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**A STUDY OF STYLE AND TECHNIQUES IN THE MUSIC OF
ELISABETH LUTYENS**

A THESIS IN TWO VOLUMES

BY

SARAH, JANE TENANT-FLOWERS

**SUBMITTED FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY**

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APPENDIX I

Catalogue of Works: 1906-1945

Section 1: Dated Compositions (serious art music)

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
Miscellaneous pieces contained in two cloth-bound folders:- (i) (ii)	1921 1922	-	Piano or strings	-	Collection comprises short, simple dance movements, sketches and exercises in pencil and ink MSS. Unpublished.
<u>Mary, Mother of God</u>	1926	-	Voices and orchestra	Liturgical	(see MSH, p.51) MS lost. Unpublished.
<u>String Quartet in One Movement</u>	ca. 1927*	-	String quartet	-	* Referred to by André Mangeot in MMR 68, Dec 1938, pp. 291-94. MS w/d. Unpublished.
<u>Book of Job</u>	between ca. 1926 and ca. 1931*	-	Soloists, double chorus and orchestra	Biblical	* Described by Lutyens as a student work in the style of Brahms, implying it was written during her period at the RCM (1926-31). However, this piece may have been composed as early as 1923 or before (see Chapter 1, footnote 9). MS w/d. Unpublished.
<u>Five Songs:</u> (i) Fall, Leaves, Fall (one of two versions extant, in C# min. or F min; see Three Songs below) (ii) Song in the Songless (iii) Stay, O Sweet (two versions) (iv) Recueillement (v) Nuits de Juin	1929*	-	Female voice (contralto) and piano or string quartet	(i) Emily Brontë (1818-48) (ii) George Meredith (1828-1909) (iii) John Donne (1572-1631) (iv) Charles Baudelaire (1821-67) F (v) Victor Hugo (1802-85) F	* Dated 1929 on IMS and on extant Macnaghten Concert Programme. (Alternatively dated 1931 in MSH). Several IMSS and PMSS extant. Unpublished.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Threnody</u>	1929	-	Contralto and small orchestra (2 x fl., 2 x ob. [1 x cor angl.], 2 x cl., 2 x bsn, 4 x hn, timp., hp, strgs)	Thomas L Beddoes (1803-49)	Subtitled 'Song for Contralto and Small Orchestra' on IMS. Incomplete IMS extant. Unpublished.
<u>Sonner: To Sleep</u>	1929	-	(as above)	John Keats (1795-1821)	IMS extant. Unpublished.
<u>Three Songs:</u>	ca. 1929 - ca. 1932*	-	Tenor or soprano and piano	Emily Brontë (1818-48)	* IMS of (i) dated 1932 and IMS of (ii) dated 1929. However, MS of (iii) lost and date unknown. (These songs are alternatively grouped within a later collection entitled <u>Six Songs</u> dated 1934-36 in MSH. See below). Unpublished.
(i) The Night is Darkening (two versions, with different final cadences)					
(ii) Fall, Leaves, Fall (one of two versions; see <u>Five Songs</u> above)					
(iii) The Appeal					
<u>Caprice sur 'La Pastorale'</u> (Frescobaldi arr. Lutyens)	ca. 1931-32*	-	arr. for string orchestra	-	* Dated 1931-32 in MSH. (Premiered on 28.1.32 at a Macnaghten-Lemare concert). IMS extant.
<u>Two Fugues for Organ</u> (Titelouze arr. Lutyens)	ca. 1931-32*	-	(as above)	-	* Dated 1931-32 in MSH. Contained within the same folder as <u>Caprice sur 'La Pastorale'</u> . IMS extant. Unpublished.
<u>Winter the Huntsman:</u>	1932	-	Mixed chorus and chamber ensemble (hn, vcl, trpt, pno)	Osbert Sitwell (1892-1969)	Song-cycle. MS w/d. IMS extant. Unpublished
(i) The Sword and the Herb (No.1)					
(ii) Then are the Woods So Empty (No.3)					
(iii) Danse Macabre (No.8)					
(iv) The Fledgeling (No.10)					
(v) Winter the Huntsman (No.7)					

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>The Birthday of the Infanta</u>	1931-32*	-	Instrumental ensemble	-	Ballet in one act after Oscar Wilde (A series of Entertainments Devised to Please a Spanish Princess). *Orchestral suite premiered at Patron's Fund Concert, RCM, on 9.7.31 (composition and premiere date of 1932 in MSH incorrect); stage premiere by Camargo Society on 4.12.32, dec. Rex Whistler, chor. Penelope Spencer, cond. Constant Lambert. Several IMSS and PMSS extant, plus IMS fragment of a two piano reduction. MS w/d. Unpublished.
<u>Four Songs*</u> :	ca. 1933-34*	-	Tenor and piano	(i) Emily Brontë (1818-48) (ii) D H Lawrence (1885-1930) (iii) D H Lawrence (1885-1930) (iv) W Shakespeare (1564-1616)	* The grouping of these songs into a single collection dated 1933-34 pertains only to the MSH catalogue. Alternatively, one should consider these four songs as separate entities, with nos. (i), (ii) and (iv) of uncertain date. Several IMSS extant. Unpublished.
<u>The Dying of Tanneguy de Bois</u>	1934	-	Tenor, four horns and string orchestra	Austin Dobson (1840-1921)	IMS extant, MS w/d. Unpublished.
<u>Passacaglia</u> (Buxtehude arr. Lutyens)	ca. 1935*	-	arr. for string orchestra	-	* Dated 1935 in MSH. Unpublished.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Six Songs</u> *					
(i) The Deserter (ballad in two versions)	ca. 1934-36*	-	Tenor or soprano and piano [(i) sop. + bar. duet]	(i) Alfred E Housman (1859-1936)	* The grouping of these songs into a single collection dated 1934-36 pertains to the MSH catalogue and Grove, 5th ed. Dating in the latter is highly inaccurate. Alternatively, one should consider songs (i), (v) and (vi) as separate entities of uncertain date; songs (ii), (iii) and (iv) belong to the earlier set of <u>Three Songs</u> (see above). Several IMSS and PMSS extant. Unpublished.
(ii) The Night is Darkening				(ii) Emily Brontë (1818-48)	
(iii) Fall, Leaves, Fall				(iii) Emily Brontë (1818-48)	
(iv) The Appeal				(iv) Emily Brontë (1818-48)	
(v) Mother, I cannot Mind my Wheel				(v) Sappho trans. WS Landor (1775-1864)	
(vi) Fara-diddle-dyno				(vi) Anon.	
<u>Bring, In this Timeless Grave to Throw</u>	1936 (fin. Dec)	-	Female voice (contralto) and piano	Alfred E Housman (1859-1936)	Several IMSS extant. Unpublished.
<u>Fantasia for Five Strings</u>	1936-37*	5	String quintet (2 x vln, vla, 2 x vcl)	-	* IMS dated 'London 1937' (dated 1937-38 incorrectly in MSH). IMS extant. MS w/d. Unpublished.
<u>The Check Book:</u>	1937/ 1937-38*	-	Piano solo	-	12 pieces for children. * Dated variously as 1937-38 in MSH, and 1937 in GP. [Aug]
(i) Air					
(ii) Bagatelle					
(iii) Ballet					
(iv) Burla					
(v) Country Dance					
(vi) Funambulist					
(vii) Legend					
(viii) March					
(ix) Musette					
(x) Planete					
(xi) Recitation					
(xii) The Musical Box					

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Four Songs:</u> (i) O Death, Rock me Asleep (ii) Die Not, Fond Man (iii) O Cruel Love! (iv) A Good Night	1937/ 1937-38*	-	Tenor and string quartet	(i) Viscount Rochford (?-1536) (ii) anon. (1613) (iii) John Lyly (?1554-1606) Text 1584 (iv) Frances Quarles (1592-1644) Text 1632	* Dated variously as 1937-38 in MSH and 1937 in GP. comm. Adolph Hallis Concert Series (1937-39). IMSS extant. Unpublished.
<u>String Quartet No. 1</u>	1937 (Oct.) - 1938 (Jan.)	5/1	String quartet	-	comm. Adolph Hallis Concert Series (1937-39). IMS extant. MS w/d. Unpublished
<u>Sonata for Viola</u>	1938	5/4	Viola solo	-	(11') [Lengnick - B/Mil]
<u>String Quartet No. 2</u>	1938	5/5	String quartet	-	(ca. 19') ded. Aeolian Quartet. [Lengnick - B/Mil]
<u>Partita for Two Violins</u>	1938	5/?	Two violins	-	IMS extant. Unpublished.
<u>Lamento d'Arianna</u> (two versions) (Monteverdi arr. Lutyens)	ca. 1938*	-	arr. for tenor and orchestra	Ottavio Rinuccini (1562-1621) I	* Dated 1938 in MSH, but may well have been composed earlier, since it was included in the Macnaghten Concert Series which began in December 1931. Several PSK and I/PMSS extant. Unpublished.
<u>King Midas</u>	1939	-	9 instrumentalists (fl., trpt., perc., strgs)	-	Ballet in 8 episodes after Tony del Renzio. Performed 6.12.39 by Les Ballets Trois Arts, Lyric Theatre Hammersmith. PSK extant. MS w/d. Unpublished.
<u>The Virgin's Cradle Hymn</u>	ca. 1939*	-	Voice/s and piano	Trans. from Latin by Samuel T Coleridge (1772-1834)	* Exact date of composition uncertain. Published by OUP in 1939.
<u>Music for the People: Feudal England</u>	1939	-	Soloists, chorus, dancers and wind band	Randall Swingler	Compilation piece written for the 1939 Festival of Music for the People. Unpublished.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>String Trio</u>	1939 (fin. May)	5/6	Violin, viola and cello	-	(8') Apparently written during Lutyens's train journey from Moscow to Warsaw in May 1939. [Lengnick - B/Mil]
<u>Three Pieces for Orchestra</u>	1939	7	Orchestra (3.2.2.2./2.1.2.1./ timp. perc., strgs)	-	(ca. 4'30") [B/Mil. Autograph score was copied and printed by J&W Chester in 1973, under the series 'Music by Living British Composers.']
<u>Four French Songs:</u>	1938-39	-	3 versions extant:	(i) François Villon (1431-? after 1463)	* Version (b) is described as being for soprano, viola and chamber orchestra in Weiss catalogue. Several PSK and PMSS extant. Unpublished.
(i) Mort, j'appelle de ta rigueur			a) mezzo and string orchestra	(ii) Jan-Antoine de Baif (1532-89)	
(ii) Voici le verd et beau Mai			b) soprano and small orchestra*	(iii) Joachim du Bellay (?1522-60)	
(iii) La Nuit, froide et sombre			c) female voice, flûte, cor anglais viol d'amore, viola da gamba	(iv) anon	
(iv) Quand un cordier cordant				F: (i), (ii), (iii), (iv)	
<u>Chamber Concerto</u>	1939-40	8/1	9 instruments (ob., cl., bsn., trpt, hn, trbn, vln, vla, vcl.)	-	(ca. 8'30") [Chester - B/Mil]
<u>Chamber Concerto</u>	1940/ 1940-41*	8/2	Clarinet, tenor saxophone, piano and string orchestra	-	(10') * Dated variously as 1940 in MSH, and 1940-41 in GP and Weiss. [Chester - B/Mil]
<u>Five Intermezzi</u>	1941/ 1941-42*	9	Piano solo	-	(6') * Dated variously as 1941 in GP, 1941-42 in MSH, or 1942 in Weiss. and printed score. [Lengnick - B/Mil]
<u>Nine Bagatelles</u>	1942	10	Cello and piano	-	(ca. 7') [Lengnick - B/Mil]
<u>Three Symphonic Preludes</u>	1942	-	Orchestra (4.4.4.3./4.3.4.1./timp., perc., hp., strgs)	-	(12') [Lengnick - B/Mil]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Two Songs:</u>					
(i) As I Walked Out	1942	-	Soprano or baritone and piano	Wystan H Auden (1907-73)	Ballads. Private commission. [Oliv.]
(ii) Refugee Blues					
<u>Three Salutes to the United Nations:</u>					
(i) Salute No. 1	1941-43 (1941-42)	-	(i) Brass, strings and percussion (ii) Orchestra	-	(i) ded. to the living. Written for North East Regional Orchestra (ii) ded. to the dead. ded. NERO. *opus nos. given on MS. (iii) ded. to the future.
(ii) Salute No. 2	(1943)	9/1*	(ii) Orchestra	-	
(iii) Salute No. 3	(1943)		(iii) Tenor, chorus and orchestra	John Milton (1608-74)	Various PSK, PMSS and IMSS extant. Unpublished.
<u>Chamber Concerto</u>	1945	8/3	Bassoon, percussion and string orchestra	-	(10') comm. John Alexandra. [Chester - B/Mil]
<u>Proud City</u>	1945	-	Orchestra	-	Overture. PSK and IMS extant. Unpublished
<u>Five Little Pieces</u>	1945	14/1	Clarinet and piano	-	(4') comm. Cyril Clarke for Frederick Thurston [Sch.]
<u>Rondeau</u> (Hommage à Gabriel Fauré)	1945* (fin. Apr.)	-	Female voice and piano	Christine de Pisan (?1364-?1430) F	* PMS dated 'April 1945'. (Incorrectly dated 1942 in MSH) ded. 'To Helen' crossed out on one of two extant IMSS. Unpublished.
Section 2: Undated Works Ascribed to 1906-45 Period (serious art music)					
Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>After the Songless Rose of Evening</u>	-	-	Soprano and string quartet	?	PMS extant
<u>All and All the Dry World's Lever</u>	-	-	SATB chorus	?	PSK extant

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Balade of Bon Connseill</u>	-	-	SATB chorus	Geoffrey Chaucer (?1345-1400)	PMS extant
<u>Barcarolle</u>	-	-	Piano solo	-	PMS extant
<u>Berceuse</u>	-	-	Piano solo	-	PSK and IMS extant
<u>Chorale Prelude</u>	-	-	Organ	-	IMS extant
<u>Dance Souvenance</u>	-	-	Piano solo	-	PMS extant
<u>Deuse*</u>	-	-	(?) Solo instrument	-	* Fragment IMS extant. Possibly part of an incidental score.
<u>D'un Vaneur de Blé aux Vents</u>	-	-	Mezzo or baritone and piano	Joachim du Bellay (?1522-60) F	IMS and I/PMS extant
<u>Eternal Father</u>	-	-	SATB choir (a cappella)	Robert Bridges (1844-1930)	Anthem. IMS extant
<u>Fantasia in C# minor</u>	-	-	Piano, violin, cello and horn	-	IMS extant
<u>Fantasy</u>	-	-	Voice and piano	Glennie (? Possibly Robert Glennie, English political writer, or Ian Glennie, Lutyens's first husband.)	PMS and IMS extant
<u>Flatten the Man*</u>	-	-	Voice and piano	?	* Fragment PSK extant. Possibly part of an incidental score.
<u>Gently, Sorrowfully, Sang the Maid</u>	-	-	Voice and string quartet	?	IMS extant
<u>I Knew it Truth*</u>	-	-	Soprano or contralto and piano	?	* Fragment PMS extant. Possibly part of an incidental score.
<u>I Sat with Love</u>	-	-	Tenor and piano	Dante Gabriel Rossetti (1828-82) Sonnet XLIX: Willowwood I	PSK extant
<u>I Sent a Wreath</u>	-	-	Soprano and piano	Ursula Ridley (1905-67) (Lutyens's sister)	Ballad. IMS extant

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>La Chasse</u>	-	-	Piano solo (plus arrangement for instruments)	-	PMS extant
<u>Lenten vs Come with Love</u>	-	-	Chorus (a4)	anon. (ca. 1300)	Written in madrigal style
<u>Mary-Anne</u>	-	-	Voice and piano	Osbert Sitwell (1892-1969)	ISK and IMS extant
<u>Nightingales</u>	-	-	Chorus (a cappella)	Robert Bridges (1844-1930)	IMS extant
<u>Nursery Rhyme (Three Little Children)</u>	-	-	Voice and guitar	?	PSK and PMS extant.
<u>O Blandos Oculos</u>	-	-	Voice and harp	?	PSK extant
<u>Orchestral Suite</u>	-	-	Orchestra	-	PSK fragment extant. Possibly an alternative name for <u>Petite Suite</u> , <u>Divertissement</u> or <u>En Voyage</u> (see Section 3)
<u>O Yet Forgive</u>	? *	-	Voice and piano	Edith Sitwell (1887-1964)	(*Dated 1942 in MSH) PSK and PMS extant
<u>Praeludium e Fuga (JS Bach arr Lutyens)</u>	-	-	arr. for horn and harp	-	Written for the Macnaghten - Lemare Concerts. IT extant
<u>Proud Music of the Storm</u>	-	-	SATB chorus (a cappella)	Walt Whitman (1819-92)	IMS extant
<u>Rondeaux:</u> (i) <u>Le Temps... IV</u> (ii) <u>Allez + IV</u>	-	-	Voice and piano	Charles d'Orléans (?1394-1465) F	I/PMSS extant
<u>Rose Kissed Me Today</u>	-	-	SAT Chorus	Austin Dobson (1840-1921)	Written in madrigal style. IMS extant

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Rounds:</u> (i) Drought (ii) Here, Here... (iii) The Hart (iv) Whether Men Do Laugh (v) All Ye (vi) Born I Was to be Old	-	-	Voices (a cappella)	?	PMS extant
<u>Scherzo</u>	-	-	Violin, viola, cello and piano	-	IMS extant
<u>Stanzas from Thyrsis*</u>	-	-	Mezzo or baritone and piano	Matthew Arnold (1822-88)*	* According to MSH catalogue, <u>Stanzas from Thyrsis</u> comprises four songs ('Thief in the Night' - D.H. Lawrence; 'To Sea' - Thomas Beddoes; 'D'un Vanneur de Blé aux Vents' - Joachim du Bellay; 'Weathers' - Thomas Hardy). However, <u>Stanzas from Thyrsis</u> is a single entity based on a text by Matthew Arnold. IMS and PSK extant.
<u>Sweet Day</u>	-	-	Chorus (a cappella)	George Herbert (1593-1633)	PMS extant
<u>To Sea</u>	-	-	Mezzo or baritone and piano	Thomas Beddoes (1803-49)	IMS extant.
<u>Weathers</u>	-	-	Mezzo or baritone and piano	Thomas Hardy (1840-1928)	IMS extant.
<u>Welcome Maids of Honour (To Violets)</u>	-	-	SCTB chorus	Robert Herrick (1591-1674)	PMS extant.
<u>A Wet Day (Four Seasonal Songs Whilst a Plumber Fetched his Tools)</u>	-*	-	Voice and piano	? (Elisabeth Lutyens ?)	* On back of PMS is written the serial row of <u>Chamber Concerto</u> , op. 8/1, possibly indicating a roughly contemporaneous date of composition. PMS extant.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Winter Returns</u>	-	-	Tenor and piano	Randall C Swingler	PSK extant
Miscellaneous: Fugal exercise	-	-	?	-	IMS fragment extant.

Section 3: Incidental Scores

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
a) <u>Music for Films</u>					
Bustle for WAAFs Jungle Mariners	1944 (MSH) 1944 (MSH)	- -	- -	- -	For 'The Gen', RAF magazine prod. Basil Wright (Crown Film Unit)
b) <u>Ballet Music</u>					
Nutcracker, Swan Lake, Perseus etc* arr. Lutyens	? 1939 (premiere)	-	arr. for piano solo	-	* All information derived from MSH catalogue. Unpublished.
c) <u>Miscellaneous Light Music</u>					
Divertissement	1944	-	Small orchestra (1.1.1.1./ 2.2.3.1. /timp., perc., strgs)*	-	(9'30")*? Scored for percussion and strings or military band according to MSH. IMS extant. [Chester - B/Mil]
En Voyage: (Suite for Orchestra) (i) Golden Arrow (ii) Channel Crossing (iii) Yvette: la Dieppoise (iv) Paris Soir: City Lights	1944	-	Orchestra (2.2.2.2./ 4.2.3./timp., perc., hp., strgs)	-	(12') comm. BBC Light Music Festival. Adapted in 1964 (see <u>Music for Wind</u> , op. 60 - appendix 15). PMS extant. [B/Mil]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
La Chambonnières (Chambonnières arr. Lutyens)	1942	-	arr. for orchestra	-	Unpublished.
Our Lodger's Such a Nice Young Man	ca. 1944*	-	Orchestra	-	* Ascribed various dates; written sometime between 1943 and 1945 (1944 in MSH). Unable to get copyright to use the Colonel Bogey march tune, this melody was suggested to Lutyens when she was producing a musical medley for Tommy Handley and ITMA. However, the medley idea was eventually scrapped. Unpublished.
<i>Overture*</i>	ca. 1944	-	Piano solo	-	* Listed in MSH. Possibly an arrangement of one movement of <u>Petite Suite</u> (see below).
Petite Suite	1944 or 1946*	-	Orchestra (2.1.2.2./1.1.1./ timp., perc., strgs)	-	(9) * Dated variously as 1944 in MSH, or 1946 in Weiss. According to MSH, <u>Petite Suite</u> comprises a suite of dances derived from the film 'Jungle Mariners'.
Suite Gauloise	1944	-	Small orchestra arr. violin and piano or wind octet	-	(12) First movement comm. French Government, for inclusion in an album of piano pieces by British composers entitled 'Hommage à la France'. (NB 'Hommage à la France' is incorrectly listed as a separate work and dated 1940 in MSH). IMS extant of orchestral score; PSK extant of wind octet and violin/piano arrangements. [Latter published by de Wolfe].

Notes to Appendices 1 and 15

- a) Appendices 1 and 15 together comprise a catalogue of works which attempts to be comprehensive, including unfinished projects, fragments, and compositions of which no trace of music appears to survive.
- b) In addition to published scores, the sources used include the following:
- Elisabeth Lutyens, A Goldfish Bowl (London: Cassell, 1972).
(AGB)
 - "Elisabeth Lutyens", combined Olivan Press, Belwin Mills Music Ltd and Schott & Co Ltd catalogue, 1978.
(OBS)
 - J. Weissman, "Lutyens, Elisabeth", Die Musik in Geschichte und Gegenwart, VIII (Im Bärenreiter-Verlag Kassel und Basel, 1954).
(Weiss)
 - Glyn Perrin, "Elisabeth Lutyens: Worklist", New Music 88 (Oxford University Press, 1988), pp. 17 - 21.
(GP)
 - Meirion and Susie Harries, "List of Works", A Pilgrim Soul: The Life and Work of Elisabeth Lutyens (London: Michael Joseph, 1989), pp. 277 - 301
(MSH)
 - Grove's Dictionary of Music and Musicians, 5th ed. S.v. "Lutyens, (Agnes) Elisabeth" by Colin Mason, p. 449.
(Grove)
 - "Opus List for Elisabeth Lutyens' Compositions Since Op. 27", typewritten list of scores dating from 1953 to 1969, annotated by Lutyens (x 4 pp.).
(EL)
 - Lutyens Collection, Add. MSS 64435-64795, British Library, London. The composer's own collection of libretto and score sketches, autograph manuscripts, transparencies and dyeline scores.

There is considerable discrepancy in the dating, scoring and opus numbers attributed to certain works amongst the above listings and, with the exception of the last two sources quoted, errors occur in all. These discrepancies are highlighted in appendices 1 and 15 and, wherever possible, resolved by reference to an autograph manuscript or alternative original source.

c) The catalogue contains information relevant to analysis, including date, opus number, scoring, literary source material, duration, commission and publishing details. In the case of unpublished works, details of extant autograph manuscripts are provided. (Information regarding première performances is not included here and may be found in the MSH and OBS catalogues.)

d) Each appendix is divided into three sections as follows:

-Section 1: dated serious compositions listed chronologically and, within each year, in opus number order. (As a result of several manuscripts having been lost, destroyed or withdrawn, there appear to be no corresponding works for the following opus numbers: 1; 2; 3; 4; 5/2; 5/3; 6; 11; 12; 21; 26; 35; 40.)

-Section 2: serious compositions which cannot be dated accurately, but which may be ascribed to the period in question, listed alphabetically. Such pieces are ascribed either to appendix 1 (1906-45) or appendix 15 (1946-83) on the basis of stylistic and technical analysis. Those works attributed to appendix 1 are all unpublished, tonal, and comparable in rhythmic and melodic style as well as autograph script, to the pieces listed in section 1 of the same.

-Section 3: miscellaneous works and incidental scores for film, radio, TV, ballet, and theatre, listed alphabetically. (All film, TV and radio dates cited in section 3 are derived from the MSH catalogue and have not been verified independently.)

e) In addition to those abbreviations cited in point (b) above pertaining to catalogue sources (GP, MSH, EL etc), the following abbreviations are deployed:

(8') - duration of 8 minutes

comm.	- commissioned by	chor.	- choreography by
ded.	- dedicated to	cond.	- conductor
trans.	- translated by	prem.	- premièred
prod.	- produced by	fin.	- finished in
des.	- designer	app.	- appendix
dec.	- decor by	w/d	- withdrawn by the composer

1948/49 - dating from 1948 or 1949

1948-49 - composed between 1948 and 1949

PMS	- pencil manuscript	MSS	- manuscripts
PSK	- pencil sketch	ISK	- ink sketch
PT	- pencil transparency	IT	- ink transparency
P/IMS	- pencil and ink manuscript	IMS	- ink manuscript

F = French text set
I = Italian text set
G = German text set
etc.

[B/Mil] - published by Belwin Mills Music Ltd
 [Chester - B/Mil.] - originally published by J & W Chester, then
 subsequently by Belwin Mills Music Ltd.

Lengnick	-	A Lengnick & Co.
Yorke	-	Yorke Edition
Nov	-	Novello
dW	-	de Wolfe
Aug	-	Augener Ltd
Oliv	-	Olivan Press
Sch	-	Schott & Co. Ltd
RCM	-	Royal College of Music
MMR	-	Monthly Musical Record
<i>Four Songs</i>	-	Dubious grouping, attributed to Weiss., Grove or MSH catalogues.

APPENDIX 2

Extracts from a Locked Diary belonging to Lutyens and dated 9 July 1918

(This diary contains stories, poems and dreams written by Lutyens, as well as her early observations about music and an explanation of her own secret language, alphabet and numerals. Although the diary itself bears the date 1918, not all of the entries were composed during that year.)

