester Press, 1988, repr. 1996).
- Metzer, David, *Quotation and Cultural Meaning in Twentieth-Century Music* (Cambridge: Cambridge University Press, 2003).
- Milner, Anthony, 'Rhythmic Techniques in the Music of Michael Tippett', *The Musical Times* 95 (1954), 468-70.
- Milner, Anthony, 'Style' in *Michael Tippett: A Symposium on his 60<sup>th</sup> Birthday* ed. by Ian Kemp (London: Faber and Faber, 1965), pp. 211-228.
- Mitchell, Donald, 'The Chamber Music', in *The Britten Companion*, ed. by Christopher Palmer (London: Faber & Faber, 1984), pp. 369-374.
- Mitchell, Donald, 'What do we know about Britten now?' in *The Britten Companion* ed. by Christopher Palmer (London: Faber & Faber, 1984), pp. 21-45.
- Moevs, Robert and Ellen Rosand, 'Recollections: Nadia Boulanger (1887-1979)', *19<sup>th</sup>-century Music* 3.3 (1980), 276-8.
- Montgomery, David L., 'The Myth of Organicism: From Bad Science to Great Art', *The Musical Quarterly* 76.1 (1992), 17-66.
- Morgan, Robert P., *Twentieth Century Music* (New York and London: W.W. Norton & Company, 1991).
- Myers, Rollo H., *Music in the Modern World* (London: Edward Arnold & Co., 1939).
- Neumeyer, David, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986).
- O'Loughlin, Niall, 'The Recorder in 20<sup>th</sup>-century music', *Early Music* 10.1 (1982), 36-7.
- Orr, Robin, 'A Note on Nadia Boulanger', *The Musical Times*, 120.1642 (1979), 999.



- Ottaway, Hugh, 'William Walton' in *The New Grove Twentieth Century English Masters* ed. by Stanley Sadie (London: Macmillan Press, 1986), pp. 175-200.
- Ottaway, Hugh and Alain Frogley, 'Vaughan Williams, Ralph' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [accessed 16 January 2018].
- Ottner, Carmen, 'Schmidt, Franz' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 18 September 2016].
- Our Music Critic, 'Cheltenham Festival: Bate's Third Symphony', *The Times*, 15 July 1954, p. 12.
- Our Music Critic, 'Modern Music', *The Times*, 20 June 1932, p. 11.
- Our Music Critic, 'Stanley Bate's Third Symphony', *The Times*, 25 April 1955, p. 17.
- Our Music Critic, 'The Career of Mr. Lennox Berkeley', *The Times*, 19 October 1956, p. 3.
- Our Music Critic, 'Vaughan Williams's Oboe Concerto', *The Times*, 2 October 1944, p. 6.
- Pakenham, Simona, *Ralph Vaughan Williams: A Discovery of his Music* (London, Macmillan & Co Limited, 1957).
- Palmer, Christopher, 'Notes to CD', *Constant Lambert Summer's Last Will & Testament*, Hyperion CDH55388 <<https://hyperion-records.co.uk>> [accessed 26 August 2020].
- Pasler, Jan, 'Neo-romantic' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk>> [Accessed 17 August 2023]
- Platt, Peter, 'Melodic Patterns in Bach's Counterpoint', *Music & Letters* 29.1 (1948), 48-56.
- Playford, John, *The English Dancing Master* (London: Schott, 1651 repr. 1957).
- Priberg, Fred K., *Musik im NS-Stat* (Berlin: Fischer Taschenbuch, 1982).
- Puffett, Derrick, 'The Fugue from Tippett's Second String Quartet', *Music Analysis* 5.2-3 (1986), 233-64.
- Randel, Don Michael Randel ed., *The New Harvard Dictionary of Music* (Harvard: Harvard University Press, 1986).
- Ratcliffe, Judith, 'Archive Treasures: Music manuscript for Britten's Piano Concerto', *Britten Pears Art* (2021) <[www.brittenpearsart.org](http://www.brittenpearsart.org)> [accessed 29 November 2022].
- Raynor, Henry, 'London Music', *Musical Times*, 97. 1355 (1956), 34-38.
- Redepenning, Dorothea, 'Prokofiev, Sergey' in *Oxford Music Online* (2001) <<http://www.oxfordmusiconline.com>> [accessed 16 May 2018].

