

## Durham E-Theses

---

*A study of style and techniques in the music of  
Elisabeth Lutyens.*

Sarah Jane Tenant-Flowers

### How to cite:

---

Tenant-Flowers, Sarah Jane (1991) A study of style and techniques in the music of Elisabeth Lutyens. Doctoral thesis, Durham University.

### Use policy

---

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a <https://etheses.durham.ac.uk/id/eprint/1450/> is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.



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

by  
Sarah, Jane Tenant-Flowers

Examines chronologically the evolution and development of style and techniques within the serious art works of Elisabeth Lutyens, from the earliest extant pieces of the 1920s through to her latest compositions. No one analytical stance is adopted; harmony, serial technique, form, dynamics, rhythm, orchestration, choice of texts and literary style are all considered in general terms, in order to present an introductory overview to the composer's oeuvre. Principal source materials comprise Lutyens's published scores and unpublished MSS, many of which only became available for study after the composer's death in 1983.

Part One concentrates upon Lutyens's approach towards and eventual adoption of serial technique, culminating in analysis of her first partially serial score, Chamber Concerto, op. 8/1. Consideration is given not only to Lutyens's claim that she 'invented' the method independently, but also to the general awareness of and reaction towards serialism in Britain before 1945, including an outline of the principal sociological and historical reasons behind the predominantly negative response to the method.

Part Two examines the varying styles and techniques explored by Lutyens after 1946, with particular reference to compositions involving voice/s. Analysis is focused primarily, but not exclusively, around eight works: O Saisons, O Châteaux!; Motet; Quincunx; The Valley of Hatsu-Se; Essence of our Happinesses; The Tears of Night; Roads; and The Singing Birds.

17 appendices include a complete catalogue of works, lists of dodecaphonic scores and information on serialism published before 1946, and performances of music by the Second Viennese in Britain between 1912 and 1945.

Argues that Lutyens's oeuvre was of inconsistent quality and demonstrated greater stylistic versatility than technical ability. Nevertheless, her pioneering of serialism and a number of exquisite, highly individual works represent a considerable achievement.

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

by  
Sarah, Jane Tenant-Flowers

Examines chronologically the evolution and development of style and techniques within the serious art works of Elisabeth Lutyens, from the earliest extant pieces of the 1920s through to her latest compositions. No one analytical stance is adopted; harmony, serial technique, form, dynamics, rhythm, orchestration, choice of texts and literary style are all considered in general terms, in order to present an introductory overview to the composer's oeuvre. Principal source materials comprise Lutyens's published scores and unpublished MSS, many of which only became available for study after the composer's death in 1983.

Part One concentrates upon Lutyens's approach towards and eventual adoption of serial technique, culminating in analysis of her first partially serial score, Chamber Concerto, op. 8/1. Consideration is given not only to Lutyens's claim that she 'invented' the method independently, but also to the general awareness of and reaction towards serialism in Britain before 1945, including an outline of the principal sociological and historical reasons behind the predominantly negative response to the method.

Part Two examines the varying styles and techniques explored by Lutyens after 1946, with particular reference to compositions involving voice/s. Analysis is focused primarily, but not exclusively, around eight works: O Saisons, O Châteaux!; Motet; Quincunx; The Valley of Hatsu-Se; Essence of our Happinesses; The Tears of Night; Roads; and The Singing Birds.

17 appendices include a complete catalogue of works, lists of dodecaphonic scores and information on serialism published before 1946, and performances of music by the Second Viennese in Britain between 1912 and 1945.

Argues that Lutyens's oeuvre was of inconsistent quality and demonstrated greater stylistic versatility than technical ability. Nevertheless, her pioneering of serialism and a number of exquisite, highly individual works represent a considerable achievement.

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

**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

TO

THE UNIVERSITY OF DURHAM  
DEPARTMENT OF MUSIC

1991

VOLUME I



15 NOV 1991

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

**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

TO

THE UNIVERSITY OF DURHAM  
DEPARTMENT OF MUSIC

1991

VOLUME I



15 NOV 1991

## TABLE OF CONTENTS

### Volume I

INTRODUCTION .....	1
PART ONE: THE SEARCH FOR AN IDIOM	
CHAPTER 1	The Early Years: 1906 - 1936.....12
CHAPTER 2	Serialism in Britain: 1930 - 1945.....53
CHAPTER 3	Lutyens's Approach to Serialism.....92
PART TWO: CONSOLIDATION - EXPLORATION	
CHAPTER 4	1946 - 1953.....164 O Saisons, O Châteaux! Motet
CHAPTER 5	1954 - 1965.....218 Quincunx The Valley of Hatsu-Se
CHAPTER 6	1966 - 1971.....274 Essence of our Happinesses The Tears of Night
CHAPTER 7	1972 - 1983.....346 Roads The Singing Birds
CONCLUSION .....	421
Volume II	Continued overleaf

## TABLE OF CONTENTS

### Volume I

INTRODUCTION .....	1
PART ONE: THE SEARCH FOR AN IDIOM	
CHAPTER 1	The Early Years: 1906 - 1936.....12
CHAPTER 2	Serialism in Britain: 1930 - 1945.....53
CHAPTER 3	Lutyens's Approach to Serialism.....92
PART TWO: CONSOLIDATION - EXPLORATION	
CHAPTER 4	1946 - 1953.....164 O Saisons, O Châteaux! Motet
CHAPTER 5	1954 - 1965.....218 Quincunx The Valley of Hatsu-Se
CHAPTER 6	1966 - 1971.....274 Essence of our Happinesses The Tears of Night
CHAPTER 7	1972 - 1983.....346 Roads The Singing Birds
CONCLUSION .....	421
Volume II	Continued overleaf

TABLE OF CONTENTS/cont'd...