Extract 1 (written when Lutyens was 14 years old)

"I am now mad on Music. Misha [a childhood friend] helped to give me this idea, so that out of one bar of music can give substance for a dance, painting and an essay."

Extract 2

"Painting

1. From the treble we get the main idea
From the bass the minor idea
2. Major Key - out of doors
Minor Key = indoors
3. for every note there is a special meaning:-

Bottom line 1st.	= gas - air
1st.space	= water
2nd.line	= metal
2nd.space	= vegetable
3rd.line	= birds
3rd.space	= beasts
4th.line	= child
4th.space	= woman
5th.line	= man
5th.space	= god

4. To every key an interpretation of meaning which governs the scene.

C ^b	= seriousness
C ^b	= humour
C [#]	= discord
D ^b	= harmony
D ^b	= friendliness
D [#]	= gentleness
E ^b	= wildness
E ^b	= weird
E [#]	= ordinary
F ^b	= disaster
F ^b	= fear
F [#]	= awe
G ^b	= beauty
G ^b	= holiness
G [#]	= bewilderment
A ^b	= poverty
A ^b	= luxury
A [#]	= respect
B ^b	= love
B ^b	= hatred
B [#]	= [? illegible]

5. The time of the piece describes the liveliness of the scene.
6. Chords the chief note or sound of the chord is the major detail in a group, the other notes the minor details in the same group."

Extract3 (a paraphrase, rather than direct quotation from the original)

1. First stage

- Take a word e.g. music.
- Pick out the consonants in reverse order i.e. c-s-m.
- There are only 2 ordinary consonants o + i, and they are put in between the original consonants, starting with o i.e. COSIM.
- Consonant marked - on Top, vowels . and the word is bracketed. Underneath the vowels are marked o .
- Double consonants are not separated.
- Double vowels are written by either 2 o's or 2 I's. But two vowels next to each other are marked by either OI or IO.
- In translating a word beginning with a vowel, the vowel is neither neglected nor changed. Thus "enough" becomes 'hogione'.
- The first person singular 'I' becomes IO, and the word "a" becomes aio, in fact all words with either one letter, or words like to, an, do, etc. become toi, noi, doi, etc.

Second stageAlphabetNumerals

A = 0	N = 6	1 = 1
B = S	O = 2	2 = 2
C = /	P = [3 = 3
D = €	Q = 0	4 = 4
E = C	R = K	5 = 5
F = 3	S = Q	6 = 6
G = .—.	T = †	7 = 7
H = !	U = 2	8 = 8
I = X	V = 2c	9 = 9
J = e	W = W	0 = 0
K = m	X = ÷	
L = 7	Y = 1	
M = 8	Z = Σ	

APPENDIX 3

Performances of Compositions by the Second Viennese
which occurred in England between 1912 and 1945

Date	Composer	Composition	Additional Information
<u>1912</u>			
3 Sep.	Schoenberg	Five Orchestral Pieces, op. 16	Conducted by Henry Wood at a Queen's Hall Promenade concert. World premiere (orchestral version).
<u>1913</u>			
11 Jan.	Schoenberg	Three Piano Pieces, op. 11	Performed by R. Buhlig at Steinway Hall.
1 Nov.	Schoenberg	Quartet No. 1 in D minor	Played by the Flonzaley Party.
<u>1914</u>			
15 Jan.	Schoenberg	Verklärte Nacht (sextet) and some early songs (?)	Played by the London String Party at a Music Club Concert reception to Schoenberg.
17 Jan.	Schoenberg	Five Orchestral Pieces, op. 16	Conducted by Schoenberg and performed by the Sir Henry Wood Orchestra at the Queen's Hall.
23 Jan.	Schoenberg	Verklärte Nacht (sextet)	Bechstein Hall. (ca. 1914/1915 Harriet Cohen performed Schoenberg's Piano Pieces, op. 2. Source: <u>Harriet Cohen, A Bundle of Time</u> , p. 75)
1915]			
1916]			
1917]			
1918]			
1919			
<u>1920</u>			

The general wartime policy in England banned music by living
German or Austrian composers.

(ca. 1920, the singer Dorothy Mayer gave the first performances of
vocal music by Schoenberg, Berg and Wellesz in London. Source: ibid., p.60)

Date	Composer	Composition	Additional Information
<u>1921</u>			
? Nov.	Schoenberg	Five Orchestral Pieces, op. 16	London.
?	Schoenberg	First Chamber Symphony, op. 9	British premiere conducted by Edward Clark. (Egon Wellesz described Schoenberg's Quartet No. 1 in D minor as "well known" in England. <u>Source</u> : Egon Wellesz, <u>Arnold Schönberg</u> , published in 1921.)
<u>1922</u>			(Cecil Gray referred to Verklärte Nacht as being comparatively well known to English audiences. <u>Source</u> : Cecil Gray, <u>Music and Letters</u> , January, 1922.)
<u>1923</u>			
?	Schoenberg	Pierrot Lunaire	Sung by Marya Freund (in French) and conducted by Darius Milhaud. Three performances promoted by the Federation of Music Clubs took place in the same week: Monday (Kensington); Tuesday (Westminster); Wednesday (Chelsea).
<u>1924</u>			
<u>1925</u>			
<u>1926</u>			
<u>1927</u>			
?	Webern	Five Movements, op. 5	Played at Savoy Hill and broadcast by the BBC.
?	Schoenberg	Verklärte Nacht (arr. for string orchestra)	Broadcast performance.
<u>1928</u>			
27 Jan.	Schoenberg	Gurrelieder	British premiere conducted by Schoenberg at a BBC National Concert broadcast from the Queen's Hall. (During the late 1920s and early 1930s Ruzena Herlinger introduced individual songs by Webern to audiences in both Paris and London. A recital given by Herlinger and Paul Pisk at the Wigmore Hall during autumn 1928 included two songs from Webern's Georglieder: 'Dies ist ein lied'; 'Kahl reckt der Baum'. <u>Source</u> : Hans Moldenhauer, Anton von Webern, p. 301.)

Date	Composer	Composition	Additional Information
<u>1929</u>			
2 Dec.	Webern	Five Orchestral Pieces, op. 10	Broadcast concert, before an invited audience in a BBC studio, conducted by Webern.
<u>1930</u>			
? Apr.	Schoenberg	Pierrot Lunaire	Conducted by Erwin Stein and performed by Erika Wagner and the Pierrot Ensemble at Westminster Central Hall. A BBC concert of contemporary music.
10 Dec.	Schoenberg	Pelleas und Melisande	British premiere performed by the BBC Symphony Orchestra, conducted by Hermann Scherchen. Queen's Hall, London.
?	Schoenberg	Transcription of Bach's Prelude & Fugue in E ^b (full orchestra)	British premiere. BBC studio performance by the BBC Symphony Orchestra.
<u>1931</u>			
9 Jan.	Schoenberg	Erwartung	British premiere, performed by the BBC Symphony Orchestra with soprano Margot Hinnenberg-Lefebvre. Conducted by Schoenberg. Studio broadcast.
8 May	Webern	Five Movements, op. 5 (last four movements only, arr. for string orchestra)	Conducted by Webern. Broadcast studio performance given by the BBC Symphony Orchestra.
"	Schoenberg	Waldbaube-Lied from Gurrelieder	" " " " " "
"	Schoenberg	Begleitungsmusik zu einer Lichtspielszene, op. 34 (<u>serial</u>)	(British premiere) " " " "
27 Jul.	Webern	Symphony, op. 21 (<u>serial</u>)	British premiere. Performed by the BBC Symphony Orchestra conducted by Hermann Scherchen, at an ISCM concert in the Queen's Hall.
22 Aug.	Webern	Passacaglia, op. 1	British premiere. Performed by the BBC Symphony Orchestra conducted by Henry Wood. Queen's Hall. (The first performance of any work by a Schoenberg disciple to be played at a Promenade concert.)

Date	Composer	Composition	Additional Information
13 Nov.	Schoenberg	Variations for Orchestra op. 31 (<u>serial</u>)	(British premiere) Studio performance by the BBC Symphony Orchestra, conducted by Adrian Boult.
"	Schoenberg	Verklärte Nacht (arr. for string orchestra)	" " " " " "
<u>1932</u>			
13 May	Berg	Wozzeck (Three fragments)	Performed by soprano May Blyth, in a studio performance given by the BBC Symphony Orchestra.
	Webern	Passacaglia, op. 1	Orchestra conducted by Henry Wood.
<u>1933</u>			
5 Feb.	Schoenberg	Cello Concerto (Monn arr. Schoenberg)	British premiere. Studio performance by the BBC Symphony Orchestra conducted by Edward Clark.
8 Feb.	Schoenberg	Variations for Orchestra, op. 31 (<u>serial</u>)	First public performance in Britain. Given by the BBC Symphony Orchestra conducted by Schoenberg, in the Queen's Hall.
8 Mar.	Berg	Wozzeck (Three fragments)	First public performance in Britain. Given by the BBC Symphony Orchestra conducted by Henry Wood, in the Queen's Hall.
14 Apr.	Berg	Lyric Suite (Three pieces) (<u>partially serial</u>)	British premiere. Studio performance by the BBC Players, conducted by Webern.
21 Apr.	Berg	Chamber Concerto	Broadcast studio performance by the BBC Players, conducted by Webern.
"	Berg	Lyric Suite (Three pieces) (<u>partially serial</u>)	" " " " " "
23 Apr.	Webern	Schubert Dance Arrangements	Performed by the BBC Symphony Orchestra, conducted by Webern.
<u>1934</u>			
10 Mar.	Berg	Der Wein (<u>serial</u>)	British premiere. Studio performance by the BBC Symphony Orchestra conducted by H.Scherchen.
14 Mar.	Berg	Wozzeck (concert performance)	British premiere of the complete work. Broadcast performance from the Queen's Hall conducted by Boult, with an all-English cast save for Wozzeck.

Date	Composer	Composition	Additional Information
<u>1935</u>			
20 Mar.	Berg	Lulu (symphonic excerpts) (<u>serial</u>)	(Wozzeck was planned to be staged at Covent Garden on 30 April 1935, with the BBC to be responsible for the music. However, costumes and scenery could not be obtained. Wozzeck was not, in fact, staged at Covent Garden until 1952.)
25 Apr.	Webern	Bach Ricercare	British premiere, given by the BBC Symphony Orchestra conducted by Boult. Queen's Hall.
"	Webern	Six Pieces for Orchestra, op.6	(World premiere) Studio performance by the BBC Symphony Orchestra, conducted by Webern.
"	Webern	Passacaglia, op. 1	"
23 Oct.	Berg	Lyric Suite (Three pieces) (<u>partially serial</u>)	First public performance in Britain. Conducted by Boult. Queen's Hall.
7 Dec.	Schoenberg	Cello Concerto	Conducted by Schoenberg. Soloist Emanuel Feuermann. (Lutyens refers to a Webern quartet which was apparently performed by the Kolisch Ensemble in a London Contemporary Music Concert between 1934 and 1936. <u>Source</u> : A Goldfish Bowl.)
<u>1936</u>			
1 May	Berg	Lyric Suite (Two movements) (<u>partially serial</u>)	BBC Symphony Orchestra studio performance, a memorial concert for Berg, conducted by Webern.
"	Berg	Violin Concerto(<u>serial</u>)	(British premiere: soloist Louis Krasner) "
9 Dec.	Berg	Violin Concerto (<u>serial</u>)	First public performance in Britain at Queen's Hall. Soloist Louis Krasner. Conductor Henry Wood.
?	Schoenberg	Variations for Orchestra, op. 31 (<u>serial</u>)	
<u>1937</u>			
7 Mar.	Schoenberg	Concerto for String Quartet and Orchestra (Handel arr. Schoenberg)	First British broadcast performance. Studio performance by the BBC Symphony Orchestra, conducted by Boult.

Date	Composer	Composition	Additional Information
<u>1938</u>			
7 Jan.	Webern	Fuga from The Musical Offering (arr. Webern)	Studio performance by the BBC Symphony Orchestra, conducted by H. Scherchen.
? Mar.	Webern	String Trio, op. 20 (<u>serial</u>)	Performance by the Philharmonic Trio, abandoned shortly after the beginning when the cellist, James Whitehead, left the stage. Third Adolph Hallis Chamber Concert.
8 Apr.	Berg	Three Pieces for Orchestra, op. 6.	British premiere. Studio performance by the BBC Symphony Orchestra, conducted by Boult.
17 Jun.	Webern	Das Augenlicht (<u>serial</u>)	British premiere. An ISCM Festival Concert at the Queen's Hall, performed by the BBC Chorus and Orchestra conducted by H. Scherchen.
? Jun.	Webern	String Quartet No. 1	ISCM Festival Concert.
8 Dec.	Webern	Trakl Songs, op. 14	British premiere.
"	Schoenberg	Suite for Seven Instruments, op. 29 (<u>serial</u>)	LCMC and Boosey & Hawkes combined concert at the Aeolian Hall.
14 Dec.	Webern	String Trio, op. 20 (<u>serial</u>)	British premiere of the complete work. Aeolian Hall. Hallis Concert.
?	Schoenberg	Quartet No. 4 (<u>serial</u>)	BBC performance.
?	Webern	Five Movements, op. 5	
?	Webern	Violin Pieces, op. 7	
?	Webern	Cello Pieces, op. 11	
<u>1939</u>			
21 Jan.	Webern	Schubert Dance Arrangements	Performed by the BBC Symphony Orchestra.
27 Jan.	Webern	Variations for Piano, op. 27 (<u>serial</u>)	British premiere. Performed by Peter Stadlen at the Aeolian Hall. (The January 1939 issue of <u>Tempo</u> contains a report of a recent Wigmore Hall concert by the Kolisch Quartet, in which the players performed music by Schoenberg and Berg from memory.)

Date	Composer	Composition	Additional Information
7 Feb.	Webern	Bach Ricercare	Performed by the BBC Symphony Orchestra conducted by Leslie Howard.
10 Feb.	Berg	Lulu (Symphonic excerpts) (<u>serial</u>)	Studio performance by the BBC Symphony Orchestra conducted by Ernest Ansermet.
3 Apr.	Schoenberg	Friede auf Erden	Performed at the second concert of the Festival of Music for the People.
17 Apr.	Webern	Five Movements, op. 5 (string orchestra)	First public performance in Britain. Performed by the London String Orchestra, conducted by Humphrey Searle. Aeolian Hall.
<u>1940</u>			(Webern's Quartet op.28 was released by Boosey & Hawkes in May 1939 and was played by the Kolisch Quartet at a private concert arranged by the publisher.)
<u>1941</u>			
<u>1942</u>			(Schoenberg's Quartet No.4 was performed by the Kolisch Quartet at the Wigmore Hall. <u>Source</u> : <u>Music Review</u> , February 1942.)
<u>1943</u>			
?	Berg	Wozzeck (Three fragments)	Broadcast. Included in the BBC's first series of 'Music of our Time' concerts.
			(The 1942-1943 Boosey & Hawkes concert season included a performance of Schoenberg's 'Pierrot Lunaire'.)
<u>1944</u>			
?	Berg	Lyric Suite (Three movements) (<u>partially serial</u>)	A concert in the third Boosey & Hawkes London series.

Date	Composer	Composition	Additional Information
<u>1945</u>			
7 Sep.	Schoenberg	Piano Concerto (<u>serial</u>)	British premiere. Performed at an Albert Hall Promenade concert by the soloist Kyla Greenbaum and conducted by B. Cameron.
(3 Dec.	Webern	Memorial broadcast for Webern	Commemorative address delivered by David J. Bach.)
14 Dec.	Webern	Five Movements, op.5	The first 'Edward Clark Concert' at the Wigmore Hall. Conducted by Edward Clark.
"	Berg	Adagio (from the Chamber Concerto)	" " " " " "

APPENDIX 4

The Personal Visits of Schoenberg, Berg and Webern to England
between 1914 and 1945

Date	Schoenberg	Berg	Webern
1914	January: Schoenberg conducted his <u>Five Orchestral Pieces</u> , op. 16 in London	--	--
1928	January: Schoenberg conducted <u>Gurrelieder</u> in London.	--	--
1929	--	--	November/December: Webern conducted his <u>Five Orchestral Pieces</u> , op. 10 plus works by Milhaud and Brahms in London.
1931	January: Schoenberg conducted <u>Erwartung</u> in London.	Berg served as a juror for the I.S.C.M. in Cambridge and London.	May: Webern conducted four movements of his <u>Five Movements</u> op. 5, Schoenberg's <u>Waldtaube-Lied</u> and <u>Begleitungsmusik zu einer Lichtspielszene</u> , op. 34 in London.
1933	February: Schoenberg conducted his <u>Variations for Orchestra</u> , op. 31 in London.	--	April: Webern conducted movements I and III of Berg's <u>Lyric Suite</u> and his <u>Chamber Concerto</u> in London.
1934	--	--	April: Webern conducted Schubert's <u>Symphony No. 4</u> and two "Nachtmusiken" from Mahler's <u>Symphony No. 7</u> in London.
1935	December: Schoenberg conducted his <u>Cello Concerto</u> in London.	--	April: Webern conducted his <u>Ricercare, Six Pieces for Orchestra</u> , op. 6 and <u>Passacaglia</u> , op. 1 in London.
1936	--	--	April/May: Webern conducted two movements from Berg's <u>Lyric Suite</u> and his <u>Violin Concerto</u> .
1937- 1945	--	--	--

APPENDIX 5

Foreign Musicians who emigrated to Britain between
1930 and 1945

The following includes those émigrés who attained a degree of prominence during their residence in Britain. The list is by no means comprehensive

Name	Date of Arrival	Date of Departure	Additional Information
Dr. Theodor Wieselgrund Adorno (1903-69)	1934	1938 (to U.S.A.)	A former student of Berg, Schoenberg and Webern and a leading champion and exponent of Schoenberg's principles. Resided in Oxford, during which time he encouraged Humphrey Searle to go to Vienna to study with Webern, having first persuaded Hugh Allen (director of RCM) to allow the Octavia Travelling Scholarship to be used for this purpose.
Mosco Carner (b. 1904)	1933	-	Educated in Vienna and resided in London. Music correspondent, conductor and critic, specialising in early twentieth century music (in particular Berg) and Puccini.
Francis Chagrin (1905-72)	1936	-	Former student of Dukas and Boulanger in Paris. Conductor, composer and, after his arrival in Britain, music director of the French Service in the BBC overseas department. An ardent advocate of contemporary music, particularly new British works. Honorary organiser of the Committee for the Promotion of New Music.
Alfred Einstein (1880-1952)	1933	1939 (to U.S.A.)	Dividing his time between England and Italy during this period, Einstein is renowned for his perceptive musicological studies.
Roberto Gerhard (1896-1970)	1939	-	Studied with Schoenberg between 1923 and 1928 and, prior to the Spanish Civil War, had already begun to explore serial techniques characterised by recurring interval groups rather than fully twelve-tone series. From 1939 Gerhard earned a living as a music journalist and composer in Cambridge. The early forties marked his return to a flexible use of the series incorporating diatonic elements (as in <u>Violin Concerto</u> , 1942-3).

Name	Date of Arrival	Date of Departure	Additional Information
Walter Goehr (known as George Walter up until 1948 in Britain [1903-60])	1933	-	A former pupil of Schoenberg, conductor, composer and major advocate of contemporary works especially by Schoenberg and Eisler. Organised and conducted many premieres, including Searle's <u>Suite for String Orchestra, op. 1</u> (1943). Musical Director for the Columbia Gramophone Company (1933-39), conductor of the Morley College Concerts (1943 onwards) and director of the BBC Theatre Orchestra (1946 onwards).
Berthold Goldschmidt (b. 1903)	1935	-	A former resident of Berlin, where he came under strong influence from Busoni (rather than Schoenberg). Conductor and composer, residing in London.
Peter Gradenwitz (b. 1910)	1935	1936	Musicologist, composer and former pupil of Julius Weismann and Josef Rufer in Berlin. In London he took courses in piano technology and instrument building, and later contributed articles, several on serial matters, in British journals.
Allan Gray (b. 1904)	1934	-	Former pupil of Schoenberg and composer (particularly of film music).
Hans Keller (b. 1919)	1938	-	String player and journalist, writing on a wide range of subjects including Mozart, Schoenberg, Shostakovitch, Britten, serialism and film music.
Ernst Meyer (b. 1905)	1933	1948 (to Berlin)	Choral conductor, lecturer and composer (particularly of film music). Also carried out important research into early English chamber music. Politically active whilst in London, helping to establish the Free German League of Culture, an anti-Nazi organisation of artists, scientists and writers.
Hans Nachod	1939	-	Schoenberg's cousin. A professional singer, who resided in London.
Karl Rankl (1898-1968)	1939	-	Former pupil of Schoenberg and Webern and a keen advocate of modern music. As a conductor he premiered Webern's <u>Cantata No. 1</u> , op. 29 at the London ISCM Festival of 1946 and later became musical director of Covent Garden (1946-51).

Name	Date of Arrival	Date of Departure	Additional Information
Hans Redlich (1903-68)	1938	-	Conductor, lecturer and musicologist, specialising in the work of the Second Viennese School (a term which he invented), Monteverdi and Handel. Keen spokesman on behalf of the Second Viennese and Vice-President of the International Alban Berg Society.
Franz Reizenstein (1911-68)	1934	-	Having studied at the State Academy in Berlin with Hindemith, Reizenstein continued to study composition in England under Vaughan Williams at the RCM. Remained a keen advocate of Hindemith, whose 3 Piano Sonatas he premiered in England in 1936. His compositions are based on tonality and reject serialism.
Arnold Rosé (1863-1946)	1938	-	Violinist and leader of the Rosé Quartet which played several of Schoenberg's works, including the premiere of <u>Verklärte Nacht</u> and the first and second string quartets.
Max Rostal (b. 1905)	1934	-	Studied composition under Seiber at the Berlin Hochschule, but became better known in Britain as a violinist. Premiered several British works and introduced British audiences to new pieces such as Bartok's Second Violin Sonata. Founded the Rostal Chamber Orchestra in 1943, and between 1944 and 1958 was Professor at the Guildhall School of Music.
Dr. Norbert Schwarzmann	1938	-	A Viennese nerve specialist, whom Webern describes (in a letter to Hildegard-Jone) as a propagator of the music of the Second Viennese.
Matyas Seiber (1905-60)	1935	-	Former pupil of Kodaly and strongly influenced by Bartok. As a composer, Seiber had already completed several serial pieces prior to arriving in England, including a setting of nonsense poems by Christian Morgenstern (1927-29) in which a 7-note row is deployed, and his Second String Quartet (1934-35), which demonstrates a free use of serial technique with symmetrical pitch groupings and some reordering. Undertook numerous activities in England, including publishing (1937-39) and writing film music for the Ministry of Information during the war. From 1942 Seiber taught composition and appreciation at Morley College, and in 1943 helped Chagrin to found the Committee for the Promotion of New Music. Also contributed articles to several journals and conducted. (In December 1945 Seiber conducted the first CPNM Concert, which was devoted to his

Name	Date of Arrival	Date of Departure	Additional Information
Leopold Spinner (b. 1906)	1938	-	own works.) These and other activities caused a gap in Seiber's serious compositional output after 1935, and it was not until 1944 that he returned to a free serial style, in the <u>Fantasia Concertante</u> . Studied in Vienna with Paul Pisk (1926-30) and Webern (1935-38). Taught and composed in Britain, his serial pieces often showing the influence of Webern albeit imbued with a greater dramaticism.
Peter Stadlen (b. 1910)	1939	-	Formerly studied with Schoenberg and Webern. After taking up residence in London Stadlen gave piano recitals of Second Viennese and other contemporary compositions, combining performance with factory work between 1939 and 1945. (During the sixties Stadlen abandoned serialism.)
Erwin Stein (1885-1958)	1938	-	Close friend of Berg and Webern, and one of Schoenberg's earliest pupils (1906-10). Formerly director of performances at Schoenberg's 'Verein für musikalische Privataufführungen', in addition to being a composer and opera conductor in Germany. Upon arriving in Britain joined the publisher Boosey & Hawkes and promoted many concerts featuring Webern's music. Also championed the twelve-tone school by writing many articles analysing and explaining the technical and expressive aspects of its music. Founded and edited the journal <u>Tempo</u> , which stimulated the more widespread discussion of contemporary musical issues in Britain.
Walter Susskind (1913-80)	1939	-	Pianist, composer and conductor. In Britain Susskind continued to perform, in the Czech Trio, but concentrated on developing his conducting career. Was principal guest conductor of the Sadler's Wells Opera Company during its autumn tour of Germany in 1945, became music director of the Carl Rosa Opera Company between 1943 and 1945, and in the latter year, made his orchestral debut with the Liverpool Philharmonic Orchestra.
Hermann Ullrich (b. 1888- ?)	1939	1946	Music historian, critic and composer.
Heinz Unger (1895-1965)	1933	1948 (to Canada)	Educated in Berlin, Unger was a conductor and a fervent exponent of Mahler.

Name	Date of Arrival	Date of Departure	Additional Information
Egon Wellesz (1885-1974)	1939	-	<p>Former pupil of Schoenberg (1904-6) and this composer's first biographer. Introduced Hauer to Schoenberg. Musicologist, with a particular interest in 18th century opera and Byzantine music. Wellesz left his post as Professor of the History of Music at Vienna University (1929-38) to take up a fellowship at Lincoln College, Oxford. In England he continued his multiple activities of scholarship, composition, journalism, teaching and editing. He occasionally deployed serial traits in his own compositions, but usually in a flexible, unorthodox fashion as demonstrated in <u>Symphony No. 1</u> (1945). Whilst Wellesz's compositions received little attention, his journalistic and critical contributions, particularly his admiration for Schoenberg, Mahler and Debussy, considerably enhanced British understanding of European developments, both past and contemporary.</p>

In addition to these and other émigrés not mentioned above, there were a number of foreign musicians associated with the work of the Second Viennese who paid shorter visits to Britain during the period in question (1930-45). Once again it is not possible to provide a fully comprehensive listing, but amongst the most prominent of these visitors are the following:

David Josef Bach
(1874-1947)

Marc Blitzstein
(1905-64)

Rudolf Kolisch

Kurt Prerauer

Hermann Scherchen
(1891-1966)

Eduard Steuermann

Austrian critic and musicologist. A friend of Webern. (Bach delivered the commemorative address at Webern's BBC memorial concert in 1945.)