Rees, Jonathan, 'Chronological list of works', in *The Cambridge Companion to Michael Tippett* ed. by Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013) pp. 286-9.

Reti, Rudolph, *Tonality, Atonality, Pantonality: A Study of Some Trends in Twentieth Century Music* (London: Rockliff, 1958).

Ridout, Alan, 'The String Quartets', in *Michael Tippett: A Symposium on his 60<sup>th</sup> Birthday* ed. by Ian Kemp (London: Faber and Faber, 1965), pp. 180-193.

Robinson, Suzanne, "'An English Composer Sees America": Benjamin Britten and the North American Press, 1939-42', *American Music* 15.3 (1997), 321-351.

Roeder, Michael Thomas, *A History of the Concerto* (Portland, Oregon: Amadeus Press, 1994).

Rosand, Ellen, 'Lamento' in *Oxford Music Online* (2001) <<https://www-oxfordmusiconline-com.ezphost.dur.ac.uk/>> [Accessed 7 September 2023].

Roseberry, Eric 'Britten's Piano Concerto: The Original Version', *Tempo* 172 (1990), 10-18.

Rosen, Charles, *Sonata Forms* (New York: W.W. Norton & Company, 1980).

Rosen, Charles, *The Classical Style: Haydn, Mozart, Beethoven* rev. ed. (New York: W.W. Norton, 1997).

Rubbra, Edmund, 'Constant Lambert's Sonata', *The Monthly Musical Record* 60 (1930), 35

Rubbra, Edmund, *Edmund Rubbra's collected essays on Gustav Holst* (London: Triad Press, 1974).

Rubbra, Edmund, *Gustav Holst* (Monaco: The Lyrebird Press, 1947).

Philip, Rupprecht, 'Quickenings of the Heart: Notes on Rhythm and Tempo in Britten' in *Benjamin Britten Studies: Essays on and Inexplicit Art* ed. by Vicki P. Stroehler and Justin Vickers (Woodbridge, Suffolk: Boydell & Brewer, 2017) pp. 319-347.

S., P.H., 'Front Page', *The Times*, 19 February 1997, p. 18.

Sachs, Curt, *Rhythm and Tempo: A Study in Music History* (London: Dent, 1953).

Sage, Jack, 'Romance' in *Oxford Music Online* (2001) <<https://doi-org.ezphost.dur.ac.uk/>> [accessed 28 March 2018].

Scheer, Christopher M., "'A direct and intimate realization" Holst and Formalism in the 1920s' in *British Music and Modernism, 1895-1960* ed. by Matthew Riley, pp. 109-124.

Schaarwächter, Jürgen, *Two Centuries of British Symphonism: From the beginnings to 1945, Volume II* (Hildesheim: Georg Olms Verlag, 2015).

Schaffer, Murray, *British Composers in Interview* (London: Faber & Faber, 1963).

Schillinger, Joseph, *The Schillinger System of Musical Composition* (New York: Da Capo Press, 1946).

Schuttenhelm, Thomas, *The Orchestral Music of Michael Tippett* (Cambridge: Cambridge University Press, 2014).

Schwandt, Erich, 'Trio' in *Oxford Music Online* (2001)  
<<http://www.oxfordmusiconline.com>> [accessed 4 October 2018].

Scotland, Tony, 'Lennox Berkeley (1903-1989)', *The Lennox Berkeley Society* (n.d.),  
<<https://www.lennoxberkeley.org.uk>> [accessed 25 November 2020].

Scotland, Tony, *Lennox & Freda* (Norwich: Michael Russell, 2010).

Scott, David and Nigel Scaife, 'Turner, W.J.' in *Oxford Music Online*  
<<http://www.oxfordmusiconline.com>> [accessed 30 May 2017].

Scott, Marion M., 'Michael Tippett and his Music', *The Listener*, 8 April 1943, p. 433.

Scruton, Roger, 'Absolute music' in *Oxford Music Online*  
<<http://www.oxfordmusiconline.com>> [accessed 12 August 2017].

Sharpe, Leslie, 'Introduction' in *The Cambridge Companion to Goethe* ed. by Leslie Sharpe (Cambridge: Cambridge University Press, 2002), pp. 1-5.

Shead, Richard, *Constant Lambert* (London: Simon Publishing, 1973).

Short, Michael, *Gustav Holst: The Man and His Music* (Oxford & New York: Oxford University Press, 1990).