Volume II

APPENDICES

APPENDIX 1	Catalogue of Works: 1906 - 1945.....	1
APPENDIX 2	Extracts from a Locked Diary belonging to Lutyens and dated 9 July 1918.....	16
APPENDIX 3	Performances of Compositions by the Second Viennese which occurred in England between 1912 and 1945.....	19
APPENDIX 4	The Personal Visits of Schoenberg, Berg and Webern to England between 1914 and 1945.....	27
APPENDIX 5	Foreign Musicians who emigrated to Britain between 1930 and 1945.....	28
APPENDIX 6	Scores of Serial or Partially Serial Works by the Second Viennese, published before 1946.....	34
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 1945.....	37
APPENDIX 8	Scores of Second Viennese Compositions in the Possession of Elisabeth Lutyens at the Time of her Death in 1983.....	51
APPENDIX 9	<u>Chamber Concerto</u> , op. 8/1 (Score).....	54
APPENDIX 10	Structural Summary of Movements 2, 3 and 4 of the <u>Chamber Concerto</u> , op. 8/1.....	63
APPENDIX 11	Conceptual Link between <u>The Pit</u> , <u>Rhadamantus</u> and <u>Requiem for the Living</u> .....	69
APPENDIX 12	Translation of the Libretto of <u>Motet</u> (1953).....	71
APPENDIX 13	Literary Stimuli within Lutyens's Instrumental Compositions.....	73
APPENDIX 14	Libretto of <u>Roads</u> , op. 95 (1973).....	80
APPENDIX 15	Catalogue of Works: 1946 - 1983.....	85
APPENDIX 16	Use of Word-Rhythm Mottos in <u>She Tells Her Love</u> (1979).....	124
APPENDIX 17	<u>Prisms</u> (Sketch).....	125
SOURCES CONSULTED	.....	127

TABLE OF CONTENTS/cont'd...

Volume II

APPENDICES

APPENDIX 1	Catalogue of Works: 1906 - 1945.....	1
APPENDIX 2	Extracts from a Locked Diary belonging to Lutyens and dated 9 July 1918.....	16
APPENDIX 3	Performances of Compositions by the Second Viennese which occurred in England between 1912 and 1945.....	19
APPENDIX 4	The Personal Visits of Schoenberg, Berg and Webern to England between 1914 and 1945.....	27
APPENDIX 5	Foreign Musicians who emigrated to Britain between 1930 and 1945.....	28
APPENDIX 6	Scores of Serial or Partially Serial Works by the Second Viennese, published before 1946.....	34
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 1945.....	37
APPENDIX 8	Scores of Second Viennese Compositions in the Possession of Elisabeth Lutyens at the Time of her Death in 1983.....	51
APPENDIX 9	<u>Chamber Concerto</u> , op. 8/1 (Score).....	54
APPENDIX 10	Structural Summary of Movements 2, 3 and 4 of the <u>Chamber Concerto</u> , op. 8/1.....	63
APPENDIX 11	Conceptual Link between <u>The Pit</u> , <u>Rhadamantus</u> and <u>Requiem for the Living</u> .....	69
APPENDIX 12	Translation of the Libretto of <u>Motet</u> (1953).....	71
APPENDIX 13	Literary Stimuli within Lutyens's Instrumental Compositions.....	73
APPENDIX 14	Libretto of <u>Roads</u> , op. 95 (1973).....	80
APPENDIX 15	Catalogue of Works: 1946 - 1983.....	85
APPENDIX 16	Use of Word-Rhythm Mottos in <u>She Tells Her Love</u> (1979).....	124
APPENDIX 17	<u>Prisms</u> (Sketch).....	125
SOURCES CONSULTED	.....	127

I confirm that no part of the material offered has previously been submitted by me for a degree in this or in any other University.

Signed.....*Sarah, J. Tenant-Flowers*

Date 18 May 1991

I confirm that no part of the material offered has previously been submitted by me for a degree in this or in any other University.

Signed.....*Sarah, J. Tenant-Flowers*

Date 18 May 1991

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

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

## INTRODUCTION

One might think it extraordinary that so little has been written on a composer who has been described as "the most radical...of her generation"<sup>1</sup> and "one of a tiny handful of composers of real originality and real integrity we [in Britain] have produced this century",<sup>2</sup> namely, Elisabeth Lutyens; and yet such opinions are, quite simply, held by only a small minority. Of the general histories of twentieth-century music<sup>3</sup> the majority dismiss Lutyens lightly: if she is described at all, then it is merely as a Webernian serial disciple whose idiom quickly became outmoded by the music of younger British composers during the fifties and sixties. It is easy to make unfavourable comparisons with composers of a younger generation (with whom, it must be admitted, Lutyens preferred to identify), but it is both unsatisfactory and unfair to relegate Lutyens in this manner. By so doing, one completely negates any appreciation of the remarkable nature of Lutyens's position within her own generation, a group of British composers which includes, for example, William Walton, Benjamin Britten, Michael Tippett, Alan Rawsthorne, Constant Lambert, Elizabeth Maconchy and Alan Bush.