Studied composition under Scialero, Boulanger and Schoenberg during the twenties. Visited England with the US forces between August 1942 and June 1945.

Kolisch's string ensemble championed many performances of works by Berg, Schoenberg and Webern in London. Brother of Schoenberg's wife, Gertrud Kolisch.

Conductor. Coached the BBC Singers for a performance of Berg's Mozzack in 1934.

Conductor and keen advocate of contemporary music. In 1911 Scherchen prepared Pierrot Lunaire for performance, alongside Schoenberg. He gave several premieres of works by Webern.

Studied composition with Schoenberg. Several of his own compositions demonstrate an interest in serial technique.

APPENDIX 6

Scores of Serial or Partially Serial Works by the
Second Viennese, Published before 1946

Composer	Work/Date of Composition	Date of Publication	Publisher
BERG	Schliesse mir die Augen beide (second version:1925)	1930	Die Musik (journal), Berlin
	Lyric Suite (1925-26)	1927 (pocket score)	Universal Edition
	Three Pieces from Lyric Suite	1928	Universal Edition
	Der Wein (1929)	1930 (vocal score)	Universal Edition
	Lulu (1929-35)	1936 (vocal score: Acts I and II arr. E. Stein)	Universal Edition
	Symphonic Pieces from Lulu	1935 (full score)	Universal Edition
	Violin Concerto (1935) " "	1936 (full score) 1938 (piano arr.)	Universal Edition Universal Edition
SCHOENBERG	Die Jakobsleiter (1917-22)	1917 (text only)	Universal Edition
	Five Piano Pieces, op. 23 (1920-23)	1923	Wilhelm Hansen (Copenhagen)
	Serenade, op. 24 (1920-23)	1924	Wilhelm Hansen
	Piano Suite, op. 25 (1921-23)	1925	Universal Edition
	Wind Quintet, op. 26 (1923-24)	1925	Universal Edition

Composer	Work/Date of Composition	Date of Publication	Publisher
SCHOENBERG	Four Pieces (SATB), op. 27 (1925)	1926	Universal Edition
	Three Satires (SATB), op. 28 (1925)	1926	Universal Edition
	Suite, op. 29 (1925-26)	1927	Universal Edition
	String Quartet No. 3, op. 30 (1927)	1927	Universal Edition
	Variations for Orchestra, op. 31 (1926-28)	1929	Universal Edition
	Von heute auf Morgen, op. 32 (1928-29)	1929 (piano solo)	(Schoenberg) Berlin
	Piano Piece, op. 33a (1928-29)	1929	Universal Edition
	Begleitungsmusik zu einer Lichtspielszene, op. 34 (1929-30)	1930	Heinrichshofens Verlag, Wilhelmshaven
	Six Pieces, op. 35 (1929-30)	1930	Bote und Bock, Berlin
	Piano Piece, op. 33b (1931)	1932	(Schoenberg) New Music Society of California
	Violin Concerto, op. 36 (1935-36)	1939	G. Schirmer, New York
	String Quartet No. 4, op. 37 (1936)	1939	G. Schirmer, New York
	Ode to Napoleon, op. 41 (1942)	1945	G. Schirmer, New York
	Piano Concerto, op. 42 (1942)	1944	G. Schirmer, New York
WEBERN	Three Traditional Rhymes, op. 17 (1924-25)	1930	New Music (journal), USA
	Three Songs, op. 18 (1925)	1927	Universal Edition
	Two Songs, op. 19 (1926)	1928	Universal Edition
	String Trio, op. 20 (1926-27)	1927	Universal Edition

Composer	Work/Date of Composition	Date of Publication	Publisher
WEBERN	Symphony, op. 21 (1928)	1929	Universal Edition
	Quartet, op. 22 (1930)	1932	Universal Edition
	Three Songs, op. 23 (1933-34)	1936	Universal Edition
	Piano Variations, op. 27 (1935-36)	1937	Universal Edition
	String Quartet, op. 28 (1936-38)	1939	Boosey and Hawkes, London

APPENDIX 7

References to the Second Viennese and/or Serialism contained in Articles and Books which were written in (or translated into) English and published between 1912 and 1915

Date	Article/Book	Author	Additional Information
1912	'Arnold Schönberg' <u>The Musical Standard</u> , 21/9/12 pp. 176-78. <u>Musical Times</u> , 1/10/12, p. 647	Philip Heseltine --	One of the earliest articles in English to be written on Schoenberg's music. Critical reaction, mostly negative, to the performance of Schoenberg's <u>Five Orchestral Pieces</u> in the 1912 season of Promenade concerts.
1914	'Arnold Schoenberg's Quartet in D minor, Op. 7: an introductory note...delivered...at the private performance by the Flonzaley Quartet...N.Y., December 28th, 1913' (Published by G. Schirmer, N.Y.) 'A Propos of Schoenberg's Five Orchestral Pieces' <u>Musical Times</u> , 1/2/14, pp. 87-9. 'London Notes' <u>Zeitschrift der Internationalen Musikgesellschaft</u> , -/2/14, pp.129-32. 'A Schoenberg Quartet' <u>Musical Courier</u> , 4/2/14, p. 27.	Kurt Schindler Ernest Newman Charles MacLean --	Estimates Schoenberg as having "one of the finest musical heads of our day", despite pinpointing difficulties in listening to his music. Appended are programme note excerpts from Rosa Newmarch. Contemporary account of Schoenberg's difficulties in getting performances, plus a short biography and list of English performances to date. Describes Schoenberg's first quartet.

Date	Article/Book	Author	Additional Information
	'The Classicism of Arnold Schoenberg' <u>Musical Times</u> , 1/4/14, pp. 234-36.	M.D. Calvocoressi	Schoenberg's musical philosophy and his indebtedness to classical models.
	'Schoenberg: a short sketch of his life' <u>Musical Times</u> , 1/5/14, pp. 302-4.	Charles Maclean	Expanded version of Maclean's 'London Notes' article above.
1916	'Schoenberg and Beyond' <u>Musical Quarterly</u> , -/1/16, pp. 76-95.	Egon Wellesz (trans. Otto Kinkeldy)	Discussion of works, with a plea to analyse earlier pieces such as <u>Verklärte Nacht</u> so as to facilitate comprehension of the later works.
1920	<u>Musical Portraits: interpretations of twenty modern composers</u> . pp. 233-43 (Section on Schoenberg).	Paul Rosenfeld	Contains general discussion of Schoenberg's works.
1921	<u>Musical Opinion</u> , -/2/21. Vol. 44, pp. 420-21.	Leigh Henry	Article on Schoenberg's attitude to text and expression.
	<u>Musical Opinion</u> , -/3/21, pp. 511-12.	Leigh Henry	Discussion of Schoenberg's early works up to op. 22.
1922	'Arnold Schoenberg, a Critical Study' <u>Music and Letters</u> , -/1/22, pp. 73-89.	Cecil Gray	Discussion of works up to 1921. Ambivalent critical estimation; dislike of Schoenberg's mannerisms, but admiration for his boldness of invention and integrity.
	'Alban Berg and Anton von Webern' <u>Chesterian</u> , -/10/22. New Series (No. 26), pp. 33-6.	Erwin Stein	A study of <u>Wozzeck</u> and Berg's early works. A plea for patience in listening to Webern's economic and sparse music, which Stein describes as "intimate and expressive".
1925	<u>Arnold Schönberg</u> (Published by J.M. Dent)	Egon Wellesz (trans. W.H. Kerridge)	Serialism is explained as a natural and necessary development from Schoenberg's atonal works. Biography and discussion of works up to the <u>Wind Quintet</u> , op. 26.

Date	Article/Book	Author	Additional Information
1926	'The Tonal Era Draws to a Close' <u>Modern Music</u> , Mar/Apr., pp. 3-7.	Paul Pisk	Summary of Hauer's and Schoenberg's new harmonic principles.
	'Schoenberg and the German Line' <u>Modern Music</u> , May, pp. 22-27	Erwin Stein	Schoenberg's music regarded as a continuation of the German music tradition.
	<u>Music and Letters</u> , -/10/26, pp. 322-31.	R. Cort Van den Linden (trans. Scott Goddard)	Advocates Schoenberg's mastery and genius.
1927	<u>Alban Berg's Wozzeck</u> : a guide to the text and music of the opera (Published by G. Schirmer, N.Y.)	Willi Reich	Synopsis of the opera, organization of text, musical structure, dramatic and musical forms, analysis of individual scenes. Postscript by Berg.
	<u>A Survey of Contemporary Music</u> pp. 162-83 (Section entitled 'Arnold Schönberg') (Published by OUP, 2nd edition).	Cecil Gray	General discussion of style and works.
	<u>Groves Dictionary of Music and Musicians</u> , 3rd edition 1927/28, pp. 571-74. (Section on Schoenberg).	Edwin Evans	Description of basic serial principles, the row and possible transformations.
	'Arnold Schoenberg' <u>Music and Letters</u> , -/1/27, pp. 38-45.	R. Cort Van den Linden (trans. Scott Goddard)	Discussion of Schoenberg's personality and early works.
	'A Word about Wozzeck' <u>Modern Music</u> , 1/11/27, p. 22.	Alban Berg	

Date	Article/Book	Author	Additional Information
1928	<u>Musical Opinion</u> , Mar. Vol. 51, pp. 597-99.	Havergal Brian	Describes the first London performance of <u>Gurrelieder</u> as "the most beautiful concert work we had yet heard..."
	'Ernst Krenek' <u>Modern Music</u> , Nov./Dec., pp. 17-23.	Adolph Weissman	An evaluation of Krenek's works through the late 1920s.
1930	<u>Cyclopaedia of Chamber Music</u>	W.W. Cobbett (edit.)	
	Vol.1, pp.119-21 (Article on Berg)	Edwin Evans	Includes discussion of Berg's <u>Lyric Suite</u> .
	Vol.2, pp.76-79 (Article on Krenek)	Edwin Evans	Describes <u>First and Third String Quartets</u> .
	Vol.2, pp. 343-52 (Article on Schoenberg)	Egon Wellesz	Discussion of the 'romantic', pre-serial and serial works.
	Vol.2, pp. 571-74 (Article on Webern)	Edwin Evans	Schoenberg's use of the fundamental principle of variation. Brief discussion of the <u>Five Pieces</u> , op. 5, <u>Four Pieces</u> , op. 7, <u>Six Bagatelles</u> , op. 9, and <u>Three Little Pieces</u> , op. 11. Author emphasizes Webern's expressive qualities.
	'Schoenberg's Operas', <u>Modern Music</u> , Dec.29/Jan.30, pp. 24-28.	Paul Stefan	Discusses <u>Erwartung</u> and <u>Die glückliche Hand</u> .
	'Schoenberg's Twelve-Tone Opera', <u>Modern Music</u> , Apr./May, pp. 18-21.	Paul Pisk	Discusses <u>Von heute auf Morgen</u> .
	'Berg's new work "Der Wein"' <u>Modern Music</u> , Apr./May, pp. 41-43.	Willi Reich	Includes a quotation of the series.
	'Schoenberg's New Structural Form', <u>Modern Music</u> , Jun./Jul., pp.3-10.	Erwin Stein	Row analysis.
1931	'Schönberg Lunaire' <u>Discords Mingled</u> , pp. 84-94 (Published by Knopf., N.Y.).	Carl Engel	

Date	Article/Book	Author	Additional Information
	'Berg and Webern - Schoenberg's Heirs' <u>Modern Music</u> , Jan. pp. 29-38.	T.W. Adorno	Discusses and contrasts the work and style of Berg and Webern.
	<u>Musical America</u> , 25/11/31, p. 18.	--	Discussion of Berg's <u>Lulu</u> .
1932	'Schoenberg and his English Critics' <u>The Sackbut</u> , Jan. pp. 93-95.	C. Henry Warren	Refers to the negative criticisms which Schoenberg's works usually receive. These are blamed partly on the lack of understanding of Schoenberg's principles (hindered by the fact that 'Harmonielehre' remains unpublished in England) and partly on the unsympathetic treatment given to his compositions by the media.
	'Schoenberg's new Männerchor' <u>Modern Music</u> , Jan./Feb. pp. 62-66.	Willi Reich	Describes Schoenberg's <u>Six Pieces for Male Chorus</u> , op. 35.
	'The Lyceum of Schönberg' <u>Modern Music</u> , Mar./Apr. pp.99-107.	A. Weiss	General observations on Schoenberg's compositional practices.
1933	'Music in Crisis: some notes on recent music history' <u>Modern Music</u> , Jan./Feb. pp. 63-78.	Roger Sessions	Includes discussion of the aesthetics of the twelve-tone method.
	'Atonality and Zwölftonmusik' <u>Musical Times</u> , -/6/33, pp. 497-500.	Martin du pré Cooper	Clear exposition of the principles behind the serial method. Criticism of the method's cohesive ability, continual dissonance and inability to relate to the experiences of real life.
	<u>This Modern Stuff: A Fairly "Plaine and Easie" Introduction to Contemporary Music</u> (Published by Denis Archer, 1933).	Gerald Abraham	Contains generalized discussion of the works of the Second Viennese.

Date	Article/Book	Author	Additional Information
1934	<p><u>Music Ho!</u> pp. 244-57 (Section entitled 'Schönberg and the Official Revolution').</p>	Constant Lambert	<p>Although acknowledging Schoenberg's genius, Lambert criticizes the method for its mathematical 'tyranny', unvocality and narrow emotional range. However, he praises the <u>Variations for Orchestra</u>, op. 31 for this work's freer use of the method, less mathematical concentration and more romantic vein. Berg is described as Schoenberg's most significant pupil, with his colourful, lyrical and romantic style which has been well received by the public if not by the critics. Schoenberg's London following is described as being more respectful than enthusiastic.</p>
	<p>'Problems of Harmony' <u>Modern Music</u>, May/June., pp. 167-87.</p>	A. Schoenberg (trans. A. Weiss)	<p>Schoenberg discusses how tonality has been weakened via chromaticism and that the twelve-tone method represents an alternative method of organizing music. New concepts of dissonance need to be examined.</p>
	<p>'New Music by Berg, Webern and Krenek <u>Modern Music</u>, Nov./Dec. pp. 31-38.</p>	D.J. Bach	<p>Reviews Berg's <u>Lulu</u>, Webern's op. 23 and Krenek's <u>Cantata</u>, op.72. Summary of the trends of twelve-tone music in the mid-thirties.</p>
1935	<p>'Lulu, the Text and Music' <u>Modern Music</u>, Mar./Apr. pp. 103-11.</p>	Willi Reich	<p>Refutes the concept that musical form is impossible without tonality.</p>
	<p>'Tonality and Form' <u>Pacific Coast Musician</u>, 4/5/35, p. 3</p>	A. Schoenberg	<p>General essay discussing Schoenberg, Berg and Webern.</p>
1936	<p><u>Predicaments: or Music and the Future</u> pp. 168-95 (Section entitled 'Atonalism').</p>	Cecil Gray	<p>Biographical sketch and influences on Schoenberg.</p>
	<p>'A Note on Arnold Schoenberg' <u>Musical Quarterly</u>, Jan. pp. 8-13.</p>	D.J. Bach	

Date	Article/Book	Author	Additional Information
	<u>Musical Quarterly</u> , Jan. pp. 14-37.	R.S. Hill	Brief history of serialism, plus technical details concerning the series, transformations, segmentation, invariance, etc.
	<u>Musical America</u> , 10/1/36.	--	Article on Berg.
	'Vocal Style in the Twentieth Century' <u>Modern Music</u> , Mar. pp. 3-13.	H.H. Stuckenschmidt	Discusses music by Schoenberg, Krenek and Berg.
	'Alban Berg-finale: a requiem' <u>Modern Music</u> , Mar. pp.29-34.	Moses Smith	Discussion of <u>Lulu</u> and the <u>Violin Concerto</u> .
	'Alban Berg' <u>Musical Times</u> , May, pp. 414-15.	Willem Pijper (trans. Herbert Antcliffe)	Obituary, and evaluation of Berg's work, with particular praise for his qualities as a dramatist. The author concludes that with Berg's death serialism threatens to become stale: the "period of atonal composition is for the time being already concluded."
	'Alban Berg', <u>Musical Quarterly</u> , Oct. pp. 375-82.	Hans Holländer (trans. G.R. Port).	Assesses Berg's importance. Discusses the role of variation within structures based on serial principles, as well as the use of constructive rhythms.
	'Alban Berg's "Lulu" <u>Musical Quarterly</u> , Oct. pp. 383-401.	Willi Reich (trans. M.D. Herter Norton)	Discusses serial principles, secondary row derivations, tropes and constructive rhythms.
1937	Schoenberg (Published by G. Schirmer, N.Y.)	Merle Armitage (edit.)	Compilation of articles on Schoenberg's work. Authors include Roger Sessions, A. Weiss, Krenek, César Saerchinger, Steuermann, Berthold Viertel, Paul Pisk, Paul Stefan, Nicholas Slonimsky and Schoenberg himself.
	<u>Music Since 1900</u> (First Edition)	Nicholas Slonimsky	

Date	Article/Book	Author	Additional Information
	'The Viennese Lied' <u>Modern Music</u> , Mar./Apr. pp. 136-42.	Hans Nathan	Discusses techniques of song composition, from Mahler through to Schoenberg, Berg, Hauer and Webern.
	<u>Musical Opinion</u> , Sep. Vol. 60, pp. 1035-36.	Havergal Brian	Discussion of Schoenberg's <u>Pierrot Lunaire</u> , along with a very simple explanation of serial principles. The author praises Schoenberg's sincerity and artistry.
	"Lulu", after the premiere' <u>Modern Music</u> , Nov./Dec. pp. 8-12.	Kurt List	
1938	<u>Music Since 1900</u> (Second Edition)	Nicholas Slonimsky	Contains a letter from Schoenberg dated 3/6/37, in which Schoenberg outlines the origins of the twelve-tone method. Also contains an English translation of Berg's article 'Was ist atonal?' which was first printed in a Viennese magazine edited by Willi Reich called '23', No. 26/27 on 8 June 1936. This article was taken from a radio interview given by Berg on Vienna Rundfunk, 23 April 1930.
	<u>Modern Music</u> , Jan./Feb. pp. 123-28.	Roger Sessions	A review of Krenek's six lectures entitled 'Über neue Musik' (Vienna, 1937).
	'The Plurality of Melodic and Harmonic Systems' <u>Papers of the American Musicological Society</u> , pp.16-24.	Nicholas Slonimsky	
	'The ISCM London Festival June 17-24' <u>Musical Times</u> , July, p. 537.	Alan Frank	Review of Webern's <u>Das Augenlicht</u> .
	'The ISCM Festival' <u>Musical Opinion</u> , July, p. 890.	F.X.N. (?)	Review of Webern's <u>Das Augenlicht</u> .

Date	Article/Book	Author	Additional Information
1939	<u>Tempo</u> , No. 1, p. 7 (Published by Norton, N.Y.)	--	Brief article on Webern, mentioning the fact that some of his music, including the <u>String Quartet</u> , op. 28, was shortly to be published by Boosey & Hawkes.
	<u>Music Here and Now</u> (Published by Norton, N.Y.)	Ernst Krenek (transl. Barthold Flees)	English translation of Krenek's six lectures entitled 'Über neue Musik' (Vienna, 1937), with added material. Krenek attempts to demonstrate that atonality and twelve-tone serialism are inevitable developments in Western music and constitute the only viable alternative for the future.
	'Futurism-Arnold Schoenberg' <u>Music and the Listener</u> , pp. 169-82 (Published by Dutton, N.Y.)	Harry Allen Feldman	Voices anti-Schoenberg sentiments.
	<u>Music in the Modern World</u>	Rollo Myers	Contains a definition of a serial row, with an explanation of harmonic applications of the same (p. 168).
	'Webern's New Quartet' <u>Tempo</u> , No. 4, pp. 6-7.	Erwin Stein	Discussion of Webern's <u>String Quartet</u> , op. 28, including the piece's classical formal elements, combination of forms, canons, thematic variation, and flexible thematic technique.
	'The Schoenberg Concept' <u>Music and Letters</u> , Apr. pp. 183-88.	Noel Heath Taylor	Discusses Schoenberg's theory of harmony. Defends Schoenberg against common criticisms.
	'Schoenberg's Position Today' <u>Christian Science Monitor</u> , 25/11/39. No. 1, p. 9.	Erwin Stein	An evaluation of Schoenberg's music and of the twelve-tone method.
1940	<u>Supplement to Groves Dictionary</u> pp. 38-42 (Article on Berg) pp. 573-74 (Article on Schoenberg)	Willi Reich Gerald Abraham	

Date	Article/Book	Author	Additional Information
	pp. 635-40 (Article on twelve-tone music)	Willi Reich	Traces the evolution of serialism, mentioning Scriabin, Golyshev and Hauer. Describes the use of a series and possible transformations, the use of counterpoint, derivation of secondary series and use of the all-interval series.
	pp. 666-68 (Article on Webern)	Gerald Abraham	Discussion of Webern's style and works, providing a list of the latter.
	<u>Studies in Counterpoint Based on the Twelve-Tone Technique</u>	Ernst Krenek	Contains technical detail on serialism, part-writing, transformations, dissonance, all-interval and symmetrical series construction.
	<u>New Paths in Music</u>	Basil Maine	Contains discussion on Berg, in the form of a 'Disciple/Epictetus' dialogue.
	'Reviews of Music: Webern, Anton, String Quartet, op. 28' <u>Music Review</u> , May, pp. 177-78.	Egon Wellesz	Analytical discussion, particularly on Webern's motivic technique. <i>Praises the composer's originality and expressive conception.</i>
	'Conversations with Webern' <u>Musical Times</u> , Oct. pp. 405-6.	Humphrey Searle	Describes the author's experience as a student under Webern, including their disagreement concerning the role of tonality within the serial idiom. List of Webern's works provided.
1941	<u>Great Modern Composers</u>	Oscar Thompson (edit.)	
	pp. 10-14 (Article on Berg)	Willi Reich	
	pp. 267-77 (Article on Schoenberg)	Paul Stefan	Biographical sketch and discussion of works. Catalogue of works.
	<u>The Twelve-Tone Row</u>	George Perle	
	'Evolution of the tone row: the twelve-tone model system' <u>Music Review</u> , Nov. pp. 273-87.	George Perle	Technical discussion on the possibility of an extramotivational use of the row and its modal application.

Date	Article/Book	Author	Additional Information
1942	<u>A Study of Twentieth Century Harmony</u>	Mosco Carner	Includes discussion of the twelve-tone system and its evolution towards a greater relaxation, as well as the issues of harmonic organization and relative dissonance (pp. 65-71).
	<u>Models for Beginners in Composition</u>	A. Schoenberg	
	<u>'Schoenberg's Fourth Quartet' Music Review</u> , Feb. pp. 33-37.	André Mangeot	Brief thematic analysis. Author expresses admiration for Schoenberg's skill but dislike of his "morbid" harmonies.
	<u>'Atonalism: second thoughts' New Statesman and Nation</u> , series 2, 21/3/42, p. 192.	Edward Sackville-West	A re-evaluation of the importance of atonality and the twelve-tone technique.
	<u>'Theorists in the Dark' Music Review</u> , Vol. 4, pp. 81-91.	Noel Heath Taylor	Defends Schoenberg against critics who voice opinions instead of undertaking any serious, theoretical criticism of his music. Heath Taylor bemoans the fact that the argument claiming Schoenberg's music to be 'unnatural' is still propagated, given that tonality is based on the same 'unnatural' equal temperament.
	<u>'Cadential formations in twelve-tone music' Bulletin of the American Musicological Society</u> , Aug. No. 6, p. 5	Ernst Krenek	The modal concept of the row and cadential types is discussed.
1943	<u>'New developments of the twelve-tone technique' Music Review</u> , pp. 81-97.	Ernst Krenek	Technical discussion of thematicism in the serial idiom, secondary series derivations, hexachords and possible modal implications.
	<u>'Twelve-Tone Tonality' The Monthly Musical Record</u> , Oct. Vol. 73, pp 175-79.	George Perle	Discusses the row as both a motif and a scale, thematicism in serialism, multi-row pieces, secondary series, relationships between rows, use of tonality within serialism and the fusion of tonal and atonal properties.

Date	Article/Book	Author	Additional Information
1944	'Anton von Webern' <u>Modern Music</u> , Nov./Dec. pp. 27-30	Kurt List	An essay in honour of Webern's sixtieth birthday.
1944	'Berg and Bartok' <u>Modern Music</u> , Jan./Feb. pp. 76-81.	Jacques Menasce	Discussion of the affinities between the two composers.
1944	'Homage to Schoenberg: the idiom and the technique' <u>Modern Music</u> , Mar./Apr. pp.131-34.	Ernst Krenek	A comparison between atonality and dodecaphony. Discussion of the implications of the twelve-tone method.
1944	'Homage to Schoenberg: the late works' <u>Modern Music</u> , Mar./Apr. pp.135-38.	Lou Harrison	Discussion of the <u>Piano Concerto</u> , <u>Violin Concerto</u> , <u>Fourth String Quartet</u> and a comparison between the row structures of the middle and late periods.
1944	'Homage to Schoenberg: Ode to Napoleon' <u>Modern Music</u> , Mar./Apr. pp.139-45.	Kurt List	A general semanticist's view of criticisms of Schoenberg's music and of atonality.
1944	'To Arnold Schoenberg on his seventieth birthday', <u>Music Quarterly</u> , Oct. pp. 379-85.	Darius Milhaud	Milhaud's experience of Schoenberg's music and, in particular, of conducting <u>Pierrot Lunaire</u> .
1944	'On the Spontaneity of Schoenberg's music' <u>Musical Quarterly</u> , Oct. pp. 385-408.	Heinrich Jalowetz	Describes serialism as a natural development from Schoenberg's earlier tendencies rather than a break with tradition. Praises the organic cohesion arising from the wealth of interrelationships in Schoenberg's music. Analysis of the <u>Piano Concerto</u> .
1944	'Schoenberg in the United States' <u>Tempo</u> , Dec. No. 9, pp. 2-7.	Roger Sessions	Discussion of Schoenberg's 'American' works and the tonal aspects within them. Advocates Schoenberg's integrity and his skill as a composer rather than mere technician.