Sitwell, Osbert, *Laughter in the Next Room* (London: The Reprint Society, 1950).

Solie, Ruth A., 'The Living Work: Organicism and Musical Analysis', *19<sup>th</sup>-century Music* 4.2 (1980), 147-156.

Stein, Erwin, 'The Symphonies' in *Benjamin Britten: a commentary on his works from a group of specialists* ed. by Donald Mitchell and Hans Keller (Michigan: Rockcliff, 1952), pp. 245-256.

Straus, Joseph N., *Introduction to Post-Tonal Theory, Fourth Edition* (New York: W.W. Norton & Co., 2016).

Straus, Joseph N., *Remaking the Past: Musical Modernism and the Influence of the Tonal Triad* (Cambridge, Massachusetts and London: Harvard University Press, 1990).

Stravinsky, Igor, *An Autobiography (1903-1934)* trans. by Anonymous (London and New York: Marion Boyars, 1936 repr. 1990).

Stravinsky, Igor, 'Some Ideas About my Octour', *The Arts* 5 (1924), 5-6.

Sweet, Elizabeth, *Neoclassicism in the Music of William Alwyn: Selected Works 1938-45*, (unpublished Masters thesis, Durham University, 2016), <<http://etheses.dur.ac.uk/11796/>> [accessed 9 January 2017].

Tari, Lujza, 'THE VERBUNKOS, A MUSIC GENRE AND MUSICAL SYMBOL OF HUNGARY', *Bulletin of the Transilvania University of Braşov Series VIII* 5.54 (2012), 81-86.

Taruskin, Richard, 'Back to Whom? Neoclassicism as Ideology', *19<sup>th</sup>-Century Music* 16.3 (1993), 286-302.

Taruskin, Richard, *The Oxford History of Western Music: Music in the Early Twentieth Century* (New York: Oxford University Press, 2005).

The Music Critic, 'English Night at the "Proms"', *Daily Mail*, 17 July 1929, p. 17.

Thompson, Verne Waldo, 'Notes on the Program', *A Rochester Civic Music Association Presentation* (10 April 1958).

Tierney, Neil, *William Walton: His Life and Music* (London: Robert Hale, 1984).

Tilmouth, Michael, 'Terzet' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 4 October 2017].

Tippett, Michael, 'Notes for Performance' in *Concerto for Double String Orchestra* (London: Ermst Eulenberg Ltd, 1964).

Tippett, Michael, 'Notes for Performance' in *Quartet No. 2 in F#* (London: Schott & Co. Ltd., 1944).

Tippett, Michael, 'Notes to String Quartets nos. 1, 2 and 3', *Michael Tippett: String Quartets Nos. 1, 2 & 3, Lindsay String Quartet*, Decca DSLO 10 (1975)

Tippett, Michael, *Tippett on Music* ed. by Meirion Bowen (Oxford: Clarendon Press, 1985).

Tischler, Hans, 'Remarks on Hindemith's Contrapuntal Technique', *Journal of the International Folk Music Council* 16 (1964), 53.

Tovey, Donald Francis, 'Vaughan Williams - Pastoral Symphony' in *Some English Symphonists: A Selection from Essays in Musical Analysis* (London: Oxford University Press, 1941), pp. 51-5.

Traut, Donald G., *Stravinsky's "Great Passacaglia": Recurring Elements in the Concerto for Piano and Wind Instruments* (Rochester NY: University of Rochester Press, 2016).