For any later attempt to elucidate such a position this thesis provides the prerequisite, a study of how Lutyens's musical style and techniques have evolved throughout the course of her long composing career. Before the composer's death in 1983 the realization of this study was hampered, not only by the difficulty of gaining access to unpublished materials in Lutyens's possession, but also by the comparative dearth of published scores available either commercially

## INTRODUCTION

One might think it extraordinary that so little has been written on a composer who has been described as "the most radical...of her generation"<sup>1</sup> and "one of a tiny handful of composers of real originality and real integrity we [in Britain] have produced this century",<sup>2</sup> namely, Elisabeth Lutyens; and yet such opinions are, quite simply, held by only a small minority. Of the general histories of twentieth-century music<sup>3</sup> the majority dismiss Lutyens lightly: if she is described at all, then it is merely as a Webernian serial disciple whose idiom quickly became outmoded by the music of younger British composers during the fifties and sixties. It is easy to make unfavourable comparisons with composers of a younger generation (with whom, it must be admitted, Lutyens preferred to identify), but it is both unsatisfactory and unfair to relegate Lutyens in this manner. By so doing, one completely negates any appreciation of the remarkable nature of Lutyens's position within her own generation, a group of British composers which includes, for example, William Walton, Benjamin Britten, Michael Tippett, Alan Rawsthorne, Constant Lambert, Elizabeth Maconchy and Alan Bush.

For any later attempt to elucidate such a position this thesis provides the prerequisite, a study of how Lutyens's musical style and techniques have evolved throughout the course of her long composing career. Before the composer's death in 1983 the realization of this study was hampered, not only by the difficulty of gaining access to unpublished materials in Lutyens's possession, but also by the comparative dearth of published scores available either commercially

or in libraries. Since that time, however, I have been able to work directly from Lutyens's manuscript scores and sketches as well as other original files, notepads and documents relating to her compositions. During the course of cataloguing these records,<sup>4</sup> a vast body of unpublished pieces, sketches and fragments came to light and evidence from these sources has been incorporated into this study to produce a fuller picture of Lutyens's stylistic and technical evolution than was hitherto possible.

These original manuscripts and records represent the principal sources of reference for this thesis. To supplement the scanty literature available I have also interviewed a number of Lutyens's pupils and colleagues, but I have avoided the temptation of relying solely upon the composer's own commentaries: when talking specifically about her music Lutyens is prone either to exaggerated rhetoric or abrupt terseness, neither of which makes for an entirely honest exposition of style. Biographical material has been restricted to a minimum and included only when it is directly relevant to the discussion of the composer's musical development.

Before embarking on analysis one is faced with, on the one hand, the problem of the sheer vastness of the potential area of study: there exist over one hundred published scores and over two hundred scores for film, radio and theatre, not to mention the large body of unpublished pieces and fragments, which together cover an extremely diverse range of vocal and instrumental specifications.

On the other hand one is prevented from restricting the field of investigation too narrowly by Lutyens's very philosophy of composition, for instead of attempting to make each work a masterpiece, she conceives of quality as something which is only gradually and continuously in the

or in libraries. Since that time, however, I have been able to work directly from Lutyens's manuscript scores and sketches as well as other original files, notepads and documents relating to her compositions. During the course of cataloguing these records,<sup>4</sup> a vast body of unpublished pieces, sketches and fragments came to light and evidence from these sources has been incorporated into this study to produce a fuller picture of Lutyens's stylistic and technical evolution than was hitherto possible.

These original manuscripts and records represent the principal sources of reference for this thesis. To supplement the scanty literature available I have also interviewed a number of Lutyens's pupils and colleagues, but I have avoided the temptation of relying solely upon the composer's own commentaries: when talking specifically about her music Lutyens is prone either to exaggerated rhetoric or abrupt terseness, neither of which makes for an entirely honest exposition of style. Biographical material has been restricted to a minimum and included only when it is directly relevant to the discussion of the composer's musical development.

Before embarking on analysis one is faced with, on the one hand, the problem of the sheer vastness of the potential area of study: there exist over one hundred published scores and over two hundred scores for film, radio and theatre, not to mention the large body of unpublished pieces and fragments, which together cover an extremely diverse range of vocal and instrumental specifications.

On the other hand one is prevented from restricting the field of investigation too narrowly by Lutyens's very philosophy of composition, for instead of attempting to make each work a masterpiece, she conceives of quality as something which is only gradually and continuously in the

process of being achieved. "For me...quantity is the only way I know to achieve a quality - to learn by the doing"<sup>5</sup> Lutyens explains, echoing these sentiments later in life when looking back over her career at the age of sixty-five:

...I do not feel,..., that I have, as yet, written anything - achieved anything. All my works are but croquis for, what seems to me a long 'work in progress' not yet begun. Each separate piece is a journey of reconnaissance - a discovery, by exploration, of a new way to live a fresh experience. Or, as better put by Matisse:-

I am simply conscious of the forces I am using and I am driven on by an idea that I really only grasp as it grows. My reaction at each stage is as important as the subject. It is a continuous process. At each stage I reach a balance, a conclusion.

Each temporary 'conclusion', or work, poses a question. Is there an answer? Personally, I find it more pertinent and fruitful to attempt to frame the right questions than to fret over answers that can be of faith alone and as little provable as a breeze that has passed over water.<sup>6</sup>

In the light of these comments it is not surprising to find within Lutyens's oeuvre a number of series, each of which comprises several works grouped under one opus number, such as the Six Chamber Concertos of opus 8, or the four Plenum pieces. Each composition within these series represents one of several 'temporary conclusions' rather than any single final solution.

This 'quality-via-quantity' approach stems not only from the circumstances of Lutyens's life, during which severe economic and personal pressures left her with neither the peace nor the time to devote herself utterly to any 'grand pièce', but also partly from her own lack of confidence in her composing ability. The musical outcome of such an approach is an incredibly prolific and yet inconsistent output, in which no single work or even small group of works can be said to form a truly representative summary of her achievement. The

process of being achieved. "For me...quantity is the only way I know to achieve a quality - to learn by the doing"<sup>5</sup> Lutyens explains, echoing these sentiments later in life when looking back over her career at the age of sixty-five:

...I do not feel,..., that I have, as yet, written anything - achieved anything. All my works are but croquis for, what seems to me a long 'work in progress' not yet begun. Each separate piece is a journey of reconnaissance - a discovery, by exploration, of a new way to live a fresh experience. Or, as better put by Matisse:-

I am simply conscious of the forces I am using and I am driven on by an idea that I really only grasp as it grows. My reaction at each stage is as important as the subject. It is a continuous process. At each stage I reach a balance, a conclusion.