Date	Article/Book	Author	Additional Information
1945	<u>Changing Forms in Modern Music</u> , (pp. 83-110).	Karl Eschman	Contains a description of the twelve-tone systems of both Hauer and Schoenberg.
	'Modern Music in Vienna: Richard Strauss, Gustav Mahler, Arnold Schoenberg', <u>Legend of a Musical City</u> , pp. 193-220.	Max Graf	General 'Zeitgeist' of the period in Vienna.
	<u>Challenge to Musical Tradition: a new concept of tonality.</u>	Adele T. Katz	An attempt to extend Heinrich Schenker's system of analysis to non-tonal music. Discusses pre-serial as well as serial works, and the need for serial works to evolve indigenous principles of organization rather than rely on borrowed means.
	<u>Arnold Schoenberg: an appreciative monograph</u> (Published by Counterpoint Publications, Oxford)	Egon Wellesz	Explains the 'necessity' of serialism for Schoenberg. Pre-serial and serial works are discussed, with serialism described as a blending of fugue and variation techniques, differing in style but not kind from the counterpoint of the Flemish masters.
	'A Study of Linear Design in Gregorian Chant and Music written in the Twelve-Tone Technique' <u>Hamline Studies in Musicology</u> , pp. 69-99.	Martha Johnson (edit. E. Krenek)	
	'The Idiom and Development in Schoenberg's Quartets' <u>Music and Letters</u> , July, pp. 123-42.	Peter Gradenwitz	Description of serialism and analysis of row usage and thematicism in Schoenberg's quartets. Praises Schoenberg for being truly novel, compared with Stravinsky and Hindemith.

Date	Article/Book	Author	Additional Information
	'Anton Webern (1883-1945) Tempo, December, o.s., No. 13, p. 7.		A tribute to Webern, praising his constancy and vision: ... his music, esoteric and refined to the last degree... is unlikely ever to command a wide audience. Yet it has its own logic, its premises are genuine, and the intensely personal conception of beauty there revealed is not beyond the ken of the open-minded music-lover.

APPENDIX 8

Scores of Second Viennese Compositions in the Possession
of Elisabeth Lutyens at the Time of her Death
in 1983

Composer/Work	Handwritten Inscription on Front Cover or Title Page of Score
BERG	
Chamber Concerto	
Der Wein	
Five Orchestral Songs, op. 4	
Four Songs, op. 2	
Lulu	
(Lied der Lulu)	
Lyric Suite (Three Movements)	
Seven Early Songs (1907)	
Sonata for Piano, op. 1	
String Quartet, op. 3	Betty Lutyens 1936
Three Orchestral Pieces, op. 6	
Violin Concerto	
Wozzeck, op. 7	
SCHOENBERG	
Begleitungsmusik zu einer Lichtspielszene, op. 34	
Book of the Hanging Garden, op. 15	
Chamber Concerto, op. 9	E.C.
Chamber Concerto, op. 9: Thematische Analyse von Alban Berg	
Concerto for Cello and Orchestra	
Dance around the Golden Calf	
De Profundis, op. 50b	
Erwartung, op. 17	
Five Orchestral Pieces, op. 16	
Five Piano Pieces, op. 23	
Four Songs, op. 2	
Four Songs, op. 22	
Friede auf Erden, op. 13	
Gurrelieder	E.C. 25.1.1912
('Fraue, du süsse' from Gurrelieder)	
Herzgewächse, op. 20	
Kol Nidre, op. 39	
Litanei (Second Quartet, op. 10)	
The Lucky Hand, op. 18	
Moses und Aron	
Now May has come with gladness, op.49	E.L.
To Her I shall be faithful " "	E.L.
Two comely maidens " "	E.L.

APPENDIX 9

CHAMBER CONCERTO
No 1

In Edward Clark

For Nine Instruments

Opus 8, No 1

I

Theme and Variations

ELISABETH LUTYENS
(1940)

5

Poco lento

pp espress

Oboe
Clarinet in B
Bassoon
Trumpet in Bb
Horn in F
Tenor Trombone
Violin
Viola
Cello

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J. W. C. 16

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10

(I) Allegretto

Oboe
Clarinet
Bassoon
Trumpet
Horn
Tenor Trombone
Violin
Viola
Cello

15

(II) Più mosso

Oboe
Clarinet
Bassoon
Trumpet
Horn
Tenor Trombone
Violin
Viola
Cello

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(CIII) Alligro (IV) Poco lento

20

Oboe
Clar.
Bsn.
Tpt.
Horn
Trom.
Vln.
Vla.
Vcllo

(V) Alligro (VI) Alligro

30

Oboe
Clar.
Bsn.
Tpt.
Horn
Trom.
Vln.
Vla.
Vcllo

(X) Alligro

25

Oboe
Clar.
Bsn.
Tpt.
Horn
Trom.
Vln.
Vla.
Vcllo

(XI) Alligro

35

Oboe
Clar.
Bsn.
Tpt.
Horn
Trom.
Vln.
Vla.
Vcllo

(VII)
Robusto

6

7

Oboe
Clar.
Bass.
Trpt.
Horn
Tromb.
Violin
Viola
Cello

(VII)
Poco allegro

40

45

Oboe
Clar.
Bass.
Trpt.
Horn
Tromb.
Violin
Viola
Cello

56

56

Oboe
Clar.
Bass.
Trpt.
Horn
Tromb.
Violin
Viola
Cello

50

50

Oboe
Clar.
Bass.
Trpt.
Horn
Tromb.
Violin
Viola
Cello

III Scherzo

Allegro scherzando

6

Oboe
Clar.
Bass.
Tpt.
Horn
Tromb.
Vln.
Vla.
Cello

10

Oboe
Clar.
Bass.
Tpt.
Horn
Tromb.
Vln.
Vla.
Cello

16

Oboe
Clar.
Bass.
Tpt.
Horn
Tromb.
Vln.
Vla.
Cello

cob nord.

20

Oboe
Clar.
Bass.
Tpt.
Horn
Tromb.
Vln.
Vla.
Cello

ff > pp martellato sempre

12

25

Oboe
Clar.
Bas.
Tptl.
Horn
Trom.
Vln.
Vla.
Cello

13

35

Oboe
Clar.
Bas.
Tptl.
Horn
Trom.
Vln.
Vla.
Cello

30

TRIO

Oboe
Clar.
Bas.
Tptl.
Horn
Trom.
Vln.
Vla.
Cello

40

Scherzo

Oboe
Clar.
Bas.
Tptl.
Horn
Trom.
Vln.
Vla.
Cello

J.W.C. & Co.

65

Oboe
Clar.
Bas.
Tpt.
Horn
Trom.
Vln.
Vla.
Cello

SPERIA HORD.
SPERIA HORD.

65

Oboe
Clar.
Bas.
Tpt.
Horn
Trom.
Vln.
Vla.
Cello

46

Oboe
Clar.
Bas.
Tpt.
Horn
Trom.
Vln.
Vla.
Cello

50

Oboe
Clar.
Bas.
Tpt.
Horn
Trom.
Vln.
Vla.
Cello

COB HORD.
COB HORD.

sf > pp martellato sempre

J.W.C. 88

J.W.C. 88

16 *Pitch group*
(A)

IV
Rondo

Alliegro non moto

5

Oboe
Clar.
Bas.
Trpt.
Horn
Trom.
Vln.
Vcla.
Cello

(B)

10

Oboe
Clar.
Bas.
Trpt.
Horn
Trom.
Vln.
Vcla.
Cello

17

20

Oboe
Clar.
Bas.
Trpt.
Horn
Trom.
Vln.
Vcla.
Cello

25

30

30

a tempo, poco meno mosso

Oboe
Clar.
Bas.
Trpt.
Horn
Trom.
Vln.
Vcla.
Cello

Structural Summary for Movements 2, 3 and 4 of the Chamber Concerto, op. 8/1

ARIA

Form: Song form (varied ternary: A-B-A')

Pitch/Motivic Organisation: The song form is articulated via recurring pitch groups, each of which has a specific melodic and rhythmic identity. These motifs are identified (a), (b), (c) etc. below. Although the motifs share few pitch adjacency links, a clear intervallic relationship exists between (c), (e) and (i); the descending chromatic pattern involved here recalls the Fantasia for Five Strings (1936-37).

The musical score consists of three staves of music. The top staff contains motifs (a), (b), and (c). Motif (a) is marked '(trp.)' and motif (c) is marked '(trp.)'. The middle staff contains motifs (d), (e), (f), (g), and (h). Motif (d) is marked '(vln.)', (e) is '(ob.)', (f) is '(cl.)', and (g) is '(vln.)'. The bottom staff contains motifs (i), (j), (k), and (l). Motif (i) is marked '(ob.)', (j) is '(trp.)', and (l) is '(vln.)'. Fingerings are indicated by numbers 1, 2, 3, 4, 5. Articulations like accents and slurs are present. A bracketed sequence '(2 1) | 1 2 |' is shown between the top and middle staves.

The ternary outline is enforced rhythmically (with the introduction of more dotted rhythms and shorter note-values in the central section) and dynamically, as well as motivically, as shown in the chart below:

Motifs Deployed	a	b	c	d	e	f	g	h	i	j	k	Dynamics
A(bs 1-7)	✓	✓	✓	✓								p/pp
B(bs 7-15)	✓			✓	✓	✓	✓	✓	✓	✓	✓	pp<mf<f<ff f>mf>
A'(bs15-20)	✓	✓	✓	✓					✓		✓	pp/pppp<>pp

Overlaid on to this ternary scheme is variation, often by means of a change in octave transposition, and always a change of instrumentation, of those motifs which recur. This, combined with the overlapping of motifs between sections and the gradual thickening of texture from two-part writing in A through to four-part writing in A' culminating in a seven-note chord, contributes to preventing any sense of stasis in this three-part form.

Tonal Associations: Not only serial ordering, but also any steady circulation of all twelve semitones is negated in this movement. Instead, tonal associations are evident. Whilst certain pitches such as E natural hardly appear, others are reiterated so commonly that they begin to sound stressed, such as C sharp (mirrored by G natural) demonstrated below:

Other quasi-tonal features include the scalic shaping of certain motifs (for example, (j) and (k)), exclusive use of octave transposition, and the chord in bar 6, which could be interpreted as a decorated E flat minor seventh chord, prepared by the trumpet's opening B flat (dominant) and the cello's quasi-supertonic F natural in the bass. In addition, a suspension clearly occurs between bars 1 and 2.

SCHERZO AND TRIO

Form: Ternary: Scherzo (bs.1-28), Trio (bs.29-39), Scherzo' (bs.40-67)

Motivic Organisation:

Scherzo is divided into six motivically interrelated subsections: a(bs.1-4); b(bs.5-7); c(bs.8-13); d(bs.14-19); e(bs.20-21); f(bs.22-28). Subsections c and f are especially closely related both rhythmically and melodically; the beginning of f sounds like a varied inversion of c.

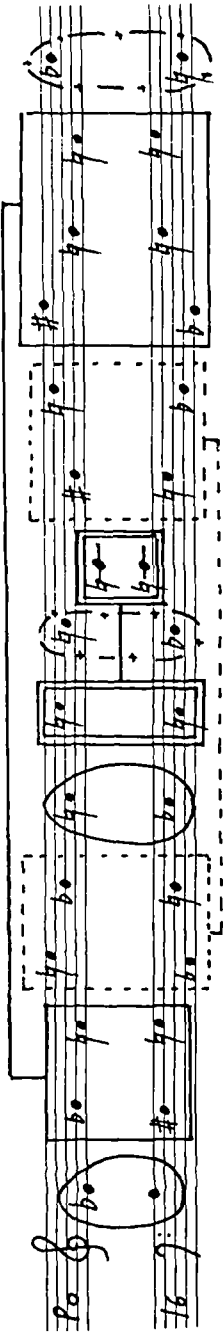
Contrapuntal techniques, including exact canon and varied imitation abound, ensuring a high degree of motivic cohesion within the section as a whole.

Trio retains close motivic links with the Scherzo, despite the change of time-signature to 3/4. For example, compare the viola demisemiquaver figuration in bars 37 to 39 with the semiquaver motifs quoted above in subsections c and f of the Scherzo:

Scherzo' From bar 43 onwards Scherzo' repeats the first Scherzo section (bar 5 ff.) exactly, with the exception of a slight alteration to the final cadence.

Pitch Organisation:

Scherzo: Serial. A fifteen-note Prime (unrelated to that of Movement 1) is used, in addition to five row transformations including for the first time in the Chamber Concerto inversion and transposition: R₀; I₆; P₆; R₁₀; I₄. The two most frequently employed transformations are P₀ (which is predominant) and I₆. P₀ and I₆ are presented together in canonic relationship during the first four bars and share close pitch links.

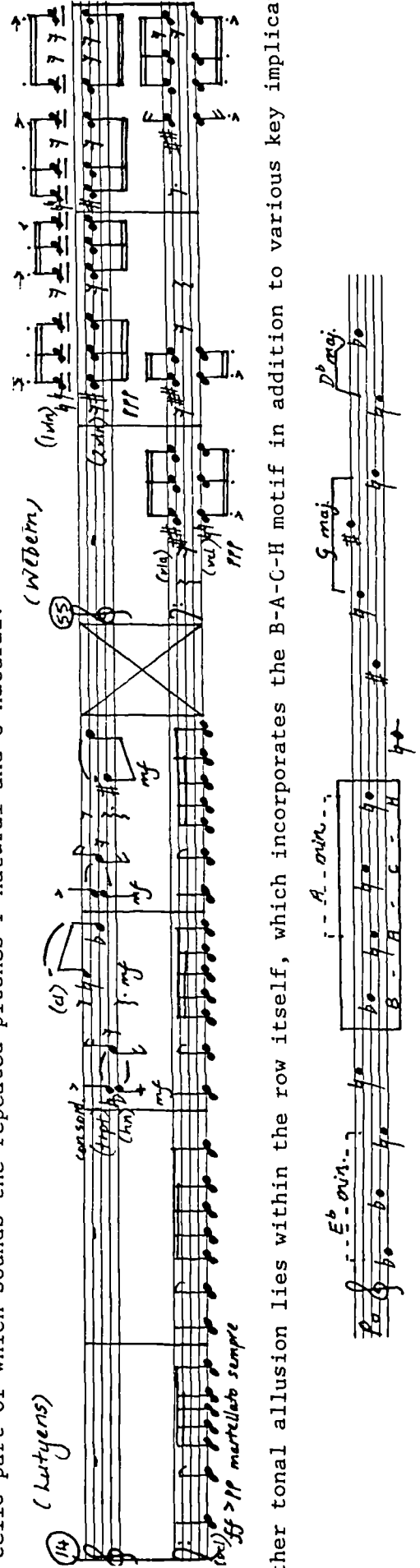


As in the first movement, the series is immediately fragmented into cells and used with great flexibility, subject to reordering, pitch repetition and partial statement, and functioning entirely as a pitch resource rather than a theme in its own right.

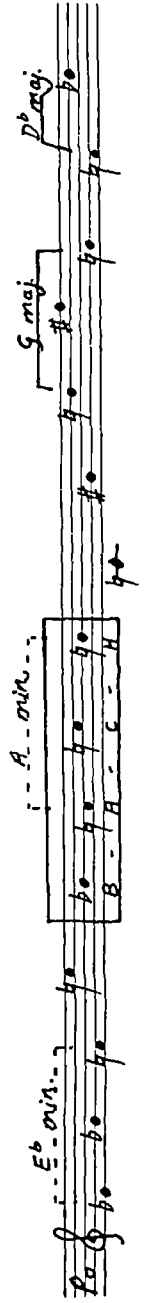
The only section of either Scherzo to deploy row transformations other than P₀(R₀) and I₆ occurs in bars 40 to 42, where P₁₀(R₁₀) and I₄ are used. These first three bars of the Scherzo's section are a transposed version of bars 5 to 7, in effect fulfilling a function similar to that of a modulatory transition back to a 'tonic' recapitulation in tonal music.

Trio: Not serial. Instead the Trio relies on imitative and sequential techniques (as between bars 37 and 39) for the cohesion of its otherwise freely ordered pitches. This structural contrast calls to mind the classical tradition of sharp differentiation between the Trio and Scherzo sections.

Tonal Associations: Octave doublings and periods of temporary pitch stress occur. Bars 14 to 17 provide an example of the latter, where the F natural/G natural pedal point in the cello articulates roughly the mid-point of the Scherzo (cf. bars 52-56, Scherzo). These two pitches are also prominent in the cadences of both Scherzo sections (b.28 and bars 66-67, see appendix 9). One is reminded of a brief passage in the second movement of Webern's *Symphony*, op. 21 (also scored for nine instruments), where the fifth variation (bars 55 to 67) is grounded on a semiquaver pedal pattern in the strings, the cello part of which sounds the repeated pitches F natural and G natural.



Further tonal allusion lies within the row itself, which incorporates the B-A-C-H motif in addition to various key implications:



RONDO

Form: Through-composed (motivic structure)/Rondo-variation (pitch structure)

This final movement of the Chamber Concerto, op. 8/1 is the most relaxed of the four in terms of structure, providing yet another comparison with concerto or symphonic works of the classical era.

Motivic Organisation: The movement is divided into several short subsections. As with Movements 1, 2 and 3, sequential and imitative techniques are employed extensively to enhance musical coherence. Despite the fact that the majority of these subsections overlap, all are differentiated from each other rhythmically, melodically and instrumentally and no repeats occur. The eight-bar melody which is divided up and passed between the instruments at the start of the movement does not constitute a theme; although a few motivic relationships do exist between subsections (for example the cello/viola motif in bars 1-2 is recalled in bars 20-21 [bassoon/cello/oboe] and 60-61 [oboe/clarinet] the title 'Rondo' refers to the pitch organisation rather than to any strong thematic recurrences.

Pitch Organisation: Three different pitch groups (A, B and C) are deployed throughout the movement. With the exception of the example quoted above, which denotes the start of pitch group A, none is exclusively associated with specific rhythmic or melodic motifs. Whilst these pitch groups are not transposed during the course of the movement, they are comparatively lengthy - the initial statements of groups A, B and C comprise 30, 27 and 25 pitches respectively. Each of these groupings is subjected to such an extensive degree of variation and reordering throughout, that none can be accurately described as a 'series'. Certainly the extent of note-repetition and omission negates any coherent dodecaphonic circulation of pitches and this type of organisation more clearly resembles that of the first movement of the Three Pieces for Orchestra, op. 7 than the serial technique adopted in the Theme and Variations of the Chamber Concerto, op. 8/1. The initial statements of the three pitch groupings A, B and C are quoted below. (Pitches are octave transposed where necessary, so as to fit on to a single staff and are presented in the exact order in which they occur in the score.)

Bars 1-9



From the analysis of the recurrences of the various pitch groups an overall pattern emerges:

<u>Bar Numbers</u>	<u>Pitch Group</u>
1-9	A
9-14	B
15-20	B
20-25	A
25-31	C
31-37	A
38-46	B
46-51	B
51-54	A
55-59	C
60-64	A
65-67	B

Groups A and B are paired, to form a rondo-like refrain. The final, compressed versions of pitch groups A and B (bars 60-67) acts as a quasi-coda. Inbetween these refrains occur two statements, each comprising all three pitch groups arranged in the following order: B - A - C. In both cases, pitch group C is articulated by a *rallentando*, which helps to define its position as the last group of the pattern. (The use of '*rallentando...a tempo*' in this movement [and of '*rit...a tempo*' in the Aria, bars 14-15] calls to mind Webern's use of *ritardandi* to articulate the beginnings and ends of individual phrases and subsections. However, Lutyens's use of the same in her *Chamber Concerto*, op. 8/1 is by no means as extensive as Webern's in, for example, his *Symphony*, op. 21 or *Concerto for Nine Instruments*, op. 24.

APPENDIX 11

Conceptual Link Between The Pit, Rhadamantus and
Requiem for the Living

"Preface to Three Works

'The Pit', a dramatic scene ... (intended for film or radio), 'Requiem for the Living', ... and 'Rhadamantus', a ballet.

For some years I have been preoccupied with the idea of the 'victim' which has its origins in the friendship of someone who preferred failure and grievance to achievement and success (a death-wisher).

The 'victim' idea falls naturally into two categories:- the involuntary and the voluntary. The first type, the involuntary, can be the victim of circumstances or intolerable conditions out of which he can escape by his own efforts or outside help (Requiem for the Living). He can also be the unwilling victim, through no fault of his own, of inescapable situations, such as imprisonment, illness etc. For this last predicament I chose a mining disaster and the entombment and death caused thereby (The Pit). Both these instances of the involuntary victim have a universal appeal, if only by the circumstances of one or the other appearing daily in the newspapers.

The voluntary victim is far less easily discerned. Though he sometimes be found in homes for the neurotic or as the pathetic generator of my idea, he is generally, though unrecognised, smug and prosperous in some important position; the everlasting 'yes-man', crowned in bogus security and wreathed in falling standards 'where e'er he walks'. The ballet 'Rhadamantus', exaggerates this type till he is at least conscious

of his mental vacillation and, on the horns of his own dilemma, is forced to decide between the life-or-death wish; (in this instance condemned to life).

Note 1. The musical theme common to all three works, published by one firm, was first used in a chamber work published by another. The composer, if he be law-abiding is, therefore, forced at moments to be 'original' in notation to avoid infringement of copyright of his own work (and lest publishers can read music!)

Note 2. Not more than 5 bars can be quoted from a copyright work without infringement."

Source Handwritten notes of a talk which Lutyens delivered at Canford Summer School in 1951. Spiral bound notepad (n.d.).

APPENDIX 12

Translation of the Libretto of Motet (1953)

The world is everything that is the case.

The world is the totality of facts.

Facts in logical space are the world.

What is the case, the fact, is the existence of atomic facts.

An atomic fact is a combination of objects.

Objects form the substance of the world.

Space, time and colour are forms of objects.

In the atomic facts objects hang one in another, like the members
of a chain.

The totality of existent atomic facts is the world.

The existence and non-existence of atomic facts is the reality.

The picture is a model of reality.

The logical picture of facts is thought.

The thought is the significant proposition.

The proposition is a picture of reality.

The proposition is articulate.

The proposition shows its sense.

The proposition shows how things stand, if it is true.
And it says, that they do so stand.

To understand a proposition means to know what is the case, if it
is true.

The propositions show the logical form of reality.

They exhibit it.

Logic precedes every experience - that something is so.

Logic fills the world.

The world and life are one.

I am my world.

The sense of the world must lie outside the world. In the world
everything is as it is and happens as it does happen.

As in death, too, the world does not change, but ceases.

Death is not an event of life.

Death is not lived through.

He lives eternally who lives in the present.

Is this eternal life not as enigmatic as our present one? The
solution of the riddle of life in space and time lies outside
space and time.

The solution of the problem of life is seen in the vanishing of
this problem.

The riddle does not exist.

If a question can be put at all, then it can also be answered.

For doubt can only exist where there is a question; a question only where
there is an answer, and this only where something can be said.

Whereof one cannot speak, Thereof one must be silent.

(Translation by David Pears and Brian McGuinness.)

APPENDIX 13

Literary Stimuli within Lutyens's Instrumental Compositions

The following chronological list is intended merely to provide an indication of the extent of Lutyens's receptivity to literary inspiration within her instrumental output; it is by no means meant to be fully comprehensive. However, this list does demonstrate that during the late sixties and seventies, literary source material played an increasingly prominent role in Lutyens's instrumental work, compared with the comparatively sparse examples of such in the 1950s.

Title of Work	Date of Composition	Poetical/Literary Source
<p><u>Valediction</u>, op. 28 (Clarinet, piano)</p>	<p>1953-54</p>	<p>Dedicated to the memory of Dylan Thomas, Lutyens attaches to each of the two slow sections lines from Louis MacNeice's 'Requiem Canto on Dylan Thomas':</p> <p>Further information on the background of the piece is given in one of Lutyens's spiral bound rough note pads:</p> <p style="padding-left: 2em;">The complete <u>idea</u> - poetically + musically - was unexpectedly + suddenly in my head... Musical sound was of a reiterated 6 part Brass chord with a rising melodic vocal line - The poetical idea was of some anguished grief - a woman's voice raised in passionate lament - even to the Greek word 'aie' - .</p> <p>One literary idea which came to mind was a section from Shelley's 'Fragment of the Elegy on the Death of Bion':</p> <p style="padding-left: 2em;">Ye Dorian woods and waves, lament aloud, - Augment your tide, O streams, with fruitless tears, For the beloved Bion is no more!</p> <p>Lutyens goes on to explain that she originally conceived of the piece as vocal, with Oda Slobodskaya's voice in mind. She reconsidered, however, after the clarinetist Georgina Dobree asked her for a new piece.</p> <p>In one of the pencil MSS, a French title is appended to each of the work's seven sections: (Author's spellings)</p> <p style="padding-left: 2em;">1) Le crépuscule du matin... Le vent du matin soufflait aubade</p>
<p><u>Six Tempi</u>, op. 42 (Flute, oboe, clarinet, bassoon, trumpet, horn, violin, viola, cello, piano)</p>	<p>1957</p>	

Title of Work	Date of Composition	Poetical/Literary Source
<u>Présages</u> , op. 53 (Solo oboe)	1963	2) Brumes et pluies Endormenses saisons (dirge) 3) Paysage voisin des clochers, écouter en rêvant leur hymnes solonnels emportés par le vent pastorale 4) Le Jet d'eau le jet d'eau qui jase 5) for Teresa. Nocturne la douce nuit qui marche 6) crépuscule du soir 7) Homage à Baudelaire
<u>Scena</u> , op. 58 (Violin, cello and percussion)	1964	At least one phrase ("la douce nuit qui marche" - Section 5) derives from Baudelaire's 'Recueillement'. It is possible that all the above phrases derive from Baudelaire, and that the entire work, rather than just Section 7, is intended as a homage to this writer. This piece takes the form of a 'recitative' and seven variations (plus coda) on Cassandra's lament from the 'Oresteia', a play by Aeschylus for which Lutyens had recently provided incidental music.
<u>Music for Three</u> , op. 65 (Flute [alto flute/ piccolo], oboe, piano)	1966	Title implies a dramatic or theatrical influence. On an extant pencil sketch MS, movement II is subtitled 'Drame' and movement III entitled 'Entr'acte'. During the composition of the second movement Lutyens had a phrase from Dylan Thomas's 'In my Craft or Sullen Art' at the back of her mind: "the towering dead, with their nightingales and psalms..." Lutyens describes the relationship between music and text as follows: ...'nightingales and psalms' were the operative words...which might describe the second movement with its chorale-like chimes reiterated on the piano interspersed with song-like phrases on the two wood-wind instruments. Only in the last few bars - the Coda - do the instruments change roles.