- Trend, Michael, *The Music Makers: Heirs and Rebels of the English Musical Renaissance, Edward Elgar to Benjamin Britten* (London: Weidenfeld & Nicholson, 1985).
- Turner, W.J., *English Music* (London: William Collins of London, 1942).
- Vaillancourt, Michael, 'Brahms and the Historical Sublime', *International Review of the Aesthetic and Sociology of Music* 46 (2015), 73–94.
- Van den Toorn, Pieter C., 'Neoclassicism and Its Definitions' in *Music Theory in Concept and Practice* ed. by James M. Baker, David W. Beach and Jonathan W. Bernard (Rochester, NY: University of Rochester Press, 1997), pp. 131–156.
- Van den Toorn, Pieter C., *Music, Politics and the Academy* (Berkeley: University of California Press, 1995).
- Vaughan Williams, Ralph, 'A Note on Gustav Holst' in Imogen Holst, *Gustav Holst a Biography* (Oxford: Oxford University Press, 1988), pp. vii–ix.
- Vaughan Williams, Ralph, and A.L. Lloyd, *English Folk Songs* (London: Penguin Books Limited, 2009).
- Vaughan Williams, Ralph, 'Gustav Holst (continued)', *Music and Letters* 1.4 (1920), 305–317.
- Vaughan Williams, Ralph, *National Music and Other Essays* (London: Oxford University Press, 1963).
- Vaughan Williams, Ursula, *Ralph Vaughan Williams: A Biography* (London: Oxford University Press, 1964).
- Venn, Edward, 'Symphonic music in our modern times': Tippett and the symphony', in *The Cambridge Companion to Michael Tippett* ed. by Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013) pp. 144-167
- Walton, Susanna, *William Walton, Behind the Façade* (Oxford: Oxford University Press, 1989).
- Walton, William, 'The Approach to Modern Music: III – Extension of Vocabulary', *The School of Music Review* 36.421 (1927) 10-12.
- Warrack, John, 'Enjoying the Moderns', *Daily Telegraph*, 26 August 1957, p. 9.
- Warrack, John, 'Holst and the Linear Principle', *Musical Times* 115 (1974), 732–735.
- Waterhouse, John C.G. and Virgilio Bernardoni, 'Casella, Alfredo' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [13 July 2017].
- Weller, Philip, 'Goethe, Johann Wolfgang Von' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 14 January 2017].

Westrup, Jack and Kenrick Dance, 'Leigh, Walter' in *Oxford Music Online* (2001) <<http://www.oxfordmusiconline.com>> [accessed 27 October 2016].

Westrup, J. 'Walton Piano Quartet', *Daily Telegraph*, 29 August 1957, p. 10

Westrup, J.A. et al, 'London Concerts', *Daily Telegraph*, 16 October 1937, p. 10.

Westrup, J.A. et al, 'New Works by Young Composers', *Daily Telegraph*, 18 December 1934, p. 8.

Wetherell, Eric, *Arnold Cooke* (London: British Music Society, 1996).

Wetherell, Eric, 'Cooke, Arnold' in *Oxford Music Online* (2001) <<http://www.oxfordmusiconline.com>> [accessed 1 February 2019].

Wheeldon, Marianne, 'Anti-Debussyism and the Formation of French Neoclassicism', *Journal of the American Musicological Society* 70.2 (2017), 433-474.

White, Eric Walter, *Stravinsky: The Composer and His Works* (London and Boston: Faber and Faber, 1966).

Whittall, Arnold, *Exploring Twentieth Century Music: Tradition and Innovation* (Cambridge: Cambridge University Press, 2003).

Whittall, Arnold, *The Music of Britten and Tippett* (Second Edition) (Cambridge: Cambridge University Press, 1990).

Whittall, Arnold, *Music since the First World War* (London: J.M. Dent & Sons Ltd, 1977, repr. 1988).

Whittall, Arnold, *Musical Composition in the Twentieth Century* (Oxford: Oxford University Press, 1999).

Whittall, Arnold, 'Neo-classicism', in *Oxford Music Online* (2001) <<http://www.oxfordmusiconline.com>> [accessed 16 January 2017].

Whittall, Arnold, 'Resisting Tonality: Tippett, Beethoven and the Sarabande', *Music Analysis* 9.3 (1990), 276-286.

Whittall, Arnold, 'Tippett and twentieth-century polarities' in *The Cambridge Companion to Michael Tippett* ed. by Kenneth Gloag and Nicholas Jones (Cambridge: Cambridge University Press, 2013), pp. 3-24.

Williamson, Malcolm, 'Sir Lennox Berkeley (1903-1989)', *The Musical Times* 131.1766 (1990), 197-9.

Wimbush, Roger, 'The Younger English Composers: II. Walter Leigh', *Monthly Musical Record* 68 (1938), 138-41.

## Neoclassicism in Music 1918-45

Winold, Allen, 'Rhythm in Twentieth-Century Music' *Aspects of Twentieth Century Music* ed. by Richard DeLone and Gary E. Wittlich (London: Prentice-Hall, 1974), pp. 208-69.

Wood, A., 'Lennox Berkeley, 70, hits the high point of his career', *Oxford Mail*, 3 August 1973, n.p..