Each temporary 'conclusion', or work, poses a question. Is there an answer? Personally, I find it more pertinent and fruitful to attempt to frame the right questions than to fret over answers that can be of faith alone and as little provable as a breeze that has passed over water.<sup>6</sup>

In the light of these comments it is not surprising to find within Lutyens's oeuvre a number of series, each of which comprises several works grouped under one opus number, such as the Six Chamber Concertos of opus 8, or the four Plenum pieces. Each composition within these series represents one of several 'temporary conclusions' rather than any single final solution.

This 'quality-via-quantity' approach stems not only from the circumstances of Lutyens's life, during which severe economic and personal pressures left her with neither the peace nor the time to devote herself utterly to any 'grand pièce', but also partly from her own lack of confidence in her composing ability. The musical outcome of such an approach is an incredibly prolific and yet inconsistent output, in which no single work or even small group of works can be said to form a truly representative summary of her achievement. The

gradual process of distinguishing the craftsmanship and enduring qualities from the numerous irregularities in Lutyens's music necessitates, therefore, that the analyst studies a comparatively large body of works.

In coming to terms with both of these problems I have arrived at a compromise which involves imposing two major restrictions upon the scope of the study. Firstly, analysis is confined to the serious art music, most of which from 1940 onwards is written using the serial method. Lutyens herself insisted that a distinction be made between this, her most significant musical expression, and her 'journalistic' output comprising the large body of film, radio and theatre scores<sup>7</sup> (many of them tonal or quasi-tonal), which cannot be considered in the comparatively short space available here. Secondly, the discussion revolves primarily around the vocal work, a term which is deployed throughout this thesis in a very general sense to embrace the whole gamut of pieces involving voice, with or without instrumental accompaniment. This field of study by no means excludes all consideration of orchestration. Moreover, illustrations from purely instrumental works are admitted when they are considered to be absolutely essential to the discussion of style and technique, as is the case with the examination of Lutyens's approach to serialism in chapter 3.

If one takes Lutyens's published and unpublished work as a whole, then purely instrumental pieces outnumber vocal compositions by a small margin.<sup>8</sup> However, preference has been given to the vocal output because it allows one to give consideration to that fascination with words and tendency towards rhetorical gesture which constitute so essential a part of Lutyens's creative make-up. Indeed, it is inaccurate to describe Lutyens solely in terms of being a 'musician',

gradual process of distinguishing the craftsmanship and enduring qualities from the numerous irregularities in Lutyens's music necessitates, therefore, that the analyst studies a comparatively large body of works.

In coming to terms with both of these problems I have arrived at a compromise which involves imposing two major restrictions upon the scope of the study. Firstly, analysis is confined to the serious art music, most of which from 1940 onwards is written using the serial method. Lutyens herself insisted that a distinction be made between this, her most significant musical expression, and her 'journalistic' output comprising the large body of film, radio and theatre scores<sup>7</sup> (many of them tonal or quasi-tonal), which cannot be considered in the comparatively short space available here. Secondly, the discussion revolves primarily around the vocal work, a term which is deployed throughout this thesis in a very general sense to embrace the whole gamut of pieces involving voice, with or without instrumental accompaniment. This field of study by no means excludes all consideration of orchestration. Moreover, illustrations from purely instrumental works are admitted when they are considered to be absolutely essential to the discussion of style and technique, as is the case with the examination of Lutyens's approach to serialism in chapter 3.

If one takes Lutyens's published and unpublished work as a whole, then purely instrumental pieces outnumber vocal compositions by a small margin.<sup>8</sup> However, preference has been given to the vocal output because it allows one to give consideration to that fascination with words and tendency towards rhetorical gesture which constitute so essential a part of Lutyens's creative make-up. Indeed, it is inaccurate to describe Lutyens solely in terms of being a 'musician',

since her sphere of creativity embraces a talent both for writing and appreciating the spoken and written word. This is evident not only in the rich quality and variety of her chosen texts, but also in the many talks, lectures and interviews which she gave, in addition to her prose writings which include several articles, a draft monograph on Edward Clark and her autobiography, entitled A Goldfish Bowl. It is manifest above all in the texts which Lutyens herself wrote to a comparatively high number of her works. Although it is unfortunately outside the scope of this primarily musical survey to be able to devote an entire chapter to Lutyens's choice of texts and own literary traits, nevertheless, comments pertaining to these features are interspersed into the main body of the text where it is felt that they contribute to a broader understanding of the composer's stylistic development.

This thesis is divided into two parts, the first of which discusses Lutyens's music and the climate in which she composed up to and including 1945. It is extremely difficult to present a true and balanced picture of how the composer's style was evolving before 1936: not only is written information scant, but also Lutyens herself destroyed many juvenilia. For those reasons the examination of the earliest extant tonal pieces in chapter 1 is comparatively brief, and I have chosen to devote the weight of part one to what is undoubtedly the most significant aspect of Lutyens's musical development before 1945, namely, her adoption of serialism.