Title of Work	Date of Composition	Poetical/Literary Source
<u>Scroll for Li-Ho</u> , op. 67, No. 3 (Violin, piano)	1967	A homage to the Chinese poet Li-Ho (791-817), fragments of whose poems are written in to the score to act as a stimulus and possible directive to the playing. The performers are not intended to improvise around the given texts, for Lutyens provides a fully written out score. Rather, the quotations are supposed to act merely as expressive indicators. Lutyens stipulates that the music is in no way illustrative of the texts, which are not to be published in any programme note. There are twenty-three textual fragments in all, the first four of which are quoted below: <ul style="list-style-type: none"> - page 1: "cascades hang noiseless in the mountains" - page 2: "cold bronze rings the watches of the night" - page 3: "The full moon shapes me a pearl for my ear" - pages 3-4: "On the cassia tree by the painted rail the scent of autumn hangs"
<u>Temenos</u> , op. 72 (Organ)	1969	At the front of the dyeline corrected score the following line appears: "The gods are here...between somewhere and nowhere." This is in fact a shortened version of the final fragment to appear in <u>Scroll for Li-Ho</u> .
<u>The Dying of the Sun</u> , op. 73 (Solo guitar)	1969	In a dyeline score of this piece, Lutyens writes the following: Japanese commander's words before sending his troops into a 'suicide defence' operation: - 'Welcome me death like a feather'. The title is taken from a line by Dylan Thomas: "Sleep navigates the tides of time".
<u>The Tides of Time</u> , op. 75 (Double bass, piano)	1969	The sectional headings of the music are as follows: - Carrying out of Winter - Pantamimos - Carrying out of Summer - Euché (the 'sculptured prayer' of Winter) - Driving out the Death - Dithyrambos
<u>Driving out the Death</u> , op. 81 (Oboe, string trio)	1971	The sectional headings of the music are as follows: - Carrying out of Winter - Pantamimos - Carrying out of Summer - Euché (the 'sculptured prayer' of Winter) - Driving out the Death - Dithyrambos

Title of Work	Date of Composition	Poetical/Literary Source
<p><u>Plenum I</u>, op. 87 (Piano)</p>	1972	<p>These headings are derived from a book entitled 'Ancient Art and Ritual' (1913) by Dr. J.E. Harrison, in which ceremonial enactments involving dance and mime on the theme of the seasons in Thüringen and Bohemia are described.</p> <p>Lutyens's pencil MS is scattered with evocative phrases which possibly indicate a latent literary stimulus behind the work. These phrases, a few of which are given below, are not reproduced in the printed score:</p> <ul style="list-style-type: none"> - "The coming forth/The way through/Day Spring" - "Beginning today we breathe..." - "The movement of time is shaken in these seas." <p>This last phrase is by W.B. Yeats and is reproduced in <u>The Great Seas</u> (1979).</p>
<p><u>Rape of the Moone</u>, op. 90 (Wind octet)</p>	1973	<p>Lutyens's ink MS of this piece features several textual fragments which are attached to specific sections of the score. These fragments are by Marvell (1621-78), Marlowe (1564-93), Milton (1608-74), a Japanese poet (Seami) and Lutyens herself, and all are on the theme of the moon or night. The first four fragments are quoted below:</p> <ul style="list-style-type: none"> 1) O Moone,... [Lutyens] 1a) ...the Moone, (the governess of floods) pale in her anger, washes all the aire;... [Marvell] 2) ...so colde,... [Lutyens] 2a) ...The moone sleeps with Endymion every day. Thou art so faire as she, then kisse and play. [Marlowe]
<p><u>Plenum II</u>, op. 92 (Solo oboe and 13 instrumentalists)</p>	1973	<p>In the pencil sketch MS of this piece, Lutyens scribbles the following words alongside the Coda: "Un seul etre nous manque, est tout est dépeuplé (Lamartine).</p>
<p><u>The Winter of the World</u>, op. 98 (Two orchestras)</p>	1974	<p>Lutyens describes the following lines from Albert Camus's 'The Almond Trees' (1940. Trans. Philip Thody) as the 'point depart' for this work:</p> <p>But where are the conquering virtues of the world? ... Nietzsche listed them as the mortal enemies of the spirit of heaviness. For him they are strength</p>

Title of Work	Date of Composition	Poetical/Literary Source
Kareniana, op. 99 (Solo viola and nine instruments)	1974	<p>of character, taste, the 'world', Classical happiness, severe pride, the cold frugality of the wise. These virtues, more than ever, are necessary today, and each can choose the one that suits him best. Before the vastness of the undertaking, let no one in any case forget strength of character ... that, through the virtue of its whiteness and its sap, stands up to all the winds from the sea. It is that which, in the winter of the world, will prepare the fruit.</p> <p>On one of Lutyens's pencil sketch MSS of this work she provides the following plan:</p> <ol style="list-style-type: none"> 1) Solo viola - "nets to catch the wind..." The Seagull 2) Vla + 2 perc. - "...doves never couple without a kind of murmur" 3) Vla...chorus - "On hearing the last Feldman in Spring" 4) Vla + chamber - "The Seagull" 5) "Doves never couple without a kind of murmur" <p>This indication of a latent verbal stimulus is evident in another sketch MS, in which Lutyens analyses the work's title as follows:</p> <p>KA = individuality/constant quality ["My love's work lives on in pride and anguish..."]</p> <p>REN = go swiftly - run ["Doves never couple without a kind of murmur"]</p> <p>I = ego/one ["O my quiet freedom"]</p> <p>ANA = a collection of someone's table-talk ["Nets to catch the wind"]</p> <p>On the pencil sketch MS Lutyens writes the following phrase:</p> <p>"What is the wind, what is it..."</p>
<u>Plenum IV</u> , op. 100 (Organ duet)	1974	<p>Title is taken from the first book of poems by Valentine Dobrée. Two of the pencil sketch MSS carry the following quotations:</p>
<u>This Green Tide</u> , op. 103 (Basset horn, piano)	1975	

Title of Work	Date of Composition	Poetical/Literary Source
- "To the near and the far/...a world of the living who are dead/... dust remained inviolate/the diary of the world." (Quasimodo)		
- "The dark wood" (Dante)		
- "...the froth, the feather, the dust whirl,/the crazy nothing that I think it is,/it shall be in the country of the dead,/If there be such a country." (Yeats)		
- "For this green tide that eddies by my threshold is full of floating corpses, and I must leave my dinner to bury them, since I cannot save." (Fors Clavigera)		
- "e ogni amore è schermo alla tristezza" [and every love is a screen for sadness] (Quasimodo: Vento a Tindari)		
<u>Go, said the Bird</u> , 1975 op. 105 (Electric guitar, string quartet)		The form and character of the piece were triggered off by two events: firstly, a reminder of Blake's aphorism "A robin red-breast in a Cage, puts all Heaven in a Rage" (upon hearing Vera Stravinsky's account of buying a canary to sing to Igor when he came out of hospital); secondly, one of Lutyens's friends lent her a copy of T.S. Eliot's 'Four Quartets', where her eye was caught by the line "Go, said the bird..." In a programme note Lutyens explains her work further:
<u>Fantasia</u> , op. 114 (Alto saxophone, 3 instrumental groups)	1977	...to me, the electric guitar seemed to represent that bird in its wish to fly, and to be free and un-entangled by the 'cage' of the four strings trying to contain it and control its 'escape'. The words "threaded dances" appear at the top of the pencil MS. These words derive from W.H. Auden's poem "As I walked out one evening", which Lutyens first set in 1942.
<u>Madrigal</u> , op. 119 (Oboe, violin)	1977	Dedicated to the memory of Kenneth Heath, the score of this piece is headed with a quotation from Quasimodo: "And this night, charged with winter, is still ours."
<u>Doubles</u> , op. 125 (String quartet)	1978	The following passage by W.B. Yeats is written into the dyeline score of this piece: Hearts with one purpose alone Through summer and winter seen Enchanted to a stone To trouble the living stream.

Title of work	Date of Composition	Poetical/Literary Source
<u>Seven Preludes</u> , op. 126 (Piano)	1978	In Lutyens's pencil MS, each of the seven preludes concludes with a word or quotation: I ("... whose name was writ in water") II (Night winds) III (starlight) IV (tenebrae) V ("strange thunders from the potency of song") VI (labyrinths) VII (" <i>The shifting of mighty winds that blow hither and thither all the</i> changing thoughts of man")
<u>The Great Seas</u> , op. 132 (Piano)	1979	Lutyens's pencil MS carries the following quotation from Yeats: The movement of time Is shaken in these seas, and what one does One moment has no might upon the moment That follows after.
<u>Prelude</u> , op. 133 (Violin)	1979	This score is headed with the quotation: "... from every wind".
<u>Dérroulement</u> , op. 145 (Oboe, guitar)	1980	The title refers to the process of unfolding, which lies at the heart of the work's conception.
<u>Wild Decembers</u> , op. 149 (Orchestra, without woodwind)	1980	The title of this piece is taken from Emily Brontë's poem 'Remembrance'. Lutyens insists that the piece is not programmatic and that she has "only adopted the title and some aspects of the general mood."

APPENDIX 14

Libretto of Roads, op. 95 (1973)

One singer (male) reads, as from a book:

"... and then there were meetings, the comings together from different directions - a strange conjunction: The high road, the country lane, the side road, the winding path, the long road. Uphill, downhill all seemed to converge, to lean towards each other, as if exchanging news of travels and experiences before the parting of the ways. A happy, sociable meeting this convergence, and by night almost silent, somewhat secretive ... for there were tales to be told. It is true that terrible clashes occurred, screaming cross-roads, crowds and fury, fuss and hurry... All sorts ... all kinds ..."

(ATTACCA)

Ritornello

Journeys
conjoining.
Clashes, merges,
passes under
converge.
Round and
about
goes.
Travels;
circumference of
meetings:
company
all-sorts;
coming here,
going there.
Where?
There.

Poem 1

Roar and rush -
brakes squeal
wind rushes.
Land and lakes
slick past the view,

rain slashed.
 Time racing,
 passing;
 black shapes
 come and go
 fast running,
 merging to past.
 Imperatives to move
 towards the arriving,
 mission-done,
 distance-crossed.
 The quick
 ignoring the
 possible
 dead.
 Scream...
 faster,
 quick,
 fast,
 furious,
 jar.
 Brakes
 scream,
 open mouths
 screaming
 open
 wide mouths
 scream
 to
 nothing.
 As before,...
 still...
 horror...
 empty...
 dead...
 ...a stand-still...
 or...
 roar on
 heedless
 speed-counting
 country-passing
 to reach
 the end,
 meeting the
 round,
 join.

Ritornello

Circumference of
 meetings:
 company
 all-sorts;
 coming here,
 going there.

Poem 2

Track
 over moors
 empty
 dark and
 quietened by
 grey
 sky,
 muffled wind
 sea-smelling,
 gulls wheeling,
 cries of
 small birds.
 Alone
 no-one watching
 one.
 One
 can be
 lonely.
 O, O, O,
 lullay, lullay
 lullay.

Ritornello

Conjoining.
 Clashes, merges,
 passes under
 converge.
 Round and
 about
 goes.
 Travels.

Poem 3

Uphills
 to
 look down,
 look-outs,
 see,...
 far and for miles.

Pushing, panting
 a long climb to the
 top.
 For a better view? A
 far horizon?
 or,
 to look down
 on
 men as ants
 smaller by
 height,
 distanced to
 little nothings -
 those.

Ritornello

Journeys
 conjoining.

Poem 4

A long
lane
under blue
skies,
through summer
fields,
by
cooling streams;

silent and
still during
quiet winter
nights.

Ritornello

Round and
about
goes.
Travels;
circumference of
meetings:
company
all-sorts;
coming here,
going there.
Where?

Poem 5

Ancient
winding
following
land rises,
rivers
meandering.
Footsteps
march,
soldiering,
smashing;
defenceless
giving,
echoing pain
groan
old and
a 'day and
away.

Ritornello

Conjoining.
Clashes, merges,
passes under
converge.

Poem 6

Why move?
Never still, on the go.
Why go?
Moving, restless,
on the go
getting.
Where?

Not here,
always
there,
somewhere
else.
Down the roads
going,
going,
going,
gone
away.
To what?
For why?
Up or down?
Or, both
Then why?
To discover
What?
Trying to
escape,
change?
Places
for
places;
round and
round:
A merry-go-round.

Ritornello

Conjoining.
All-sorts;
going there.
Where?

(Libretto by Elisabeth Lutyens)

APPENDIX 15

Catalogue of Works: 1946-1983

Section 1: Dated Compositions (serious art music)

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>O Saisons, O Châteaux!</u>	1946 (fin.Nov.)	13	Soprano, mandoline, guitar, harp and strings	Arthur Rimbaud (1854-91) F	(ca. 8') Described as a 'Cantata', comm. Gerald Cooper for the 1947 Wigmore Hall Series of Gerald Cooper, ded. John Davenport. [B/Mil.]
<u>Air-Dance-Ground</u> (Purcell arr. Lutyens)	ca.1946*	-	arr. viola and piano	-	*Exact date of composition uncertain. Publication date is 1946. Arrangement of music from Purcell's <u>Dido and Aeneas</u> , ded. Jean Stewart. [Chester → B/Mil.]
<u>Chamber Concerto, No.4</u>	1946/47*	8/4	Horn and small orchestra (2.1.2.2./0.2.1.0./ timp., perc., strgs.)	-	(12')* Dated variously as 1946-47 in MSH and GP, and 1947 in OBS. ded. Dennis Brain (horn player). [Chester → B/Mil.]
<u>Chamber Concerto, No.5</u>	1946/47*	8/5	String quartet and chamber orchestra (2.0.2.2./2.2.2.0./perc., d.b.)	-	(12')* Dated variously, as above. [B/Mil.]
<u>The Pit</u>	1947	14	Tenor and bass soli, women's chorus and orchestra (1.1.1.1./2.1.1.0./hp., perc., strgs.)	William R. Rodgers (1911-69)	(15' according to Lutyens's IMS; 30' according to OBS). Described as a 'Dramatic Scene'. Possibly intended for film or radio performance (see appendix 11). comm. and ded. William Walton. [Lengnick → B/Mil.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Concerto for Viola and Orchestra</u>	1947 (fin. Aug.)	15	Viola and orchestra (2.1.2.2./2.2.3.1./hp., timp., perc., strgs.)	-	(15') ded. Frederick Riddle (viola player). [Lengnick → B/Mil.]
<u>Chamber Concerto, No.6</u>	1948	8/6	Oboe, harp and string orchestra	-	(12') MS w/d.
<u>Aptote</u>	1948	-	Violin solo	-	(9') Set of variations, each based on an animal representing characteristics of various friends (e.g. 'Snail' = Edward Clark). Title ('Aptote' or 'Refusing to become a tea-pot') devised by Constant Lambert. comm. for opening of I.C.A. (In her draft monologue on Clark, Lutyens states that she would now discard this piece.) [B/Mil.]
<u>Three Improvisations:</u> (i) Adumbration (ii) Obfuscation (iii) Peroration	1948	-	Piano solo	-	(6') ded. Constant Lambert, who devised the sectional titles. [Lengnick → B/Mil.]
<u>Nine Songs:</u> (i) The Actress (ii) The Film Star (iii) Pad-Pad (iv) Progression (v) The Songster (vi) The Repentance of Lady T (vii) Ceux qui luttent (viii) Lady 'Rogue' Singleton (ix) Up and Down	1948/53*	-	Mezzo and piano	Stevie Smith (1902-71). Items drawn from various collections: 'A Good Time was Had by All' (1937); 'Tender only to one' (1938); 'Mother, What is Man?' (1942); 'Harold's Leap'.	PMS extant of a tenth song originally intended for this set, entitled 'Be Off'. *Dated variously as 1948 in MSH and GP, and 1950-52 in EL. Copies of the MS scores currently held at Universal Edition (London) provide further contradictory evidence: whereas songs (iii), (v), (vi), (ix) and (x/'Be Off') are dated "Jan 30th 1953" in Lutyens's hand, song (iv) carries the description "© 1948 by the Olivan Press" in a different hand. (The remaining songs from this source are not specifically dated.) Although 1948 is the date most commonly ascribed to this set of songs, it would appear that several, if not all, were completed in 1953. Written for Hedli Anderson (wife of Louis MacNeice). Several songs from this collection were adapted for baritone and soprano in 1967.[Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Baker's Dozen</u>	ca.1948*	-	Two violins	-	*Dated 1948 in MSH. Twelve duets for teacher and pupil. This set was subsequently shortened and renamed <u>Ninepins</u> (below).
<u>Ninepins</u>	1948	-	Two violins	-	Nine duets for teacher and pupil. [B/Mil.]
<u>Rhadamantus</u>	1948	-	?	-	Ballet. (see appendix 11)
<u>Paper and Sticks</u>	1948	-	Soprano and accordion or piano	Dylan Thomas (1914-53)	Ballad. See <u>Three Songs 1953/54</u> (below).
<u>Requiem for the Living</u>	1948 (fin.Apr.)	16	Soloists, chorus and orchestra	Elisabeth Lutyens	(15') comm. Elspeth Grant, ded. Lady Emily Lutyens (dedication subsequently w/d). Several PMSS and IMSS extant, plus a piano reduction. Unpublished.
<u>Suite for Organ</u>	1948	17	Organ solo	-	(5'30")
<u>String Quartet, No.2</u>	1948/49*	18	String quartet	-	(14') *Dated variously as 1949 in MSH and GP, and 1948 by the composer in a programme note describing the work as having been written during ten days in November 1948. [Lengnick → B/Mil.]
<u>Ballet for Nine Woodwind and Percussion</u>	1949	19	Nine woodwind instruments and percussion	-	(15') Ballet. IMS extant. MS w/d. Unpublished.
<u>Prelude and Capriccio</u>	1949	20	Cello solo	-	(4') [Lengnick]
<u>My Holiday Week (or My Holiday Diary)</u>	1949	-	Narrator and piano	?	Children's pieces featuring quotations from Lutyens's film music, including 'The English Seaside', 'Scotland', 'The New World', and a British Transport production. PSK and IMS extant. Unpublished.
<u>Concertante for Five Players</u>	1950	22	Flute (x picc.), clarinet (x bass cl.), violin (x vla.), cello and piano	-	(10') Inspired by the Academia Romana ensemble which had recently performed Schoenberg's <u>Pierrot Lunaire</u> in London. [B/Mil.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Penelope</u>	1950	-	Intended for four soli, women's and men's six-part choruses and orchestra*	Elisabeth Lutyens. (Based on a translation of The Odyssey by Emile Victor Rieu (1887-1972))	(30') One-act opera in six series or movements, described as a Music Drama for radio. Written in order to win the Italia Prize for a musical work presented by radio. *Piano reduction only extant; the work was neither orchestrated nor published.
<u>Nativity</u>	1951	-	Soprano and string orchestra (or organ)	William R. Rodgers (1911-69)	Comm. Riddick String Orchestra and Arts Council of Great Britain for the 1951 Festival of Britain, ded. Kathleen Riddick. [Nov.]
<u>Lyric Piece</u>	1951 (fin.Oct.)	23	Violin and small orchestra	-	PSK extant. Unpublished.
<u>Les Bienfaits de la Lune</u>	1952*	24*	Soprano, baritone, male and female choruses, harp, celesta, percussion and strings	Charles Baudelaire (1821-67) F	Ded. Constant Lambert. *The extant PMS choral score with piano accompaniment is dated January 1952 and described as op.24. (According to MSH, no op.24 exists.) Unpublished.
<u>String Quartet, No.4</u>	1952 (fin.Jun.)	25/1	String quartet	-	Several PMSS and PPT extant. MS w/d. Unpublished.
<u>String Quartet, No.5</u>	1952 (fin.Jul.)	25/2	String quartet	-	IMS and PMS extant. MS w/d. Unpublished.
<u>String Quartet, No.6</u>	1952	25/3	String quartet	-	(ca.8'30") ded. Francis Bacon. [B/Mil.]
<u>Motet: Excerpta Tractati Logico-Philosophici</u>	1953 (fin.Nov.)	27	SATB chorus (a cappella)	Ludwig J. J. Wittgenstein (1889-1951) G. Text comprises extracts from the 'Tractatus Logico - Philosophicus' (1922).	(ca.10') comm. and ded. William Glock, for the 1954 Dartington Summer School of Music. IMS of violin II part extant. [Sch.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Valediction</u>	1953/54*	28	Clarinet and piano	(To each section are attached lines from Louis MacNeice's Requiem Canto on Dylan Thomas')	(10') Dated variously as 1953-54 in MSH and GP, and 1954 in OSB. comm. Georgina Dobrée, ded. to memory of Dylan Thomas who died in December 1953. [B/Mil.]
<u>Three Songs and Incidental Music for Group Theatre's Homage to Dylan Thomas:</u>	1953/54*	-	Soprano, flute and viola or soprano and accordion or piano	Dylan Thomas (1914-53)	*Dated variously as 1953 in MSH, 1953-54 in GP, and 1954 in EL. This collection was performed at a Memorial Evening for Dylan Thomas, held at the Globe Theatre, 30.1.54. [Oliv.] **ded. Louis MacNeice and Hedli Anderson. ***Completed in 1948 and included in <i>this later collection</i> .
(i) Do not go gentle into that good night					
(ii) In my craft and sullen art**					
(iii) Paper and Sticks***					
<u>Infideliq</u>	1954	29	Soprano and tenor soli, and 7 instrumentalists (fl., cl., bsn., guit., cel., vla., perc.)	Elisabeth Lutyens (under the pseudonym T.E. Ranselm)	(ca.30') Described as a 'Dramatic Cantata' in seven scenes, subtitled 'The Scena'. Prod. Anthony Besch and the New Opera Company, des. Peter Rice, cond. Leon Lovett, prem. 17.4.73. [Oliv.]
<u>A Rainy Day</u>	1954	-	Violin and piano	-	PMS extant. Unpublished.
<u>Nocturnes</u>	1954/55*	30	Violin, guitar and cello	-	(6') *Dated variously as 1954 in MSH, and 1955 in GP and EL. comm. Joyce Ratibone. [Sch.]
<u>Music for Orchestra 1</u>	1955 (fin.Sep.)	31	(2.1.2.2./4.2.3.1./ timp., perc., strgs.)	-	(20') [B/Mil.]
<u>Sinfonia</u>	1955 (fin.Dec.)	32	Organ solo	-	(ca.5') comm. William Glock for the I.C.A. [Sch.]
<u>Capriccii</u>	1955	33	Two harps and percussion	-	(8') [Sch.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Diabelleries - Variation on 'I lost my little basket'</u>	1955	-	Instrumental ensemble	-	PMS extant of one movement of a composite work, comm. for the 'final' Macnaghten-Lemare concert (first series) on 16.5.55. Unpublished.
<u>Chorale for Orchestra (Hommage à Stravinsky)</u>	1956 (fin.11 Dec.)	36	(2.1.1.1./3.3.3.0./ 3x vln., 3x cello)	-	(ca.3'30") ded. Stravinsky on his recovery from a serious illness. (Subtitled 'Heiliger Danksagung an die Gottheit auf die Genesung des verehrten Meisters Igor Stravinsky'. Lutyens uses the theme from Beethoven's A minor string quartet.) [Sch.]
<u>Three Duos</u>	1956-57	34	(i) Horn and piano (ii) Cello and piano (iii) Violin and piano	-	(i) (10') Also described as 'Sonata'. (ii) (10') Private commission. (iii) (11') Also described as 'Fantasie-Variations' (see below). [Sch.]
<u>In the Temple of a Bird's Wing</u> (Three Songs): (i) It Seems the Minutes Creep (ii) The Moon, Seen in the Night (iii) How Sad the Minstrel Rain	1956/57* (+1965)	37	Baritone and piano	Teresa Tanner (b.1936) (Lutyens's daughter)	*Dated variously as 1956 in GP and EL, and 1957 in MSH. Private commission. [Oliv.] This collection was revised and expanded in 1965; 'How Sad the Minstrel Rain' is omitted and four new songs are added in the later set (see 1965 below).
<u>Variations</u>	1957	38	Flute solo	-	(5') [B/Mil.]
<u>De Amore</u> (Plea of Love)	1957 (fin.Jun.)	39	Soprano and tenor soli, chorus and orchestra (2.1.2.1./2 cornets [x trpts.]/timp., perc., hp., pf. [x cel.], strgs)	Geoffrey Chaucer (c.1345-1400)	(40') Described as a 'Cantata'. [B/Mil → Sch.]
<u>Fantasia-Variations</u>	1957	41	Violin and piano	-	No.III of the <u>Three Duos</u> (1956-57). (See above).