Woodley, Ronald, 'CD Booklet', *Façades: William Walton & Constant Lambert*, Somm Recordings SOMMCD 0614.

Yeston, Maury, *The Stratification of Musical Rhythm* (New Haven and London: Yale University Press, 1976).

## Discography

*Alwyn: Orchestral Music*, Royal Liverpool Philharmonic Orchestra/David Lloyd Jones, Naxos 8.575704 (2008)

*Arnold Cooke: Three String Sonatas*, Morgan Goff/Susanne Stanzeleit/Raphael Terroni/Raphael Wallfisch, Naxos 8.571362 (2014).

*Arnold Cooke: Piano Sonatas 1 and 2*, Raphael Terroni, Dutton Vocalion CDLX7247 (2008).

*Benjamin Britten String Quartets 1,2,3/ 3 Divertimenti*, The Endellion String Quartet, Warner Classics 825646418398 (2013).

*Britten Sinfonia da Requiem Op. 20/ Four Sea Interludes Op. 33a/ Passacaglia/ An American Overture*, New Zealand Symphony Orchestra/ Myer Fredman, Naxos 8.553107 (1995).

*Britten Violin Concerto/Canadian Concerto/Mont Juic*, Lorraine McAslan, Violin/English Chamber Orchestra/ Stuart Bedford, Naxos 8.557198 (2005).

*Britten Piano Concerto/ Johnson Over Jordan (Suite)*, Joanna MacGreggor, Piano/English Chamber Orchestra/Steuart Bedford, Naxos 8.557197 (2005).

*Constant Lambert Concerto for Piano and Nine Players/Lord Berners 3 Petites marches funèbres /Fragments psychologiques*, Menahem Pressler, Piano/ Theodore Bloomfield, Naxos 9.80286 (1953).

*Façades: William Walton & Constant Lambert*, Somm Recordings SOMMCD 0614.

*Gustav Holst Kammermusic*, Ensemble Arabesques, Farao Classics B108098 (2017).

*Harpsichord Concertos (20th Century)*, Jory Vinikour/Chicago Philharmonic/Scott Speck, Cedille CDR90000-188 (2019).

*Holst Orchestral Works*, London Symphony Orchestra/Richard Hickox, Chandos CHAN9420 (1995).

*Holst: Double Concerto / St Paul's Suite / Brook Green Suite*, English Sinfonia/Howard Griffiths, Naxos 8.570339 (2007).

*Idyll The English Flute Unheard*, Oliver Davies/James Dutton, MPR MPR101(2018).

*Michael Collins British Clarinet Sonatas*, Michael Collins/ Michael McHale, Chandos CHAN10758 (2013).



## Neoclassicism in Music 1918-45

*Paul Hindemith, Symphony, 'Mathis der Maler' / Konzertmusik / Der Schwanendreher*, Boston Symphony, William Steinberg, Deutsche Grammaphone 00028947766483 (2007).

*Ralph Vaughan Williams: 10 Blake Songs / Oboe Concerto in A Minor / Household Music / Fantasia on a Theme by Thomas Tallis*, Budapest Strings/Béla Banfalvi, Capriccio C5035 (2009).

*Ralph Vaughan Williams: Concerto Accademico / VIVALDI: Concerto for 2 Violins, RV 513*, Louis Kaufman, Orion LAN0314 (n.d.)

*Ralph Vaughan Williams: Piano Concerto / The Wasps / English Folk Song Suite / The Running Set*, Ashley Wass, Royal Liverpool Philharmonic, James Judd, Naxos 8.572304 (2009).

*Songs of Yesterday*, Dan Laurin/Anna Paradiso, BIS BIS-CD-1785 (2011).

*Stravinsky: Pulcinella / Danses Concertantes*, Bournemouth Sinfonietta/Stefan Sanderling, Naxos 8.553181 (1995).

*Vaughan Williams: Symphony No. 4 / Violin Concerto in D Minor* London Symphony Orchestra; Kenneth Sillito/London Symphony Orchestra/Bryden Thomson, Chandos CHAN8633 (1988).

*Walter Leigh, Nicholas Braithwaite/ London Philharmonic Orchestra/ New Philharmonia Orchestra/ Trevor Pinnock Lyrita SRCD289* (2007).

*Walton: Facade 1 / Lambert: The Rio Grande / Bliss: Things to Come / Warlock: The Curlew*, Symposium Record SYMP1203 (1993).