Since Lutyens is Britain's first serialist it is of considerable importance to establish the reasons why and the technical processes by which she came to adopt the method. Given that the composer claims not to have been taught, but to have discovered serialism for herself, it becomes even more necessary in chapter 2 to detract from the essentially

since her sphere of creativity embraces a talent both for writing and appreciating the spoken and written word. This is evident not only in the rich quality and variety of her chosen texts, but also in the many talks, lectures and interviews which she gave, in addition to her prose writings which include several articles, a draft monograph on Edward Clark and her autobiography, entitled A Goldfish Bowl. It is manifest above all in the texts which Lutyens herself wrote to a comparatively high number of her works. Although it is unfortunately outside the scope of this primarily musical survey to be able to devote an entire chapter to Lutyens's choice of texts and own literary traits, nevertheless, comments pertaining to these features are interspersed into the main body of the text where it is felt that they contribute to a broader understanding of the composer's stylistic development.

This thesis is divided into two parts, the first of which discusses Lutyens's music and the climate in which she composed up to and including 1945. It is extremely difficult to present a true and balanced picture of how the composer's style was evolving before 1936: not only is written information scant, but also Lutyens herself destroyed many juvenilia. For those reasons the examination of the earliest extant tonal pieces in chapter 1 is comparatively brief, and I have chosen to devote the weight of part one to what is undoubtedly the most significant aspect of Lutyens's musical development before 1945, namely, her adoption of serialism.

Since Lutyens is Britain's first serialist it is of considerable importance to establish the reasons why and the technical processes by which she came to adopt the method. Given that the composer claims not to have been taught, but to have discovered serialism for herself, it becomes even more necessary in chapter 2 to detract from the essentially

analytical discussion characterizing the rest of the thesis and to scrutinize her story more closely, in order to present arguments both for and against its credibility. Only after attempting to assess the extent to which serialism pervaded the musical scene in Britain before 1945 does it become possible to present a fuller picture of those potential sources of influence which may have worked upon Lutyens to encourage her move towards dodecaphony. Within this chapter, however, there is also a reminder that general antagonism towards the method prevailed at that time and contributed to the considerable body of prejudice from which Lutyens's work suffered, not only during the late thirties and forties, but also well on into her composing career.

Part one draws to a close with the analysis of those early works which lean towards serial thinking and a more intensive study of the Chamber Concerto, op. 8/1, the first full-scale piece by a British composer to draw on serial techniques extensively, albeit not throughout. By way of introducing the second part, chapter 3 ends with a brief outline of how Lutyens's style and serial techniques in particular were developing up until the time of her first adoption of the same within a major work involving voice, 0 Saisons, 0 Châteaux! (1946).

As a complement to part one's preoccupation with how Lutyens established a basis from which to organize pitch and harmony, part two goes on to examine how Lutyens develops these and other parameters up until the end of her life. Whilst it is neither possible nor even desirable to divide Lutyens's post-war oeuvre into entirely separate periods, one can, nevertheless, detect various phases of change or alteration of artistic preoccupation. The division of part two into four chapters helps to highlight some of the major periods of

analytical discussion characterizing the rest of the thesis and to scrutinize her story more closely, in order to present arguments both for and against its credibility. Only after attempting to assess the extent to which serialism pervaded the musical scene in Britain before 1945 does it become possible to present a fuller picture of those potential sources of influence which may have worked upon Lutyens to encourage her move towards dodecaphony. Within this chapter, however, there is also a reminder that general antagonism towards the method prevailed at that time and contributed to the considerable body of prejudice from which Lutyens's work suffered, not only during the late thirties and forties, but also well on into her composing career.

Part one draws to a close with the analysis of those early works which lean towards serial thinking and a more intensive study of the Chamber Concerto, op. 8/1, the first full-scale piece by a British composer to draw on serial techniques extensively, albeit not throughout. By way of introducing the second part, chapter 3 ends with a brief outline of how Lutyens's style and serial techniques in particular were developing up until the time of her first adoption of the same within a major work involving voice, 0 Saisons, 0 Châteaux! (1946).

As a complement to part one's preoccupation with how Lutyens established a basis from which to organize pitch and harmony, part two goes on to examine how Lutyens develops these and other parameters up until the end of her life. Whilst it is neither possible nor even desirable to divide Lutyens's post-war oeuvre into entirely separate periods, one can, nevertheless, detect various phases of change or alteration of artistic preoccupation. The division of part two into four chapters helps to highlight some of the major periods of

reconsideration which resulted in changes of emphasis or the development of particular composition techniques. However, it is by no means intended to imply that these are the only such reconsiderations which are undertaken during the course of Lutyens's very long career as a composer.

Although all of Lutyens's extant vocal works have been examined, it is not practicable to present an individual analysis for every piece within this study. Therefore, I have chosen to orientate my discussion in each chapter around two works. For reasons already given, these pieces should not be interpreted in any sense as masterpieces or the pinnacles of achievement within any one period. They are used simply as a means of focussing comment and are supplemented, where necessary, with details drawn from contemporary works.

There are many who consider Lutyens to be what they derogatorily term an 'academic' composer, or as Hugo Cole describes, "cool and undemonstrative, always in control of her material, sometimes appearing in the character of a manipulator of notes with little interest in expressive communication."<sup>9</sup> Stemming from her early association with serialism in the thirties this reputation stayed with Lutyens to some extent throughout her life. One contributory factor was that her often highly refined, even sparse textures were sometimes deemed to be the product of an esoteric mind, in the light of the richer colourings and quasi-romantic traits which characterized some of the more popular contemporaneous British music of the post-war period. However, this presumed association between academicism and textural refinement shows blatant misunderstanding and false reasoning. Lutyens herself must also share a part of the blame for her reputation: the abrupt manner in which she often describes her music can sometimes leave the impression

reconsideration which resulted in changes of emphasis or the development of particular composition techniques. However, it is by no means intended to imply that these are the only such reconsiderations which are undertaken during the course of Lutyens's very long career as a composer.