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Six Tempi</u>	1957	42	Ten instruments (fl., ob., cl., bsn., trpt., hn., vln., vla., cello, pno.)	-	(12') [B/Mil.]
<u>Si Vis Celsi Iura Tonantis</u>	1957 (+1963)	*	Chorus (a cappella)	Boethius (6th century) transl. Geoffrey Chaucer. Text taken from 'De Consolatione Philosophiae' (Book IV, Metre VI).	(10') *Originally designated as op.41, subsequently w/d. Revised in 1963 and renamed 'The Country of the Stars' (see below).
<u>The Farmstead</u>	1957	-	Two cello parts and two speakers. (Both cello parts are performed by the same player; cello II part is pre-recorded.)	Esme Hooton	
<u>Piano e Forte</u>	1958 (Feb.-Mar.)	43	Piano solo	-	(15') [B/Mil.]
<u>[Carol for a Grandmother *</u>	1958	-	Vocal solo	?	Written for Mary Links on the birth of her first grandchild in December 1958.
<u>?Overture in C.*</u>	1959	-	Instrumental ensemble(?)	-	?Reworking of <u>Proud City</u> (1945)
<u>?Children's Corner *</u>	1959	-	?	-	*Source of all information pertaining to these three pieces in MSH.
<u>Quincunx</u>	1959-60	44*	Soprano and baritone soli and orchestra (4.3.4.3./3.4.3.5./hp., pf., cel., guit., mand., tump., perc.x7, strgs.)	(Lutyens) After Sir Thomas Browne (1605-82), taken from 'The Garden of Cyrus'.	(20') *Sketches were originally designated as op.40, which was subsequently w/d. [B/Mil. → Oliv.]
<u>Wind Quintet</u>	1960 (fin.Oct.)	45	Flute, oboe, clarinet, bassoon and horn	-	(12') comm. BBC for the Leonardo Ensemble's series of BBC Thursday Invitation Concerts, ded. Catherine Lacey. Won a Phoenix Trust Award for music. [B/Mil.]
<u>Symphonies for Solo Piano, Wind, Harps and Percussion</u>	1961 (Feb.-Mar.)	46	(3.3.4.3./4.3.3.1./tump., perc.x6, hp.x2, pno.)	-	(ca.17') comm. BBC for 1961 Prom. series, ded. Katharina Wolpe. [Sch.] Reduction for two pianos available.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Catena</u>	1961	47	Soprano and tenor soli, and twenty-one instrumentalists	Numerous sources: * Part 1: John Dryden (misc.); Hachi No Ki (Seami, transl. A. Whaley); Geoffrey Chaucer (young woman); James Joyce (old woman) Part 2: Horace Gregory (Chorus for Survival, 1935); Shakespeare; Dylan Thomas (A Winter's Tale) Part 3: Teresa Tanner; John Donne; Japanese poetry (from The Uta, transl. A. Whaley); T.S. Eliot (Catena). * According to Malcolm Williamson, these texts were all drawn from a single anthology.	(40') Described as a 'Cantata'. comm. BBC (with a Phoenix Trust Award), ded. Dallapiccola. [Sch.]
<u>The Dong with the Luminous Nose</u>	1961	-	Children's chorus and instrumental ensemble	Edward Lear (1812-88). Text from 'Laughable Lyrics' (1877).	Several IMSS, PMSS and ITT extant. Unpublished.
<u>Music for Orchestra II</u>	1962 (fin. May)	48	(picc.x2, a.fl., ob., Eb alto sax., Eb cl., 3x Bbcl., bsn., 2x Bbtrpt., 2x bass trpt., 3x trbn., d.b., sarrusophone, timp., perc., cel., sirgs. [no vla.])	-	(11') PMS subtitled 'Allegro Passion', ded. Edward Clark (who died during the piece's composition). Written at the request of <i>Radio-Diffusion Française</i> , Strasbourg. [Sch.]
<u>Five Bagatelles</u>	1962	49	Piano solo	-	(5') Written for Katharina Wolpe. [Sch.]
<u>Ballet for Six Dancers</u>	1962	50	Vocal quartet, clarinet, trumpet, piano and two percussionists	-	comm. Peggy Harper. Several MSS extant. MS w/d. Unpublished.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>The Country of the Stars</u>	1963 (1957)	*	Chorus (a cappella)	Boethius (6th century) transl. Geoffrey Chaucer.	(10') Revision of <u>Si Vis Celsi Jura Tonantis</u> (1957), comm. The Musical Times [Nov.]. *MSH ascribes op.50 to this work, but EL clearly describes this work as being without opus number, despite an earlier designation of op.41 which was subsequently w/d.
<u>String Quintet</u>	1963	51	Two violins, viola, and two cellos	-	(21') comm. Benjamin Sonnenberg in association with the Manchester New Music Forum. [Sch.]
<u>Wind Trio</u>	1963 (fin.Jul.)	52	Flute, clarinet and bassoon	-	(10') comm. BBC for the BBC Invitation Concert Series, ded. Mona and Aglaya Mitropoulos. [Sch.]
<u>Présages</u> (Recitative and Variations on Cassandra's Lament from The Orcestia)	1963	53	Oboe solo	-	(9') comm. and written for Janet Craxton. [Oliv.]
<u>Encomion</u> (Let us now praise famous men ...)	1963 (fin.Oct.)	54	Chorus, brass and percussion	Apocryphal (Ecclesiasticus Chapter 44 vv.1&2, 8-14)	(17') comm. Sandon Music Society. [Sch.]
<u>Fantasia-Trio</u>	1963 (fin.Nov.)	55	Flute, clarinet and piano	-	(10'30") comm. and ded. Chantry Ensemble. [Oliv.]
<u>Music for Orchestra III</u>	1964 (fin.Jan.)	56	(3.2.4.3./4.3.4.1./ timp., perc., hp., cel., strgs.)	-	(14') comm. <i>BBC for 1964</i> Cheltenham Festival, ded. Lady Emily Lutyens who died in January 1964. [Sch.]
<u>String Trio</u>	1964	57	Violin, viola and cello	-	(10') [Sch.]
<u>Scena</u>	1964	58	Violin, cello and percussion	-	(13'30") comm. Florence Hooton and David Martin. On PSK, movement 2 is subtitled 'Drame' and movement 3, 'Entracte'. [Sch.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Music for Piano and Orchestra</u>	1964	59	(2.1.1.1./2.2.2.1./ timp., perc., hp., strgs.)	-	(10') comm. Katharina Wolpe. [Sch.]
<u>Music for Wind</u>	1964 (fin.Nov.)	60	Double wind quintet (4 ww pairs and 2x hn.)	-	(11') Adapted from <u>En Voyage</u> , 1944 (see appendix 1, section 3). Subtitle: Divertissement for Double Wind Quintet. [Sch.]
<u>The Hymn of Man</u>	1965 (fin.Jan.)	61	Male chorus (a cappella)	A.C. Swinburne (1837-1909). Text from 'Songs before Sunrise' (1871)	(10') comm. John Alldis. Revised in 1970 (see below). [Sch.]
<u>Magnificat and Nunc Dimittis</u>	1965 (fin.Feb.)	*	Male choir including boys' voices (a cappella)	Biblical (St. Luke, Chapter 1 vv.46- 55 and Chapter 2 vv.29-32)	(10') comm. Choir of Coventry Cathedral. Revised in 1970 (see below). *Originally designated as op.62, subsequently w/d. [Sch.]
<u>The Valley of Hatsu-Se</u>	1965	62	Soprano, flute, clarinet, piano and cello	Early Japanese texts: anon. ca.6th century AD; Nakatsukasa (ca.900); Fujiwara No Okikaze; Emperor Sutoku (1118-1164); Yoshitada; Tsumori Kunimoto (1023- 1103AD); Yakamochi (d.785AD); Princess Daihaku (7th century). J	(10') comm. William Glock for 1965 Dartington Summer School of Music. [Oliv.]
<u>In the Temple of a Bird's Wing:</u> (i) In the temple of a bird's wing (ii) Drowning heaven rests her lullaby in earth (iii) It seems the minutes creep (iv) The Moon, seen in the night (v) These birds were skeletons (vi) How can I ask differently the current of the night	1965 (fin.Oct.) (1956/57)	(37)	Baritone and piano	Teresa Tanner (b.1936)	Revised and expanded from 1956/57 version (see above).

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>The Numbered</u>	1965 (24.12.65)- 1967 (fin.Nov.)	63	Eighteen solo singers, three actors, chorus and symphony orchestra (incl. perc., 2x mand., 2x electric guit.)	Based on Die Befristeten by Elias Canetti transl. Carol Stewart. Adapted by Minos Volanakis.	(ca.120') Described both as a 'Music- drama' and as an 'Opera in Prologue and Two Acts', ded. memory of Edward Clark. [Oliv.]
<u>Akapotik Rose</u>	1966	64	Soprano solo (x castanets and loud hailer) and seven instrumentalists (fl. x picc. & a.fl., 2cl.x bass cl. & ten. sax., vln., vla., cello, pno.)	Eduardo Paolozzi (b.1924). The author provided free-association phonetic poetry, which Lutyens arranged and ordered into seven 'poems'.	(18') comm. Arts Council of Great Britain for 1966 Dartington Summer School of Music, ded. Virgil Thomson as a gesture of thanks for helping Lutyens with her trip to U.S.A. and in recognition of his association with Gertrude Stein and the Dadaists. [Oliv.]
<u>Music for Three</u>	1966 (fin.Jun.)	65	Flute (x a.fl. & picc.), oboe and piano	-	(ca.12') comm. Mabilion Trio. [Oliv.]
<u>And Suddenly it's Evening</u>	1966	66	Tenor and eleven instruments (2x trpt., 2x trb., d.b., hp., cel., perc., vln., hn., cello)	<i>Salvatore Quasimodo (1901-68)</i> . transl. Jack Bevan. Text from 'Quasimodo Selected Poems' (Penguin Modern European Poets). E & J*	(ca.24') comm. <i>BBC/RLC for opening chamber music concert at OEH, 3.3.67</i> . *Lutyens set both the English and the Italian texts, the latter for a performance in Italy. {Sch.}
<u>The Fall of the Leafe</u>	1966	-	Oboe and string quartet	-	(8') Described as a 'Fantasia for Five' or a "quasi improvisation on an old tune by Martin Peerson... from the Fitzwilliam Virginal Book" (EL letter to Treynish, 28.11.66). comm. Exmoor and Minehead Festival. [Sch.]
<u>Novenaria</u>	1967	67/1	Orchestra (3.3.3.2./4.4.3.1./hp., perc., strgs.)	-	(12') comm. for 1968 City of Leicester's Arts Festival. [Oliv.]
<u>Helix</u>	1967	67/2	Piano duet (4 hands)	-	(9') comm. Richard Rodney Bennett and Susan Bradshaw. [Oliv.]
<u>Scroll for Li-Ho</u>	1967	67/3	Violin and piano	(Sentences from the Chinese poet Li-Ho are quoted on the score as a stimulant to the performer)	(17') comm. Sally Mays and Peter Carter. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>From 'A Prayer for my Daughter'</u>	1967	-	Soprano solo	William B. Yeats (1865-1939)	PMS extant. Unpublished.
<u>Stevie Smith Songs:</u>	1967* (1948)	-	Soprano and baritone soli and piano	Stevie Smith (1902-71)	*All songs in this collection are adapted from the earlier set of <u>Nine Songs</u> (1948) for a concert and poetry reading featuring Lutyens and Stevie Smith in the Laing Art Gallery, 19.9.67.
(i) The Actress			(i) soprano		
(ii) I fell in Love with Major Spruce (or 'Progression')			(ii) soprano		
(iii) Pad, pad			(iii) baritone		
(iv) Lady Rogue Singleton			(iv) duet		
(v) The film star			(v) baritone		
(vi) Ceux qui luttent			(vi) baritone		
(vii) The repentance of Lady T			(vii) soprano		
(viii) The Songster			(viii) soprano		
<u>Horai</u>	1968	67/4	Violin, horn and piano	-	(16') comm. BBC. [Oliv.]
<u>Time Off? Not a Ghost of a Chance!</u>	1967-68	68	Baritone, actor, vocal <i>quartet, two mixed</i> choruses (a8 each) and <i>ten instrumentalists</i> (a.fl., harpsichord, pno1 [x cel.], pno2 [x elect. pno. or organ], elec. guit.1, elec. guit.2 [x bass guit.], perc.x4)	Numerous poetical sources <i>compiled by Lutyens in</i> collaboration with Harold Lang, <i>incl.: Penguin Book of Japanese</i> (transl. G. Bownas & A. Thwaite); The Uta (transl. A. Whaley); Chinese Poems and Selected Chinese Verses (transl. Giles & A. Whaley); <i>Li-Ho</i> (transl. A.C. Graham); François Villon (1431- ?1470); Jean de la Fontaine (1621- 95); Pierre de Ronsard (1524-85); Charles Baudelaire (1821-67); Sappho (7th century BC) transl. Mary Barnard; Nostradamus (1503- 66) transl. Volanakis, Mohamed Abdullah & Madame Eiko Nakamura; Erasmus (ca.1467- 1536); Euripides (480-406BC); Stevie Smith (1902-71, 'Harold's Leap'); Shakespeare (1564-1616); Minos Volanakis; Ben Jonson	(ca.75') Described as a 'Charade in 4 <i>Scenes with 3 Interruptions</i> '. Prod. Anthony Besch and New Opera Company, des. Peter Rice, cond. Leon Lovett, prem. 1.3.72. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>The Egocentric</u>	1968	-	Tenor or baritone and piano	(?1572-1637); misc. Elizabethan poets; W.B. Yeats (1865-1939); T.S. Eliot (1888-1965, 'East Coker' and 'Four Quartets'); a hymn; a dictionary definition; Japanese translation by Mrs Savage; French folk song.	Written for Dan Klein. [Oliv.]
<u>Epithalamion</u>	1968	-	Organ (with optional soprano solo)	Edmund Spenser (?1552-99)	{ca.6'30"} comm. Hilda Cross, ded. Hilda and Anthony Gaddum. [Oliv.]
<u>Essence of our Happinesses:</u>	1968	69	Tenor soloist, chorus and orchestra (3.3.3./4.4.4.1./hp., timp., perc.x6, strgs.)	(i) Abū-Yasīd (9th century Islamic mystic). Version by Hujwiri Kashfal-Mahjub ed. Zhukovsky, Teheran reprint, A.H. 1336, transl. R.C. Zaehner. (ii) John Donne. From abridged Devotion XIV (1623). (iii) Arthur Rimbaud (1854-91).	{26'} comm. BBC for 1970 Proms. [Oliv.] Pno. reduction available, prepared by Brian Elias.
<u>The Tyme doth Flete</u>	1968 (fin.Oct.)	70	Mixed chorus (a cappella) with optional prelude and postlude (for 2x trpt. and 2x trbn.)	Petrarch (1304-74)/Ovid (43BC-ADca.18) transl. Sir Thomas Wyatt (1503-42). Petrarch's stanza 'Il tempo passa' is from the canzona 'Si è debile il filo...'; which was translated by Wyatt and titled 'In Spayne'. Text is principally in English, although with brief phrases in Latin.	(ca.9') comm. BBC, ded. Neil Todd. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
[<u>A Phoenix</u>	1968	71	Soprano, violin, clarinet and piano	Ovid (43BC-ADca.18) transl. Arthur Goulding (b.1536). Text from Ovid's 'The Metamorphoses' ('Philosophy of Pythagoras').	(6') comm. Jane Manning. Written originally as a Christmas card for a young acquaintance, Miranda Chaplain. [Oliv.]
[<u>A Phoenix</u>	1968	71a	Soprano and piano	--	Private commission. Arr. from op.71. [Oliv.]
<u>Tribute to Joe Links</u>	1968	-	Vocal solo	?	Information on this piece derived from MSH. Unpublished.
<u>Temenos</u>	1969	72	Organ solo	-	(9'30") comm. Dartington Arts Society. MS w/d. [Oliv.] PSK orchestration extant.
<u>The Dying of the Sun</u>	1969	73	Guitar solo	-	(6') ded. Yolanda Sonnabend. [Oliv.]
<u>The Tides of Time</u>	1969	75	Double bass and piano	(Title from Dylan Thomas: 'Sleep navigates the tides of time')	(6') comm. Rodney Slatford. [Yorke]
<u>Isis and Osiris</u>	1969-70*	74	Eight voices and small orchestra (3.0.3.1./0.4.1.0./hp., cymbalom, pno. [x cel.], 3x vla., cello, d.b., 3x perc.)	Elisabeth Lutyens in collaboration with Harold Lang. Text draws on material from Plutarch's <i>Moralia V</i> and the Egyptian 'Book of the Dead'. **	(ca.120') Described as a 'Lyric Drama' and an 'Opera in a prologue and 3 acts'. (*Dated 1969 in MSH). Written with donations from Vaughan Williams Trust, Arts Council of Great Britain and G.L.A.A. Prod. Mike Ashman and Morley College Opera, des. Ellen Graubart, cond. Michael Graubart, prem. 26.11.76. **Many textual ideas taken from newspaper cuttings and magazine articles on contemporary excavations of Egyptian pyramids and tombs. [Oliv.]
<u>The Suppliant</u>	1969*	(from 74)	Bass or baritone and piano	Elisabeth Lutyens	(6') (*Dated 1970 in GP) comm. David Read. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Lament of Isis on the Death of Osiris</u>	1969	(from 74)	Soprano solo	Elisabeth Lutyens	(5') comm. and ded. Jane Manning. [Oliv.]
<u>Trois Pièces Brèves</u>	1969	(from 74)	Chamber organ	-	Written for Nicholas Danby, comm. Dartington Arts Society to inaugurate new chamber organ. [Oliv.]
<u>In the Direction of the Beginning</u>	1970	76	Bass and piano	Dylan Thomas (1914-53). Text from 'Wales' (1938)	(15'30") comm. David Read, with aid from the Calouste Gulbenkian Foundation. [Oliv.]
<u>Anerca</u>	1970 (fin.Sep.)	77	Speaker/actress and ten guitars (x perc.)	Eskimo poetry from 'Anerca', trans. Knud Rasmussen and E. Carpenter (editor).	(ca.8') comm. The Omega Players. [Oliv.]
<u>Oda a la Tormenta</u>	1970	78	Mezzo and piano	Pablo Neruda (1904-73). Text from 'Odas Elementales' (1954). S	(ca.18') comm. Park Lane Group. [Oliv.]
<u>Vision of Youth</u>	1970	79	Soprano, three clarinets (x bass cl.), piano (x cel.), percussion	Joseph Conrad (1857-1924). Extracts from 'Youth'.	(23' in MSH and GP; 19' according to composer's programme note) comm. and written for Matrix, ded. Harold Lang who died in 1970. [Oliv.]
<u>Verses of Love</u>	1970 (fin.Oct.)	-	Mixed chorus (a cappella)	Ben Jonson (?1575-1637)	(ca.8'30") [Nov.]
<u>The Hymn of Man</u>	1970 (1965*)	61a	SATB chorus	A.C. Swinburne (1837-1909)	*Revision of original 1965 setting for unaccompanied male chorus (see 1965 above). [Oliv.]
<u>Magnificat and Nunc Dimittis</u>	1970 (1965*)	-	SATB chorus	Biblical	*Revision of original 1965 setting for unaccompanied male chorus (see 1965 above).

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Islands:</u>					
(i) This Island	1971	80	Soprano and tenor soli, narrator and eight instrumentalists	(i) Sophocles (496-406BC). Extract from 'Philectetes' trans. Mimos Volanakis.	(ca.26') comm. for 1971 ISCM Festival by the ICA Music Section, with aid from Calouste Gulbenkian Foundation. [Oliv.]
(ii) The Isle				(ii) P.B. Shelley (1792-1822), 'The Isle' (1822)	
(iii) The Isle of Aros				(iii) Robert Louis Stevenson (1850-94). Text from 'The Merry Men'.	
(iv) The Ringing Isle				(iv) François Rabelais (ca.1494-ca.1553). Extract from 'Pantagruel' trans. Urquahart/Motteux.	
<u>Driving out the Death</u>	1971	81	Oboe and string trio	-	(14'30") comm. and written for Janet Craxton. [Oliv.]
<u>The Tears of Night</u>	1971 (fin. 11 Nov.)	82	Counter-tenor, six sopranos and three instrumental ensembles: (a) early music consort (b) 2x trpt., 2x trbn., d.b. (c) fl., cl., hn., vln., cello	Two anon 14th century poems; lines from Gertrude Stein (1874-1946), 'The World is Round'; James Joyce (1882-1941), 'Finnegan's Wake'; lines by Dylan Thomas (1914-53).	(ca.13') The two Nocturnes pay tribute to Stevie Smith and Alan Rawsthorne respectively. comm. London Sinfonietta, with aid from the Arts Council of Great Britain. [Oliv.]
<u>Dirge for the Proud World</u>	1971 (fin. 19 Nov.)	83	Soprano, counter-tenor, harpsichord and cello	Thomas Merton (1915-68)	(8'30") comm. The Five Centuries Ensemble. [Oliv.]
<u>Requiescat</u>	1971	-	Soprano and string trio (vln., vla., cello) or mezzo and two clarinets plus bass clarinet	William Blake (1757-1827). Lines from 'Couch of Death'.	(5') In Memoriam Igor Stravinsky, for a memorial issue of <u>Tempo</u> , ed. David Drew. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Voice of Quiet Waters</u>	1972	84	Chorus and orchestra (3.3.3.3./4.3.5.1./ 3x perc., pno [x cel.], hp., strgs.)	William T. Palmer (d.1954), extract from 'The River Quiet Waters' (1944); Joseph Conrad (1857-1924), extract from 'The Heart of Darkness'; William Wordsworth (1770-1850), from the sonnet sequence 'The River Dudden'.	(16') comm. BBC Northern Symphony Orchestra. [Oliv.]
<u>Counting Your Steps</u>	1972 (fin. Jan.)	85	Mixed chorus, four flutes and four percussionists	Gabon Pygmy poems. Sources include 'Les Pygmées de la Forêt Equitoriale' and 'L'Arme du Pygmée d'Afrique' (R.P. Trilles) from 'Primitive Song' by C.M. Bowra.	(17') comm. BBC, ded. 'Amna and Khalda'. [Oliv.]
<u>Chimes and Cantos</u>	1972	86	Baritone and eleven instruments (2x trpt., 2x trbn., 4x vln., 2x d.b., perc.)	Robert Herrick (1591-1674)	(7') comm. The Globe Playhouse Trust for a Shakespeare Gala, ded. 'For Susan' (possibly Susan Tyrrell). [Oliv.]
<u>Plenum I</u>	1972 (fin. May)	87	Piano solo	-	(12') [Oliv.]
<u>Dialogo</u>	1972	88	Tenor and lute	Salvatore Quasimodo (1901-68). Text from 'Life is not a Dream' (1946-48). I	(14') comm. Wynford Evans and Carl Shavitz with funds from the Arts Council of Great Britain. [Oliv.]
<u>The Linnet from the Leaf*</u>	1972	89	Five singers and two instrumental groups	Elisabeth Lutyens, drawing on several sources including: 'Laventille, The Castaway' (Derek Walcott); 'Racial Harmony' from 'Stepney Words No.2' (Maxine McMarthy); 'A Prayer for my Daughter' (W.B. Yeats); ideas from John Donne; ideas from 'The Forsaken Lover' (Chris Searle).	(ca.45') Described as 'Music Theatre'. (*Alternative titles: 'Mother who am I?' on several PSKs; 'I am I, am I' on serial chart) comm. BBC for 1974 Proms. [Oliv.]



Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Rape of the Moone</u>	1973	90	Wind octet	(Score features quotations from Marvell, Marlow, Japanese poetry and Lutyens).	(ca.14') Subtitled 'Divertimento'. (In MSH, 'Divertimento' is mistakenly described as a separate entity, albeit qualified with a question mark.) comm. Mayfair Ensemble with funds provided by Arts Council of Great Britain. [Oliv.]
<u>The Waiting Game</u>	1973* (short score fin. 11 May) (full score fin. 14 Aug.)	91	Mezzo, baritone and small orchestra (2.1.2.1./2.2.2.0./hp., pno [x cel.], 2x perc., strgs [4.4.3.3.1.]	Elisabeth Lutyens	(ca.40') (*Dated 1973-74 in GP) ded. Greville Hallam. [Oliv.]
<u>Plenum II</u>	1973 (fin.Sep.)	92	Oboe solo and thirteen <i>instrumentalists</i>	-	(ca.23') comm. Janet Craxton for QEH concert on 14.6.74. [Oliv.]
<u>Plenum III</u>	1973 (fin.Sep.)	93	String quartet	-	(ca.19') [Oliv.]
<u>Tre</u>	1973	94	Clarinet solo	-	(ca.8'30") [Oliv.]
<u>Roads</u>	1973 (fin.19 Nov.)	95	Six singers (2x sop., c-ten., ten., bar., bass)	Elisabeth Lutyens	(ca.14') comm. Purcell Consort of Voices for 1974 Cheltenham Festival with funds from Arts Council of Great Britain. [Oliv.]
<u>Laudi</u>	1973 (fin.11 Nov.)	96	Soprano, three clarinets, piano and percussion	Elisabeth Lutyens	(ca.16') comm. Matrix with funds from Arts Council of Great Britain, ded. Anne Macnaghten. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>One and the Same</u>	1973*	97	Soprano, speaker/acress, two female mimes (one preferably a dancer), one male mime, and instrumental ensemble (fl. [x picc.], a.fl., Bbcl. [x bass cl.], vln [x vla.], pno [x cel.], 2x perc.)	Elisabeth Lutyens	(26'30") Described as a 'Scena'. (*Dated 1973-74 in MSH) comm. for 1976 York Festival. [Oliv.]
<u>Sloth - One of the Seven Deadly Sins</u>	1974 (fin. Jan.)	-	Six male singers (2x c-ten., ten., 2x bar., bass)	Elisabeth Lutyens (in mock 17th century style)	(ca.5') comm. John Manduell for a King's Singers performance at the 1974 Cheltenham Festival. [Oliv.]
<u>Two Songs:</u> (i) <u>Shadows</u> (ii) <u>The Song of a Man who has Come Through</u>	1974	-	Vocal solo	D.H. Lawrence (1885-1930)	[Oliv.]
[<u>The Hidden Power</u>	1974 (fin. Jul.)	-	Two voices (of equal range)	P.B. Shelley (1792-1822). Text from 'Prometheus Unbound.'	Paired with <u>Of the Snow</u> (below). [Oliv.]
[<u>Of the Snow</u>	1974 (fin. Jul.)	-	Three voices (of equal range)	Friedrich Martens vom Hamburg (b.ca.1650). Text from 'Spitzbergische oder Groenländische Reise-gethan im Jahr 1671'.	Paired with <u>The Hidden Power</u> (above). [Oliv.]
<u>The Winter of the World</u>	1974	98	Two orchestras: (A): a.fl., cl., low strgs., pno (x cel.), pitched perc. (B): ob., bsn., 3x brass, high strgs., 'hard' perc.	-	(ca.15'30") comm. English Bach Festival with funds from Arts Council of Great Britain. (*Cello is positioned at front of orchestras as principal protagonist.) [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Kareniana</u>	1974	99	Viola solo and instrumental ensemble (fl. [x a.fl.], ob., cl. [x bass cl.], trpt., tron., hn., hp., pno [x cel.], 2x perc.	-	(ca.14') ded. and written for Karen Phillips after her London visit during Spring 1974 (subtitled 'On hearing the first Feldman in Spring!'). [Oliv.]
<u>Plenum IV</u>	1974	100	Organ duet	-	(ca.9') Subtitled 'What is the wind, What is it?...' (Gertrude Stein), comm. Nicholas and Stephen Cleobury, with funds from Arts Council of Great Britain. [Oliv.]
<u>Eos</u>	1975*	101	Small orchestra (1.1.2.1./2.2.3.0./pno., 2x perc., surgs. [2.1.1.1.]	-	(ca.10') *Dated variously as 1975 in GP, and 1974-75 in MSH. comm. The Twentieth Century Ensemble of London. [Oliv.]
<u>The Goldfish Bowl</u>	1975	102	Mixed soli, chorus and orchestra	<i>Elisabeth Lutyens</i>	'(20') <i>Described as a 'Ballad Opera.</i> W/d according to MSH. [Oliv.]
<u>This Green Tide</u>	1975	103	Basset horn and piano	-	(ca.230'') comm. <i>Georgina Σιδιρέ.</i> [Oliv.]
<u>Pietà</u>	1975	104	Harpichord solo	-	(9') comm. Colin Tilney, in memory of Luigi Dallapiccola. [Oliv.]
<u>Go, Said the Bird</u>	1975 (fin.Sep.)	105	Electric guitar and string quartet	(Title taken from T.S. Eliot's 'Four Quartets')	(ca.12') comm. 1976 Bath Festival, with funds from Arts Council of Great Britain. [Oliv.]
<u>The Ring of Bone</u>	1975	106	Piano solo (with optional speaking voice/s)	(Elisabeth Lutyens). After a six-page novel by Samuel Beckett, 'Imagination, Dead Imagine'.	(ca.10') comm. Manchester New Music Forum for a 70th birthday concert of works by Lutyens in May 1970, held in association with R.N.C.M., R.N.C.Art, Radio Manchester and Greater Manchester Council. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Fanfare for a Festival</u>	1975	-	Three trumpets and three trombones	-	(4') comm. 1976 York Festival, with funds from Arts Council of Great Britain. [Oliv.]
<u>Mare et Minutiae</u>	1976	107	String quartet	-	(ca.17') Written as a tribute to the Medici Quartet (in residence at York University). [Oliv.]
<u>Rondel</u>	1976	108	Orchestra (3.3.2.1./4.2.3.1./hp., pno., cel., timp., perc., strgs.)	-	(ca.15') comm. Royal Liverpool Philharmonic Orchestra. [Oliv.]
<u>Like a Window</u>	1976 (fin.8 Mar.)	109	Actor/actress, flute, cello, percussion (incl. makers)	Extracts from 'The Letters of Vincent Van Gogh to his Brother' (1927) edit. W.H. Auden.	(ca.25') A 'music theatre' piece, albeit restrained. comm. In Performance, 1976. [Oliv.]
<u>Constants</u>	1976	110	<i>Cello and piano</i>	-	(ca.15') comm. Joyce Rathbone and Joan Dixon with funds from Arts Council of Great Britain. [Oliv.]
<u>Nocturnes and Interludes</u>	1976	111	Soprano and piano	Sources include Robert Burns (1759-96); Rudyard Kipling (1865- 1936), 'The Storm Cane'; Alfred Tennyson (1809-92); Robert Graves (1895-1985); Christopher Marlowe (1564-93); <i>Elisabeth</i> Luyens; John Milton (1608-74); Henry Newbolt (1862-1938); George Peele (?1558-?1597).	(ca.18') [Oliv.] comm. Poppy Holden and Wilfrid Mellers.
<u>It is the Hour</u>	1976	111a	Mixed chorus (a cappella): 2x sop., ten., bass.	George N. Byron (1788-1824). 'It is the Hour' from 'Parisin'; 'Night wanes' from 'Lara'.	(ca.5'30") comm. Yorkshire Water Trust (Derwent Trust) with funds from Arts Council of Great Britain. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Concert Aria</u>	1976	112	Female voice and orchestra (3.2.2.2./2.2.2.0./ timp., 2x perc., hp., pno., cel., mand., guit., strgs.)	?	(ca.12') [Oliv.] comm. Susan Tyrrell
<u>Six Bagatelles</u>	1976	113	Chamber orchestra (2.1.2.1./2.2.1.0./hp., pno [x cel.], perc., strgs. [2.1.1.1.]	-	(14') ded. Dr John Horder. [Oliv.]
<u>Fantasia</u>	1977	114	Alto saxophone and three instrumental groups: (A): 3x bass cl., d.b., 4x claves (B): pno., sr.quartet, 4x triangles (C): 2x trpt., 2x ten.trbn., 4x tam-tams	-	(ca.13') [Oliv.]
<u>Variations: Winter Series - Spring Sowing</u>	1977	115	Soprano and piano	Ursula Vaughan Williams (b.1911). Extracts from 'Silence and Music', 'Variations', 'Night' and 'The Headland'.	(ca.40'. Alternative revised version 16'30") Song cycle, comm. Jane Manning and Richard Rodney Bennett. [Oliv.]
<u>Five Impromptus</u>	1977	116	Piano solo	-	(ca.10') comm. Roger Woodward. [Oliv.]
<u>Cascando</u>	1977	117	Contralto, solo violin and string orchestra	Samuel B. Beckett (1906-89)	(ca.10') comm. Katholieke Radio Omroep/Frans van Rossum. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Nox</u>	1977	118	Solo piano and two chamber orchestras: (A): 2.0.2.0./ 2.0.0.2./perc., hp. (B): 0.2.0.2./ 0.2.2.0./perc., hp.	-	(ca.14') [Oliv.]
<u>Madrigal</u>	1977	119	Oboe and violin	(A quotation from Salvatore Quasimodo heads the score.)	(7'30") Written for Janet Craxton and Perry Hart, in memory of Kenneth Heath (cellist). [Oliv.]
<u>By all These...</u>	1977	120	Soprano and guitar	Richard Jeffries (1848-87)	{Oliv.}
<u>Romanza</u>	1977	121	Solo guitar	-	(ca.9') comm. David Starobin. [Oliv.]
<u>O Absalom...</u>	1977 (fin.Nov.)	122	Violin, oboe (x cor. angl.), viola and cello	-	(ca.10") comm. Perry Hart with funds from Arts Council of Great Britain. Homage to Perry Hart. [Oliv.]
<u>Chorale Prelude and Paraphrase</u>	1977	123	String quintet (2x vln., 2x vla., cello), tenor, piano, 3x percussion. (No conductor. Tenor seated throughout)	John Keats (1795-1821). Extract from a letter of John Keats to his brother George.	(ca.16') [Oliv.]
<u>Tides</u>	1978	124	Chamber orchestra (bass cl., 3x hn., 3x trpt., 3x trbn., 3x perc., pno [x cel.], hp., strgs.)	-	(ca.12'30") [Oliv.]
<u>Doubles</u>	1978 (fin.Mar.)	125	String quartet	-	(10') (Title should be pronounced as in French, since the form of the piece looks to French suites or Bach partitas.) comm. Medici Quartet, with funds from Arts Council of Great Britain. [Oliv.]
<u>Seven Preludes</u>	1978	126	Piano solo	-	(22') [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Elegy of the Flowers</u>	1978	127	Tenor and three instrumental groups: (A): 2x hn., 2x vln. (B): fl. (x a.fl.), cl. (x bass cl.), cello, d.b. (C): 2x trbn., 2x vla., perc.	Constantine P. Cavafy (1863-1933) trans. Rae Devlen.	(ca.13) Written for and comm. Philip Langridge, with funds from Arts Council of Great Britain. [Oliv.]
<u>Footfalls</u>	1978	128	Flute and piano (with optional voice/s)	Optional spoken words. ?Elisabeth Lutyens*	(8) *Style of text comparable to that of <u>Roads</u> (1973). comm. Ann Cherry and Jeremy Brown, with funds from Vaughan Williams Trust. [Oliv.]
<u>Echoi</u>	1979 (fin.Jan.)	129	Mezzo and orchestra. (fl.1 [x picc.], fl.2 [x a.fl.], fl.3 [x bass fl.], 2x ob., cor. angl., 2x cl. [x bass cl.], 2x hn., 2x trpt. [x flugel hn.], 4x trbn. [2x alto trbn.], hp., pno., cel., 3x perc., strgs.)	Thomas Merton (1915-68)	(13) [Oliv.]
<u>Cantata</u>	1979	130	Dramatic soprano and instrumental ensemble. (fl. [x a.fl.], ob., cl. [x bass cl.], hn., trpt., trbn., perc., hp., vln., vla., cello, d.b.)	Ursula Vaughan Williams (b.1911)	(16') [Oliv.]
<u>She Tells her Love White Half Asleep</u>	1979	131	Soprano solo (or any unaccompanied voice)	Robert Graves (1895-1985)*	(5') *The same text is deployed in the earlier <u>Nocturnes and Interludes</u> (1976). ded. Hazel Thomas (wife of Lutyens's accountant Sydney Giebel). [Oliv.]
<u>The Great Seas</u>	1979	132	Piano solo	-	(20') [Oliv.]
<u>Prelude</u>	1979 (fin.Apr.)	133	Violin solo	-	(11') comm. and written for Perry Hart. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Cantata</u>	1979	134	Soprano, baritone, contralto, soli, and eight instrumentalists (ob., cl., vln., vla., cello, pno., cel., perc.)	Charles Baudelaire (1821-67) F	(13') ded. Robert Saxton. [Oliv.]
<u>Trio</u>	1979	135	Clarinet, cello and piano	-	(13') comm. The Mühlfeld Trio, with funds from Vaughan Williams Trust. [Oliv.]
<u>The Roots of the World</u>	1979	136	Chorus (minimum 16 voices) and cello obbligato	William B. Yeats (1865-1939)	(11'30") [Oliv.]
<u>That Sun</u>	1979 (fin.Jul.)	137	Contralto and piano	Gustave Flaubert (1821-80). Extracts from Flaubert's letters to his mistress, trans. J.M. Cohen	(11') comm. and ded. Susan Tyrrell, with funds from Arts Council of Great Britain. [Oliv.]
<u>Echoes</u>	1979	138	Contralto, alto flute, cor anglais, string quartet	Hiromi Sudo	(11') [Oliv.]
<u>String Quartet</u>	1979	139	String quartet	-	(10') comm. The Edinburgh Quartet. [Oliv.]
<u>Morning Sea</u>	1979	140	Oboe (x ob. d'amore) and piano	-	(12'30") comm. Robin Canter and Elizabeth Routier. [Oliv.]
<u>Bagatelles:</u>	1979	141	Piano solo	-	[i] 12' [ii] 7'15" [iii] 12' [Oliv.]
<u>Concert Aria (Dialogo)*</u>	1980	142	High soprano and chamber orchestra (fl. [x a.fl.], ob., cl., bsn., hn., trpt., 3x trbn., timp., perc., hp., strgs.)	Salvatore Quasimodo (1901-68) I	(13') *This text was first used in 1972 in <u>Dialogo</u> . comm. City of London Sinfonia for Lutyens's 75th birthday, with funds from Arts Council of Great Britain, ded. Richard Hickox. [Oliv.]
<u>Mine Eyes, my Bread, my Spade</u>	1980	143	Baritone and string quartet	Teresa Tanner (b.1936)	(13') comm. Ian Caddy for Lutyens's 75th birthday. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Rapprochement</u>	1980	144	Solo horn, solo harp and ten instrumentalists. (fl. [x a.fl.], ob., cl. [x bass cl.], 2x perc., cel., pno., vln., vla., cello)	-	(12') comm. Lontano. [Oliv.]
<u>Déroulement</u>	1980	145	Oboe and guitar	-	(10'30") Written for Robin Canter (oboist). Guitar part edit. Michael Blake Watkins. [Oliv.]
<u>String Quartet (Diurnal)</u>	1980	146	String quartet	-	(15') comm. Medici Quartet, with funds from Arts Council of Great Britain. [Oliv.]
<u>Six*</u>	1980	147	Six instrumentalists (Bb cl. [x bass cl. and Eb cl.], Bb trpt. [x D trpt. and flugelhorn], pno., vln., d.b., perc.)	-	(15') *Subtitle 'Improvisations' given on one extant PSK. [Oliv.]
<u>Soli</u>	1980	148	Clarinet (x bass cl.) and double bass	-	(7') [Oliv.]
<u>Wild Decembers</u>	1980	149	Chamber orchestra (2x hn., 2x trpt., 3x trbn., 2x perc., pno. [x cel.], strgs. [8.8.6.4.2.]	-	(12') comm. Milton Keynes February Festival. [Oliv.]
<u>Fleur du Silence</u>	1980	150	Tenor and seven instrumentalists (fl. [x a.fl.], ob., hn., hp., vln., vla., perc.)	Rény de Gourment (1858-1915). Four stanzas and a refrain taken from 'Litanies de la Rose' (within an Edith Sitwell anthology entitled 'Planet and Glowworm', publ. 1944). F	(14') Written for Philip Langridge. [Oliv.]
<u>The Singing Birds</u>	1980	151	Speaker (x actress) and solo viola	William B. Yeats (1865-1939). Extract from 'The Shadowy Waters'; (Elisabeth Lutyens*). After Plato (ca.428/7-ca.348/7BC).	(10') *The so-called 'anonymous' reflections on Plato's 'Phaedo' were largely provided by Mary Silverthorne and adapted by Lutyens. [Oliv.]

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Music for Orchestra IV</u> (Gone Like a Sea-Covered Stone)	1981	152	Chamber orchestra. (fl. [x a.fl.], ob., cl. [x bass cl.], 2x hn., 2x trpt., 2x trbn., 2x perc., pno., strgs. [no violins])	-	(ca.12'30") [Oliv.]
<u>Branches of the Night and of the Day</u>	1981	153	Two versions exist: (1): hn., vln., 2x vla., cello (2): hn., 2x vln., vla., cello	-	(8') *Second version preferred by Lutyens. comm. South Hill Park Arts Centre. [Oliv.]
<u>La Natura dell'Acqua</u>	1981 (fin.Apr.)	154	Piano solo	-	(ca.8'30") Written as a gesture of thanks to those composers who organised two concerts of Lutyens's music in March 1981. [Oliv.]
<u>String Quartet, No.12</u>	1981 (fin.Jun.)	155	String quartet	-	(ca.9') Written for Medici Quartet, comm. Harrogate International Festival with funds from Yorkshire Arts Association. [Oliv.]
<u>The Living Night</u>	1981	156	Solo percussionist*	-	(12'30") comm. James Wood, ded. James Blades. (*MSH gives an alternative scoring for brass and cello [?]). [Oliv.]
<u>Echo of the Wind</u>	1981	157	Viola solo	-	(ca.7') Written for Paul Silverthorne. [Oliv.]
<u>String Quartet</u>	1981	-	String quartet	-	Described as 'Theme and Variations' on PMS. MS w/d.
<u>String Quartet, No.13</u>	1982	158	String quartet	-	(ca.10'30") comm. The Edinburgh Quartet. [Oliv.]
<u>Encore - Maybe</u>	1982	159	Piano solo	-	(8'30") [Oliv.]
<u>Solo Fanfare</u> (Jubilato)	1982	-	Viola solo	-	IMS extant. Unpublished.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Jeu de Trios:</u>					
(i) Triolet 1	1982	(i) 160a	clarinet, mandoline and cello	-	(ii) ca.10'; (iii) ca.9'. [Oliv.] *The third Triolet, potentially op.160c, was never completed.
(ii) Triolet 2		(ii) 160b	cello, marimba and harp		
(iii) Triolet 3*			viola, celesta, bass clarinet)*		

Section 2: Undated Works Ascribed to 1946-83 Period (serious art music)

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Amoretta</u> (Sonnet LXX: Fresh Spring, the Herald of Love's Mighty King)	-	-	Speaker and viola	Edmund Spenser (?1552-99)	IT and PISK extant. Stylistically comparable to <i>The Singing Birds (1980)</i> and possibly contemporaneous.
<u>Andromache's Aria</u> (Cecil Gray arr. Lutyens)	-	-	Voice and instruments	Cecil Gray (1895-1951)	Adapted from Gray's 'The Women of Troy' (1939), possibly an incidental score. Extant PMS.
<u>The Dilemma*</u>	-	-	?	?	*Libretto fragment extant. Operatic montage performed at Dartington Summer School of Music during mid-sixties. (The sketch for Prisms - see appendix 17 - possibly belongs to this piece.)
<u>Dirge</u>	-	-	Voice and piano	?	Fragment PSK (1 sheet) extant.
<u>Electra Choruses</u>	-	-	Two choruses and piano	?	Possibly deriving from an incidental piece (such as 'Oresteia' 1961?). PSK of choruses I and II extant.
<u>Fanfare Finale</u>	-	-	Orchestra	-	Possibly an incidental piece.
<u>Highlife</u>	-	-	Orchestra	-	Possibly an incidental piece.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>Michael Who?</u>	-	-	?	Elisabeth Lutyens	Libretto sketch for a stage/music theatre piece extant. (?between 1965 and 1976)
<u>Perhaps</u>	-	-	Mezzo, clarinet, bassoon and string quartet	William B. Yeats (1865-1939). Three songs from 'Words for Music Perhaps'.	Possibly contemporaneous with another Yeats setting, <u>A Prayer for my Daughter</u> (1967). PMS of one song only extant.
<u>Piano Sonata</u>	-	-	Piano solo	-	PSK extant. (Possible alternative title, 'Sonatina'.)
<u>Prisms</u>	-	-	?Piano solo	-	Sketch for a music theatre piece? (see app.17). Probably dating from mix-sixties.
<u>The Rehearsal</u>	-	-	?	William Faulkner (1897-1962). Libretto based on 'Requiem for a Nun' (1951).	Two fragments extant. A stage piece in three acts, in which the <i>outline of a drama/tragedy</i> is presented by the composer which the audience is told to supplement for itself.
<u>Roulade</u>	-	-	Piano and chamber orchestra	-	Fragment PSK extant. <i>Possibly an alternative name for Music for Piano and Orchestra, op.59 (1964) or No.1, op.118 (1977).</i>
<u>Shakespeare Songs:</u>	-	-	(i) Baritone, cello, guitar and strings	William Shakespeare (1564-1616)	(i) PMS extant.
(i) Stephano's Song (The Tempest)	-	-	(ii) Soprano, oboe, guitar and cello		(ii) Two settings extant, one undated (and one dated 1933-34 according to MSH, see app.1). Possibly both of these songs are from incidental scores (such as 'Shakespeare's Birthday', BBC Radio, 1951).
(ii) Feste's Song (Twelfth Night) ('When that I was and a little tiny boy')	-	-	Horn and piano	-	Prem. Liverpool 1962 in a concert sponsored by Liverpool University Music Society.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>There is a Light</u>	-	-	Soprano and piano	-	'Duet' style comparable to that of <u>Oda a la Tormenta</u> (1970).
<u>Trio</u>	-	-	Clarinet, cello and piano	-	IMS extant. (According to MSH, this piece is possibly a draft for op.135 [see above]).
<u>Trivia</u>	-	-	Viola and piano	-	PSK and PMS extant.
<u>Vivaldi Synopsis*</u>	-	-	?	?Elisabeth Lutyens	*Synopsis/libretto fragment (in Lutyens's hand) extant, based on Vivaldi's 'The Seasons'. Possibly draft of a stage libretto or from an incidental score.
<u>Wendy: Her Dream</u>	-	-	Flute, violin, piano, cello and tuba	?	PSK extant. Includes 'Susie's Song' and 'Homage to the Sonnenbergs'. (Benjamin Sonnenberg was Lutyens's friend and sponsor, assisting with her trip to USA in 1969).
<u>What Game is this Anyway?</u>	-	-	?	?	Musical montage instigated by Lutyens and produced by Harold Lang (at Dartington Summer School of Music, 13.8.65?). No score or libretto extant.

Section 3: Incidental Scores

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
<u>A) Music for Theatre</u>					
As You Like It	1966	-	-	William Shakespeare	Prod. Harold Lang, Open Air Theatre, Regents Park. Score contains three songs: 'Under the Greenwood Tree' (baritone) 'Blow, blow thou Winter Wind' (soprano) 'It was a Lover and his Lass' (sop. and bar. duet)
The Bacchae	1959	-	Women's choir (a2), oboe, cor anglais, bassoon, three trumpets, three trombones, harp and percussion	Euripides	Prod. Minos Volanakis, Oxford Playhouse and Pitsburg U.S.A.
Julius Caesar	1962	-	-	William Shakespeare	Prod. Minos Volanakis, Old Vic.
The Mad Woman of Chailot	1967	-	-	Giradoux	Prod. Minos Volanakis, Oxford Playhouse.
The Oresteia	1961	-	-	Aeschylus	Prod. Minos Volanakis, Oxford Playhouse and Old Vic.
Sleep of Prisoners	1966	-	-	Christopher Fry	Prod. Harold Lang, Adelaide Festival, Australia.
Son et Lumière	1958	-	-	Louis MacNeice	Prod. Peter Wood, Cardiff Castle, cond. Marcus Dodds, narr. Stanley Baker.

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
Volpone	1966	-	-	Ben Jonson	Prod. Frank Hauser, Oxford Playhouse and Garrick Theatre. Score contains four songs accompanied by piano: 'You would that last long' (baritone) 'Fools they are the only nation' (soprano) 'Would you live free from all diseases' (sop. and bar. duet) 'Come, my Celia' (baritone)
<u>B) Music for Advertisements</u>					
Billy Boy	1952 (MSH)	-	-	-	Be-Ro Flour advertisement, made by Industrial Colour Films.
Cusson's No.2	1961 (MSH)	-	-	-	'Flower' commercial.
?Cusson's Imperial Leather	?	-	-	-	-
<u>C) Music for Television</u>					
The Life Class	1968	-	-	Malcolm Quantrill	Prod. John Tideman, BBC TV.
A Married Man	1982	-	-	?	TV drama series. Score rejected.
World Without End	?1954	-	-	?	Prod. Basil Wright/Paul Rotha (UNESCO, for TV)
<u>D) Ballet Music</u>					
?Arrangements for the Negro Ballet Company*	1957 (MSH)	-	-	-	(*All information derived from MSH)
<u>E) Music for Films</u>					
Allegro	1967 (MSH)	-	-	-	Prod. Derek Stewart (Derek Stewart Productions)
Angles of the Sun	1963 (MSH)	-	-	-	Dir. Mrs Kirby (Private)
Any Man's Kingdom	1954 (MSH)	-	-	-	Prod. Ian Ferguson, dir. Tony Thompson (British Transport)

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
As is When The Atlantic Decade Barbican	1965 (MSH) 1959 (MSH) 1969 (MSH)	-	-	-	Anvil (for NATO) Prod. Derek Stewart (Derek Stewart Productions)
Bermuda Affair	1956 (MSH)	-	-	-	Prod. Coolidge Adam, dir. Edward Sutherland (Columbia)
The Birth of Ghana British Guiana*	1957 (MSH) 1951 (MSH)	-	-	-	Dir. Sean Graham (Ghana Film Unit) *Alternatively entitled <u>Eldorado</u> according to James Limbacher ('Feature Films', 1974). See below.
British Key to Plenty The Boy Kumasenu	1951 (MSH) 1952 (MSH)	-	-	-	C.O.I. Dir. Sean Graham, assoc. prod. Basil Wright (Gold Coast Film Unit)
Central Sterile Supply Department	1963 (MSH)	-	-	-	Prod. Anne Balfour-Fraser (Balfour Films)
Challenge of the Desert	1960 (MSH)	-	-	-	Prod. Ralph N. May, dir. Hans Nieter (Anvil Realist). Score contains 'The Kibbutznik's Song' (PMS extant) for SATB chorus and accordion.
Children of the Ruins Condor 1	1948 (MSH) 1965 (MSH)	-	-	-	Dir. Jill Craigie (C.O.I.)
Depression - Diagnosis in General Practice	1961 (MSH)	-	-	-	Prod. Derek Stewart (Derek Stewart Productions)
Destination U.K.	1954 (MSH) ?	-	-	-	Prod. Anne Balfour-Fraser (Balfour Films)
Displaced Persons Don't Bother to Knock	1960 (MSH)	-	-	-	Prod. F.R. Crawley (Anvil)
Dr Terror's House of Horrors	1964 (MSH)	-	-	-	Prod. Frank Godwin, dir. Cyril Frankel (Richard Todd/Hailey Wood/A.B.P.C.) A theme from this score ('Lucille's Tune') was published as a piano solo in 1961 by Harms Witmark Ltd (London).
The Earth Dies Screaming Eduardo Paolozzi: Wittgenstein Screen Prints	1964 (MSH) ?	-	-	-	Dir. Freddie Francis (Amicus/Milton Subotsky) (Lippert Films) Prod. Eduardo Paolozzi (Private)
Eldorado	1951 (MSH)	-	-	-	Dir. John Aldridge (Argosy, for Crown Film Unit)