Although all of Lutyens's extant vocal works have been examined, it is not practicable to present an individual analysis for every piece within this study. Therefore, I have chosen to orientate my discussion in each chapter around two works. For reasons already given, these pieces should not be interpreted in any sense as masterpieces or the pinnacles of achievement within any one period. They are used simply as a means of focussing comment and are supplemented, where necessary, with details drawn from contemporary works.

There are many who consider Lutyens to be what they derogatorily term an 'academic' composer, or as Hugo Cole describes, "cool and undemonstrative, always in control of her material, sometimes appearing in the character of a manipulator of notes with little interest in expressive communication."<sup>9</sup> Stemming from her early association with serialism in the thirties this reputation stayed with Lutyens to some extent throughout her life. One contributory factor was that her often highly refined, even sparse textures were sometimes deemed to be the product of an esoteric mind, in the light of the richer colourings and quasi-romantic traits which characterized some of the more popular contemporaneous British music of the post-war period. However, this presumed association between academicism and textural refinement shows blatant misunderstanding and false reasoning. Lutyens herself must also share a part of the blame for her reputation: the abrupt manner in which she often describes her music can sometimes leave the impression

that it has been worked out purely methodically, with little or no admittance of flexibility, spontaneity or extramusical association.

Whatever other reasons there may be for such a reputation, analysis of the music itself soon reveals that the former lacks real substance. Admittedly, Lutyens does not go out of her way to make concessions for or attract her audience and she categorically rejects writing "the sort of music that tries to force you to feel by banging you on the head or trying to wring your heart."<sup>10</sup> But Lutyens's music negates neither spontaneous creativity nor expressive instinct and it is quite wrong to think that these qualities were deliberately suppressed by the composer's supposed 'academic' preoccupation with methodology. Her serial usage, to take just one example, could never be described as unduly complex or dogmatically rigid, even though it is at times most intricately worked out. Lutyens certainly applied her intellect to composition, but the disciplines she assumed for herself were intended for the purpose of inspiring invention rather than stifling it.

...disciplines (- the laws of the gods -) are vital to life - to work; ... 'freedom' is too loose, too undefined an expression; ...its meaning - if not defined - is meaningless; ...disciplines chosen are not restrictions to the human imagination, mind or spirit but, on the contrary, stimulating.<sup>11</sup>

Any attempt by the analyst to uncover abstruse procedures which are rigidly pursued throughout the course of any one piece, let alone a group of pieces, proves to be fruitless. Indeed, Lutyens's own flexibility, inconsistency and refusal ever to conform entirely to any one of the many trends of composition or schools of thought that have passed through this century need to be mirrored by an equally undogmatic approach to analysis. Moreover, that approach needs to embrace a discussion of 'referential', as well as 'formal' and 'kinetic-syntactic' considerations.<sup>12</sup> Thus, I

that it has been worked out purely methodically, with little or no admittance of flexibility, spontaneity or extramusical association.

Whatever other reasons there may be for such a reputation, analysis of the music itself soon reveals that the former lacks real substance. Admittedly, Lutyens does not go out of her way to make concessions for or attract her audience and she categorically rejects writing "the sort of music that tries to force you to feel by banging you on the head or trying to wring your heart."<sup>10</sup> But Lutyens's music negates neither spontaneous creativity nor expressive instinct and it is quite wrong to think that these qualities were deliberately suppressed by the composer's supposed 'academic' preoccupation with methodology. Her serial usage, to take just one example, could never be described as unduly complex or dogmatically rigid, even though it is at times most intricately worked out. Lutyens certainly applied her intellect to composition, but the disciplines she assumed for herself were intended for the purpose of inspiring invention rather than stifling it.

...disciplines (- the laws of the gods -) are vital to life - to work; ... 'freedom' is too loose, too undefined an expression; ...its meaning - if not defined - is meaningless; ...disciplines chosen are not restrictions to the human imagination, mind or spirit but, on the contrary, stimulating.<sup>11</sup>

Any attempt by the analyst to uncover abstruse procedures which are rigidly pursued throughout the course of any one piece, let alone a group of pieces, proves to be fruitless. Indeed, Lutyens's own flexibility, inconsistency and refusal ever to conform entirely to any one of the many trends of composition or schools of thought that have passed through this century need to be mirrored by an equally undogmatic approach to analysis. Moreover, that approach needs to embrace a discussion of 'referential', as well as 'formal' and 'kinetic-syntactic' considerations.<sup>12</sup> Thus, I

have preferred to draw on a broad range of analytical ideas, as and when they are appropriate to the composition in question, rather than opting to impose a single analytical thesis such as R eti's thematic process or Forte's set theory over the entire survey.

Lastly, a general discussion of melody, use of voices, text setting, rhythms, dynamics, harmony, serialism and orchestration is favoured in this thesis to a more refined orientation of the analysis around only one or two of these parameters. This is because it is felt to be more important to provide an introductory overview to Lutyens's musical language, given that at this stage there exists so little written information on her compositions. However, it is hoped that this preliminary work will provide a context from which fuller, more detailed studies will later emerge.

have preferred to draw on a broad range of analytical ideas, as and when they are appropriate to the composition in question, rather than opting to impose a single analytical thesis such as R eti's thematic process or Forte's set theory over the entire survey.

Lastly, a general discussion of melody, use of voices, text setting, rhythms, dynamics, harmony, serialism and orchestration is favoured in this thesis to a more refined orientation of the analysis around only one or two of these parameters. This is because it is felt to be more important to provide an introductory overview to Lutyens's musical language, given that at this stage there exists so little written information on her compositions. However, it is hoped that this preliminary work will provide a context from which fuller, more detailed studies will later emerge.

Notes to the Introduction

1. Robert Saxton, Foreword to Catalogue of Published Works: Elisabeth Lutyens (London: The Olivian Press, Belwin Mills Music and Schott Edition, 1978), inside front cover.
2. Nicholas Kenyon, "Lutyens Tribute", Times, 5 December 1984, p.15.
3. All of the general histories of twentieth-century music consulted are listed in the bibliography.
4. During December 1983 and January 1984 Lutyens's executor, Glyn Perrin, and I prepared a catalogue of the extant manuscript scores, sketches, fragments and libretto materials which were found in the composer's possession at the time of her death. This catalogue was compiled primarily for the purpose of a valuation, which was undertaken by Albi Rosenthal (of Otto Haas, London) and which was completed in April 1985.
5. Elisabeth Lutyens, handwritten draft of an article or lecture found in a spiral bound notepad (n.d.).
6. Elisabeth Lutyens, "A Working Lifetime", The Listener 86 (8 July 1971), 57.
7. Jeffery Kemp, "Write What the Film Needs: An Interview with Elisabeth Lutyens", Sight and Sound 43 (Autumn 1974), 203-5, 248.
8. The total number of extant vocal art works is 129, compared with the total of 145 purely instrumental art works.
9. Hugo Cole, "Promises Kept", Country Life, 23 May 1974, p. 1278.
10. Leslie East, "Time Off?...with Lis Lutyens", Music and Musicians 20 (February 1972), 18.
11. Elisabeth Lutyens, "All in a Work's Day - or My 'Walk-About-Week'" (n.d. [c. 1971]), handwritten draft of a talk intended for radio.
12. The terms 'referential', 'formal' and 'kinetic-syntactic' were coined by the aesthetician Leonard B. Meyer to distinguish between different layers of analytical perception, namely the 'extra-musical', 'structural' and 'dynamic' (i.e. concerning tension and repose) levels of consideration.

Notes to the Introduction

1. Robert Saxton, Foreword to Catalogue of Published Works: Elisabeth Lutyens (London: The Olivian Press, Belwin Mills Music and Schott Edition, 1978), inside front cover.
2. Nicholas Kenyon, "Lutyens Tribute", Times, 5 December 1984, p.15.
3. All of the general histories of twentieth-century music consulted are listed in the bibliography.
4. During December 1983 and January 1984 Lutyens's executor, Glyn Perrin, and I prepared a catalogue of the extant manuscript scores, sketches, fragments and libretto materials which were found in the composer's possession at the time of her death. This catalogue was compiled primarily for the purpose of a valuation, which was undertaken by Albi Rosenthal (of Otto Haas, London) and which was completed in April 1985.
5. Elisabeth Lutyens, handwritten draft of an article or lecture found in a spiral bound notepad (n.d.).
6. Elisabeth Lutyens, "A Working Lifetime", The Listener 86 (8 July 1971), 57.
7. Jeffery Kemp, "Write What the Film Needs: An Interview with Elisabeth Lutyens", Sight and Sound 43 (Autumn 1974), 203-5, 248.
8. The total number of extant vocal art works is 129, compared with the total of 145 purely instrumental art works.
9. Hugo Cole, "Promises Kept", Country Life, 23 May 1974, p. 1278.
10. Leslie East, "Time Off?...with Lis Lutyens", Music and Musicians 20 (February 1972), 18.
11. Elisabeth Lutyens, "All in a Work's Day - or My 'Walk-About-Week'" (n.d. [c. 1971]), handwritten draft of a talk intended for radio.
12. The terms 'referential', 'formal' and 'kinetic-syntactic' were coined by the aesthetician Leonard B. Meyer to distinguish between different layers of analytical perception, namely the 'extra-musical', 'structural' and 'dynamic' (i.e. concerning tension and repose) levels of consideration.

PART ONE

THE SEARCH FOR AN IDIOM

PART ONE

THE SEARCH FOR AN IDIOM

## CHAPTER 1

### The Early Years: 1906-1936

Over sixty unpublished juvenilia were discovered amongst Lutyens's manuscripts after her death. Of these pieces, which are all listed in appendix 1, the vast majority are for solo voice and piano (or occasionally string quartet) accompaniment, but there also exist a handful of unaccompanied rounds, duets and three-part madrigals as well as four SATB choral works. With the exception of three more extended pieces for solo voice and small orchestra, most of these works are short and, as one might expect from a composer just embarking on a career, several appear to take the form of stylistic exercises rather than original compositions in their own right. The comparatively small number of purely instrumental pieces extant include several dance movements and a ballet suite, as well as three arrangements of Baroque keyboard compositions.

Despite the existence of this body of music it is still not possible to paint a complete and true picture of the young composer's stylistic and technical development. For a start, we know that there are several more early compositions which have since become lost or been destroyed by Lutyens. Such is the fate of Lutyens's setting of the Book of Job for soloists, chorus and orchestra (apparently in the style of Brahms which she later so detested), childhood pieces for violin and piano and a string quartet in one movement, which was written in 1927.<sup>1</sup> Secondly, over half of the extant pieces cannot be precisely dated, although their musical style and handwriting clearly assign them to this pre-1937 period.

## CHAPTER 1

### The Early Years: 1906-1936

Over sixty unpublished juvenilia were discovered amongst Lutyens's manuscripts after her death. Of these pieces, which are all listed in appendix 1, the vast majority are for solo voice and piano (or occasionally string quartet) accompaniment, but there also exist a handful of unaccompanied rounds, duets and three-part madrigals as well as four SATB choral works. With the exception of three more extended pieces for solo voice and small orchestra, most of these works are short and, as one might expect from a composer just embarking on a career, several appear to take the form of stylistic exercises rather than original compositions in their own right. The comparatively small number of purely instrumental pieces extant include several dance movements and a ballet suite, as well as three arrangements of Baroque keyboard compositions.