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
?Ertreischer Kartoffelbau	1953 (MSH)	-	-	-	-
Europe by Train	1965 (MSH)	-	-	-	-
The Favourites	1963 (MSH)	-	-	-	-
The Forest is Not a Virgin	1953 (MSH)	-	-	-	-
Francis Bacon	1963 (MSH)	-	-	-	-
Freedom for Ghana	?	-	-	-	Prod. Anne Balfour-Fraser, dir. David Thompson (Balfour Films) ?Possibly an alternative title for 'The Birth of Ghana' (above).
The Green Islands	1961 (MSH)	-	-	-	Prod. Humphrey Swingler, dir. Clifford Hanly (Green Park)
Harvest of the Forest	1954 (MSH)	-	-	-	Prod. James Carr, dir. Julian Spiro (World-Wide)
The Heart of England	1954 (MSH)	-	-	-	Prod. Edgar Anstey, dir. Michael Clarke (British Transport)
?Intermezzo Antique	1955 (MSH)	-	-	-	-
?The Iron Mountain	1958 (MSH)	-	-	-	-
Kaleidoscope Orissa	1963 (MSH)	-	-	-	Prod. Mrs Kirby (Private)
?Little Aden	1955 (MSH)	-	-	-	(Shell)
?Malaya	?	-	-	-	Prod. Julian Wimple, dir. Sidney Kayers (Independent Film Producers, Beaconsfield)
The Malpas Mystery	1960 (MSH)	-	-	-	(Pathe)
?Mikhali of Skiathos	1960 (MSH)	-	-	-	-
Morning on Mount Kenya	1960 (MSH)	-	-	-	-
?Moving with the Times	1958 (MSH)	-	-	-	-
My Nights with Susan	1974	-	-	-	-
?Nato Defence College	?	-	-	-	-
Never Go With Strangers	1971	-	-	-	Prod. Anne Balfour-Fraser (Balfour Films)
Never take Sweets from a Stranger	?1959 (MSH)	-	-	-	Prod. Anthony Hinds, dir. Cyril Frankel (Hammer)
?The Nile	1953 (MSH)	-	-	-	-
The Obi	1966 (MSH)	-	-	-	-
?Odd Boy Out	1956 (MSH)	-	-	-	-
Off the Beaten Track	1960 (MSH)	-	-	-	Prod. Edgar Anstey, dir. Sid Sharples (British Transport)
Oil Review No.7	1950 (MSH)	-	-	-	Prod. Humphrey Swingler, dir. Joe Mendoza (Green Park)
?The Oil Rivers	1956 (MSH)	-	-	-	-

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
On Closer Inspection	1953 (MSH)	-	-	-	Prod. Zoltan Korda, dir. Peter Foldes/Joan Foldes (London Films)
?One Man's Challenge Out of True	1957 (MSH) 1950 (MSH)	-	-	-	Prod. Frederick Wilson, dir. Philip Leacock (Crown Film Unit)
Paranoic Paths of Progress	1963 1958 (MSH)	-	-	-	Dir. John Stewart (Stewart Films, for the Gas Council)
Penny and the Pownall Case Persian Story	1948 (MSH) 1951 (MSH)	-	-	-	Prod. John Croyden (Rank-Highbury) Prod. Humphrey Swingle, dir. Ralph Keene (Green Park, for British Petroleum)
Pipeline to Persia	1956 (MSH)	-	-	-	Prod. Humphrey Swingle, dir. Roland Stafford (Green Park)
Pipeline to the Sea The Pre-Raphaelite Revolt	1952 (MSH) 1967 (MSH)	-	-	-	Prod. Anne Balfour-Fraser, dir. David Thompson (<i>Balfour Films</i>) Dir. Freddie Francis (<i>Amicus/Milton Subotsky</i>)
Psychopath	1966 (MSH)	-	-	-	(Possibly the same as 'Nato Defence College' above)
Puritan vs. Cavalier ?RAF Recruiting	1964 (MSH) 1968 (MSH)	-	-	-	(<i>Film Centre</i>)
Rainbow Verdict Return to Life	1970 (MSH) ?1959 (MSH)	-	-	-	Prod. Peter Pooley, dir. Julian Spiro (Anvil)
?Rievaulx Abbey ?Royal Tour	1953 (MSH) ?	-	-	-	Prod. James Mellors, dir. Sydney Latter (Editorial Films)
?Royal Tour School for Colonels	1953 (MSH)	-	-	-	(Crown Film Unit) Prod. Hans Casparius, dir. Peter Zadek (Music in Miniature)
Scotland and the New World ?Secrets of Life	1952 (MSH) ?	-	-	-	Dir. Freddie Francis (<i>Amicus/Milton Subotsky</i>)
Seeds of Change	?	-	-	-	Prod. John Stewart (Stewart Films)
Sheffield Simon	1947 (MSH) 1956 (MSH)	-	-	-	(Lippert Films)
The Skull	1965 (MSH)	-	-	-	
Song of the Grape ?Sonnblick Mountain	1955 (MSH) 1951 (MSH)	-	-	-	
Spaceflight 1.C-1	1965 (MSH)	-	-	-	

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
?Stamps	?	-	-	-	Prod. Anne Balfour-Fraser, dir. David Thompson (Balfour Films)
A String of Beads	1947 (MSH)	-	-	-	Prod. Ralph Keene (Green Park, for National Tea Board)
Temple of Apollo at Bassae	1971	-	-	-	Prod. Derek Stewart (Derek Stewart Productions)
The Terrornauts	1966 (MSH)	-	-	-	(Lippert Films)
Theatre of Death	1968 (MSH)	-	-	-	Prod. Ashton Smedley
Theresa	1955 (MSH)	-	-	-	Dir. Sean Graham (Gold Coast Film Unit)
The Third River	1952 (MSH)	-	-	-	Dir. Michael Clarke (Anglo-Iranian Film Company). Possibly the same as 'Anglo-Iranian Oil No.1' (listed in MSH).
This Little Ship	1952 (MSH)	-	-	-	Dir. Colin Dean (UK Atomic Energy)
Three Pirates Bold	?	-	-	-	Dir. George Brest (Private, U.S.A.)
Three is Company	1959 (MSH)	-	-	-	Prod. Ian Ferguson, dir. Tony Thompson (British Transport)
To be a Woman	1950-51 (MSH)	-	-	-	Prod. Jill Craigie (Outlook Films)
The Travel Game	1958 (MSH)	-	-	-	Prod. Ian Ferguson, dir. Tony Thompson (British Transport)
Troubled Waters	1964 (MSH)	-	-	-	(Lippert Films)
W.J. Turner	1966 (MSH)	-	-	-	Prod. Anne Balfour-Fraser, dir. David Thompson (Balfour Films)
The Twilight Forest	1957 (MSH)	-	-	-	Prod. James Mellors, dir. Sidney Latter (Editorial Films, for Unilever) (Anvil)
Tyrolean Harvest	?1954 (MSH)	-	-	-	Prod. John Taylor, dir. Ralph Elton (Crown Film Unit)
The Vital Link	1964 (MSH)	-	-	-	Prod. Humphrey Swingle, dir. Ralph Keene (Green Park, for Ceylon Government)
Voices of Malaya	1947 (MSH)	-	-	-	Ed. Terry Trench (Crown Film Unit)
Waters of Life	1950 (MSH)	-	-	-	Prod. Howard Thomas, dir. Franklyn Golling (Pathé)
The Way from Germany	1946 (MSH)	-	-	-	Prod. Peter Mills, commentary by John Bejeman (Random Films)
The Way to Wimbledon	1952 (MSH)	-	-	-	Prod. Humphrey Swingle (Green Park/F.P.G., for British Petroleum)
The Weald of Kent	1959 (MSH)	-	-	-	
We Found a Valley	1955 (MSH)	-	-	-	




Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
We Planted a Stone	1953 (MSH)	-	-	-	Prod. James Carr, dir. Julian Spiro (World-Wide)
Woman's Work	1961 (MSH)	-	-	-	Prod. Anne Balfour-Fraser (Balfour Films)
The Year of the Princess	1956 (MSH)	-	-	-	Prod. Henry Geddes (Anvil)
Youth Hostels	1960 (MSH)	-	-	-	-
F) Music for BBC Radio					
The Abbot Dies	1963 (MSH)	-	-	Malcolm Quantrill	Prod. Archie Campbell (Third)
Admetus	1949 (MSH)	-	-	Edward Livesey	Prod. Joe Burroughs (Manchester)
Anglo-Colonial Journey	1948 (MSH)	-	-	Colin Wills	Prod. R.D. Smith (General Overseas)
Antony and Cleopatra	1960 (MSH)	-	-	William Shakespeare	Prod. Cedric Messina (Third)
Any Dark Morning	1956 (MSH)	-	-	Willis Hall	Prod. Charles Parker (Birmingham/Midland)
Bartholomew Fair	1949 (MSH)	-	-	Ben Jonson	Prod. R.D. Smith (Third)
Bartholomew Fair (Two Songs for French translation)	1954 (MSH)	-	-	Ben Jonson	(French Overseas)
Bussy d'Ambois	1956 (MSH)	-	-	Chapman	Prod. R.D. Smith (Third)
Cain	1963 (MSH)	-	-	Byron	Prod. R.D. Smith (Third)
Canada, Britain and Trade	1949 (MSH)	-	-	Henry Reed	Prod. R.D. Smith (Overseas)
Canterbury	1950	-	-	Kay Cicellis	Prod. R.D. Smith (General Overseas)
Death of a Town	1954 (MSH)	-	-		Prod. P. Duval Smith (Third/BBC Italia Prize entry)
The Devil's Horse	1948 (MSH)	-	-	Randall Swingler	Prod. R.D. Smith (Third)
The Dog beneath the Skin	1965 (MSH)	-	-	W.H. Auden	Prod. R.D. Smith
Don Juan	1947 (MSH)	-	-	Walter Allen	Prod. Ted Livesey (Birmingham)
English Seaside	1949 (MSH)/ 1947 (AGB)/ 1950-51 (Weiss)*	-	-	Colin Wills	Prod. R.D. Smith (Overseas). *Dated variously.
English Theatre	1949 (MSH)/ 1947 (AGB)/ 1950-51 (Weiss)*	-	-		Prod. R.D. Smith (Overseas) * Dated variously
Enter Caesar	1946 (MSH)	-	-	Louis MacNeice	Prod. Louis MacNeice (Third)
Envoy Extraordinary	1956 (MSH)	-	-	William Golding	Prod. P. Duval Smith (Third)
Every Man in his Humour	1955 (MSH)	-	-	Ben Jonson	Prod. R.D. Smith (Third)
Export Jigsaw:	1950 (MSH)	-	-		Prod. R.D. Smith (American Exchange)
(a) Wool					
(b) Potteries					
(c) Jewellery					
(d) Motor Cars					
Final Meeting	1954 (MSH)	-	-	Terence Tiller	Prod. Terence Tiller (Light)

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
The Fisher King	1949 (MSH)	-	-	Julien Gracq	Prod. King Bull (Third)
?Greensleaves	?	-	-	-	?Signature tune (?)
Hamlet	1960 (MSH)	-	-	William Shakespeare	Prod. Cedric Messina (Third)
Harvest of the Sea	1956 (MSH)	-	-	Willis Hall	Prod. Charles Parker (Birmingham/Midland)
Henry VIII	1951 (MSH)	-	-	William Shakespeare	Prod. R.D. Smith (Overseas and Light). PMS fragment of a song for soprano and piano extant, 'In Sweet Musicke is such art'. This fragment is from the song 'Orpheus with his Lute' (Act 3, sc.1).
Hyde Park	1947 (MSH)	-	-	?	Prod. Maurice Browne (American Exchange)
Infinite Variety	1947 (MSH)	-	-	?	Prod. R.D. Smith (Overseas)
Life is a Dream	1955 (MSH)	-	-	Calderon trans. R. Campbell	Prod. R.D. Smith (Third)
London Stock Exchange	1947 (MSH)	-	-	-	Prod. Maurice Browne (American Exchange)
London Underground	1947 (MSH)	-	-	?	Prod. Maurice Browne (American Exchange)
Lorna Doone Country	1947 (MSH)	-	-	?	Prod. Desmond Hawkins (Bristol)
Love after Death	1955 (MSH)	-	-	Calderon trans. R. Campbell	Prod. R.D. Smith (Third). Two PMS songs extant: 'Though grieving at its captive state' (baritone) and 'My joys you do not need to stay' (sop. and bar. duet).
Margate	1946 (MSH)	-	-	Dylan Thomas	Prod. R.D. Smith (American Exchange)
Nano's Song from Volpone	1954 (MSH)	-	-	Ben Jonson	(General Overseas)
Ophelia	1947 (MSH)	-	-	G. W. Stonier	Prod. Rayner Heppenstall (Third)
The Otter	1951 (MSH)	-	-	?	Prod. David Thompson (Third)
Oxford	1946 (MSH)	-	-	Dylan Thomas	Prod. R.D. Smith (American Exchange)
Paid on Both Sides	1972 (MSH)	-	-	W.H. Auden	?
The Palm Wine Drunkard	1955 (MSH)	-	-	Amos Tutuola	Prod. P. Duval Smith (Third)
Port of London	1947 (MSH)	-	-	?	Prod. Maurice Browne (American Exchange)
Quality of Desert	1955 (MSH)	-	-	Jon Silkin	(Third)
Queen of Air and Darkness	1949 (MSH)	-	-	?	Prod. Louis MacNeice (Third)
Shakespeare's Birthday	1951 (MSH)	-	-	?	Prod. R.D. Smith (General Overseas)
Sir Hallelwyn	1954 (MSH)	-	-	Michael de Ghelderode	Prod. R.D. Smith (Third)
The Spanish Tragedy	1969 (MSH)	-	-	Thomas Kyd	Prod. R.D. Smith (Third)

Title	Date of Composition	Opus Number	Scoring	Text/s	Additional Information
The Thames	1949 (MSH)	-	-	Colin Wills	Prod. R.D. Smith (General Overseas)
Theatre Workshop	1947 (MSH)	-	-	?	Prod. R.D. Smith (Midland)
The Trial of Thomas Cranmer	1956 (MSH)	-	-	Anne Ridler	Prod. R.D. Smith (Third)
The Uneasy Chair	1963 (MSH)	-	-	?	(Light). Signature tune for Harry Locke.
Variety Bandbox	1946 (MSH)	-	-	?	Prod. R.D. Smith (General Overseas, Light and Third)
Westminster Abbey	1953 (MSH)	-	-	R.D. Smith	Prod. P. Duval Smith (Third)
The Zoo	1956 (MSH)	-	-	Esme Hooten	
G) Miscellaneous					
?The Colonies	?	-	-	?	?Possibly same as 'Anglo-Colonial Journey' (Radio Score, 1948).
The English Seaside	?	-	-	?	Suite for orchestra made from radio incidental score. Date uncertain (see above).
God Save the Queen	1956 (MSH)	-	-	-	Arrangement for the Berliner Ensemble.
Heat Trailer	?	-	-	?	Possibly from the film score 'Return to Life' (1959). PSK extant.
Liza of Lambeth	1962	-	-	Somerset Maugham (1874-1965). Text based on 'Liza of Lambeth' (1897).	Two extant PMS songs: 'I asks myself'; 'Bridge'. Both scored for voice/s and piano. 'Liza of Lambeth' was originally intended as a musical, but the project was eventually scrapped.

APPENDIX 16

Use of Word-Rhythm Mottos in She tells her Love (1979)

During this piece for solo soprano, the word "despite" is foreshadowed rhythmically by a hummed motto based on the cell  (or ). Following the soprano's first enunciation of this particular word, the latter's rhythmic character continues to appear in both its original and a new, varied guise () during the ensuing hummed phrases.

In the following example, brackets indicate the use of the above rhythmic motto in the singer's untexted passages.

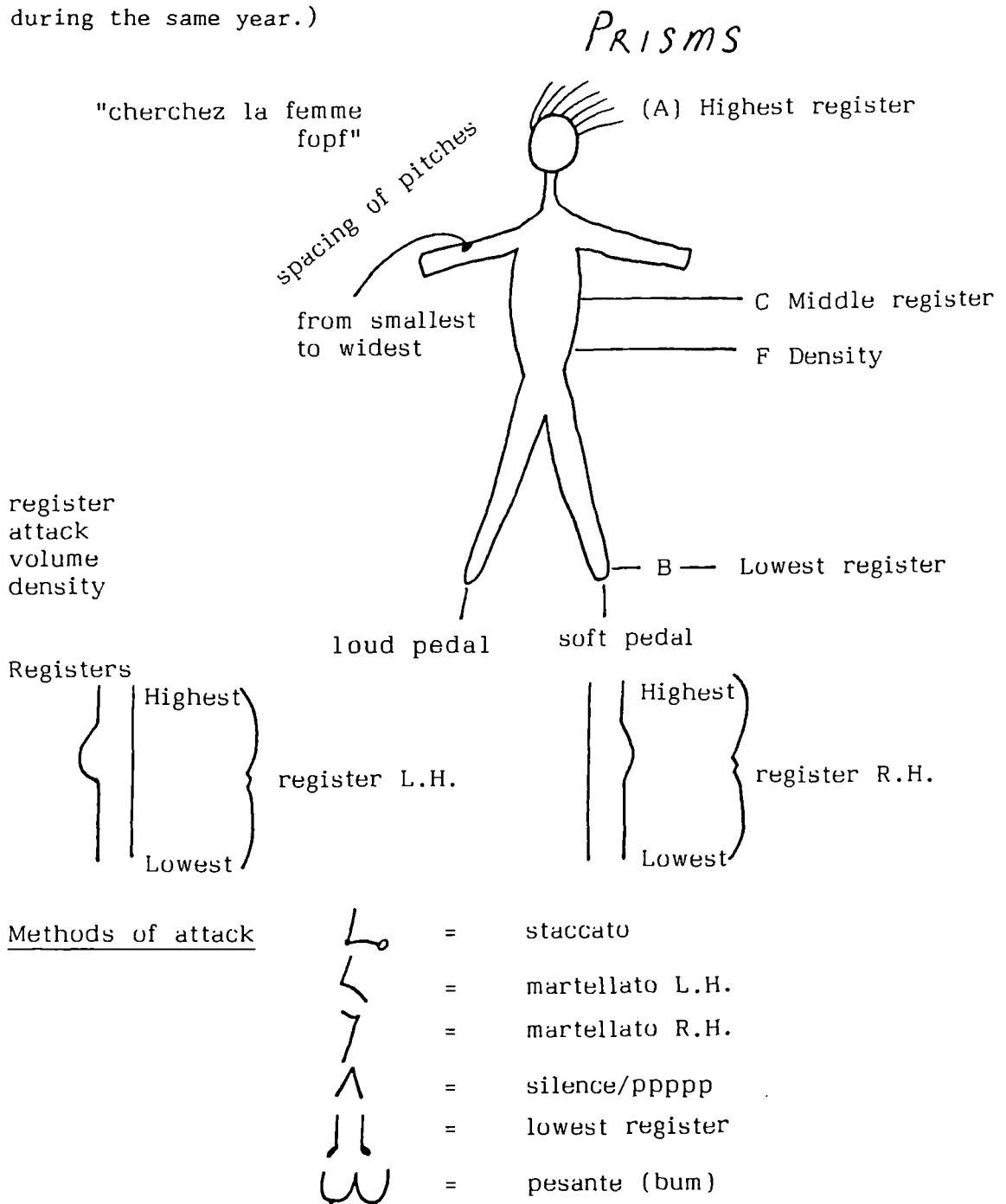


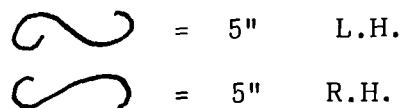
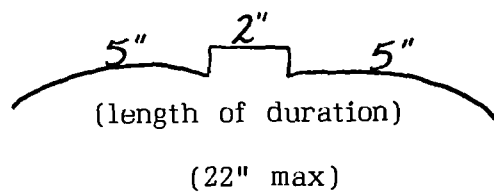
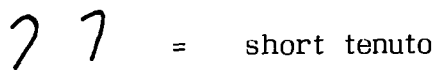
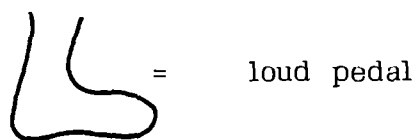
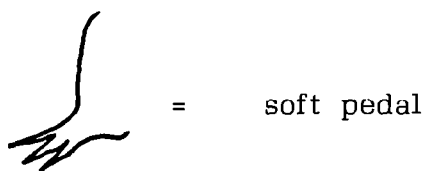
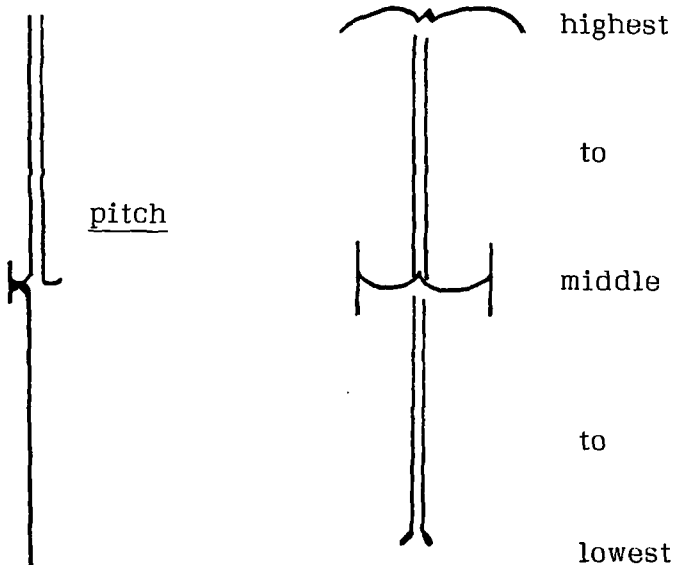
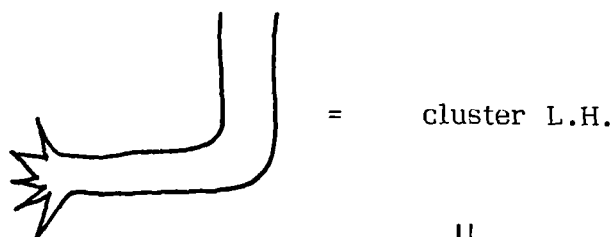
The musical score consists of five staves of handwritten notation. The first staff shows a melodic line with lyrics "despite, despite" and "Des-pite". Brackets indicate untexted passages where the rhythmic motto is used. The second staff continues with "the snow, —" and "des-pite — the falling". The third staff has "snow, —" and a bracketed untexted passage. The fourth staff includes "des-pite — the fal-ling" and "snow. —" with a "poco allarg." marking. The fifth staff shows a continuation of the melodic line with another bracketed untexted passage.

APPENDIX 17

Prisms

(The following sketch is taken from one of Lutyens's spiral bound rough notepads. The latter possibly dates from 1969, since the next entry in the notepad refers to the CBE which was awarded to Lutyens during the same year.)





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The principal sources for the analytical chapters of this thesis comprise Lutyens's published scores, as well as her own large collection of MSS, sketches and papers, the majority of which are now housed in the British Library (see sections C and D below).

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2. Selected Writings and Broadcasts by the Composer

a) Personal Papers

All of the following belong to Lutyens's own large collection of MSS and personal papers, researched at Vauxhall, London (home of Glyn Perrin, Lutyens's executor) and subsequently at Rainham, Essex (home of Paul and Mary Silverthorne) between August 1984 and April 1985. The majority of these papers are now stored in the Lutyens Collection at the British Library (see MSS Sources, section D below).

i) Talks and Lectures

"All in a Work's Day - or My 'Walk-About-Week'". Handwritten draft of a talk intended for radio. (n.d. [ca. 1971])

"All our Tomorrows". Typed draft of a talk intended for radio. (n.d. [ca. 1970-75])

"Composers on Criticism". Typed draft of a talk intended for radio. (n.d.[ca. 1960*])
(* Dated 1971 in A Pilgrim Soul by Meirion and Susie Harries.)

"Infidelio: An Introduction by Elisabeth Lutyens". Typed draft of a talk given for the BBC and produced by Veronica Slater (TLN 15/BU803B - tape). Transmitted 18 April 1973.

"Preface to Three Works". Talk delivered at Canford Summer School in 1951.

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ii) Letters

Finnissy, Michael. Letter to Lutyens, 2 January 1979.

Lutyens, Elisabeth. Letter to Leon Lovett, 28 July 1970.

Lutyens, Elisabeth. Letter to Timothy Reynish, 28 November 1966.

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iii) Personal Diaries

1962
1965
1966
1967
1968
1969
1975

iv) Spiral Bound Notepads

Lutyens used and kept numerous rough pads (spiral bound notebooks) in which are contained libretto and letter drafts, general notes, draft lectures and talks, ideas for works etc.

In addition, there is a hardback pad extant, in which Lutyens wrote down any quotations, concepts or ideas which particularly appealed to her.

v) *Book Drafts*

Monograph on Edward Clark. Typed draft.

"A Goldfish Bowl". First typed draft of Lutyens's autobiography.

b) Additional Sources

i) *Radio Broadcasts*

"Composer's Portrait". [Discussion between Elisabeth Lutyens, Katherina Wolpe and John Alldis.] 23 February 1966. M748R: British Institute of Recorded Sound Archive.

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"Talking about Music". [Interview with John Amis.] 8 April 1964. BBC LP 29225: British Institute of Recorded Sound Archive.

ii) *Programme Notes*

(Source: Universal Edition, London Office. See section E below.)

Anerca, op.77
 Chorale and Paraphrase
 Constants, op. 110
 Counting Your Steps
 Dialogo
 Dialogo, op. 142
 Encore-Maybe
 Essence of our Happinesses (1970 premiere)
 Fantasie Trio, op. 55
 Go, Said the Bird
 The Hymn of Man
 Motet (performance on 10 September 1964)
 O Absalom
 Plenum II
 Scroll for Li-Ho
 Six Tempi
 String Quartet No. 6 (Record Sleeve: Argo ZRG 5425)
 The Tears of Night
 Wind Quintet, op. 45
 The Winter of the World

iii) Books and Articles

A Goldfish Bowl. London: Cassell, 1972.

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"A Working Lifetime". The Listener 86 (8 July 1971), 57.

D) MANUSCRIPT SOURCES

London, British Library. Add. MSS 49600-3. [Minute books and papers of the Musical League.]

London, British Library. Add. MSS 52256-57. [Collection of letters to Edward Clark.]

London, British Library. Add. MS 56410. [Contains pencil sketch of Lutyens's Isis and Osiris.]

London, British Library. Add. MSS 59797-814. [Macnaghten Concerts Collection. Correspondence about the organisation of the Macnaghten Concerts and the activities of the Carmago Society in the early 1930s. Contains the MSS of several compositions by Lutyens, including a draft of Time Off?]

London, British Library. Add. MS 64456-731. [Lutyens's own collection of scores, drafts, sketches, papers etc.]

E) MISCELLANEOUS

EXIT magazine, June 1982. (Source: Lutyens's papers, researched at Vauxhall, London.)

Composers' Concourse. Printed programme advertising the 1954/55 season. (Source: Lutyens's papers, researched at Vauxhall, London.)

Universal Edition (London Office, Dean Street). Three files: two containing programme notes and one comprising press cuttings relating to Lutyens's life and works. The latter includes:

- Clark, Edward. Article in Egyptian Gazette (Cairo, 1951).
- Clark, Edward. British Council Talk.