Despite the existence of this body of music it is still not possible to paint a complete and true picture of the young composer's stylistic and technical development. For a start, we know that there are several more early compositions which have since become lost or been destroyed by Lutyens. Such is the fate of Lutyens's setting of the Book of Job for soloists, chorus and orchestra (apparently in the style of Brahms which she later so detested), childhood pieces for violin and piano and a string quartet in one movement, which was written in 1927.<sup>1</sup> Secondly, over half of the extant pieces cannot be precisely dated, although their musical style and handwriting clearly assign them to this pre-1937 period.

If one cannot complete the picture, however, one can at least begin to build it up via analysis. In order to discuss characteristics of Lutyens's early musical style and, in particular, to plot the course of any changes of emphasis or techniques it is necessary to restrict specific analytical comment to those pieces which can be precisely dated. In addition, it is possible to supplement the information gleaned from analysis by drawing upon biographical material relating to this period. Indeed, it is useful first of all to consider some of those aspects of Lutyens's rather unorthodox upbringing which may have helped to shape certain musical characteristics of her style.

Independence of attitude, for example, was fostered in Lutyens from an early age. So as not to be overshadowed she deliberately chose a creative pursuit which lay outside her parents' sphere of experience, namely music, and their preoccupation with work on the one hand and theosophy on the other, left Lutyens the freedom to develop individually within a stimulating environment. Having heard very little music indeed at home other than the short violin pieces which she herself had begun to play, Lutyens not only began to compose at the age of nine "mostly little pieces for violin and piano" modelled on what she was currently learning on the violin ("Handel's Largo, Bach's Air on the G string, Beethoven's "minuet", Couperin and Rameau"<sup>2</sup>) but also decided that "to become a composer, like Handel" was her life's vocation.<sup>3</sup>

Lutyens showed her first pieces to her aunt, Lady Constance Lytton (a former grandpupil of Clara Schumann), who at least offered the girl some musical encouragement and allowed Lutyens to play her piano. Lady Constance gave the young composer her own Clara Schumann edition of a volume containing the Album für die Jugend and Schumann apparently became Lutyens's "first musical love..." Certain qualities inherent in the

If one cannot complete the picture, however, one can at least begin to build it up via analysis. In order to discuss characteristics of Lutyens's early musical style and, in particular, to plot the course of any changes of emphasis or techniques it is necessary to restrict specific analytical comment to those pieces which can be precisely dated. In addition, it is possible to supplement the information gleaned from analysis by drawing upon biographical material relating to this period. Indeed, it is useful first of all to consider some of those aspects of Lutyens's rather unorthodox upbringing which may have helped to shape certain musical characteristics of her style.

Independence of attitude, for example, was fostered in Lutyens from an early age. So as not to be overshadowed she deliberately chose a creative pursuit which lay outside her parents' sphere of experience, namely music, and their preoccupation with work on the one hand and theosophy on the other, left Lutyens the freedom to develop individually within a stimulating environment. Having heard very little music indeed at home other than the short violin pieces which she herself had begun to play, Lutyens not only began to compose at the age of nine "mostly little pieces for violin and piano" modelled on what she was currently learning on the violin ("Handel's Largo, Bach's Air on the G string, Beethoven's "minuet", Couperin and Rameau"<sup>2</sup>) but also decided that "to become a composer, like Handel" was her life's vocation.<sup>3</sup>

Lutyens showed her first pieces to her aunt, Lady Constance Lytton (a former grandpupil of Clara Schumann), who at least offered the girl some musical encouragement and allowed Lutyens to play her piano. Lady Constance gave the young composer her own Clara Schumann edition of a volume containing the Album für die Jugend and Schumann apparently became Lutyens's "first musical love..." Certain qualities inherent in the

forty-three miniatures did in fact imprint themselves upon Lutyens's musical character at this early age, for we find them reflected in her first songs which were written nearly fifteen years later: a taste for concision and a responsiveness to poetical inspiration without allowing the music to follow an arbitrary programme, a propensity for inner part writing and activity as in the "Corale Figurato", combined with a flexible harmonic control which embraces both diatonic and chromatic passages without necessarily modulating between them, and a fondness for variation forms and lyrical melodies.

Evidence of Lutyens's youthful creativity is not only demonstrated by the fact that she began to compose at an early age without tuition, but is also to be found in the few extant examples of prose and poetry from her childhood. One source, a locked diary dated 9 July 1918 reveals Lutyens's unfledged ideas on music, and a selection of extracts therefrom is presented in appendix 2. At this early stage in Lutyens's conception music is interrelated with other art forms including movement, painting and literature and the musical ideas (namely, specific pitches, major and minor keys, and clefs) are all associated with particular moods or images. More significant are the entries which detail a unique alphabet and set of numerals, created, so Lutyens explains, out of a sense of isolation both from her parents and her siblings. Perhaps it is not too far-fetched to find a dim echo of such behaviour twenty years later, when Lutyens's sense of musical isolation from her composing contemporaries in England led her to respond by exploring an alternative to the tonal idiom of her youth.

From about 1921 onwards Lutyens continued to study the violin with Marie Motto, a pupil of Arbas, and it was through Motto's own quartet that she first came into contact with and grew to appreciate the string chamber repertoire, eventually realizing her experimental works of the

forty-three miniatures did in fact imprint themselves upon Lutyens's musical character at this early age, for we find them reflected in her first songs which were written nearly fifteen years later: a taste for concision and a responsiveness to poetical inspiration without allowing the music to follow an arbitrary programme, a propensity for inner part writing and activity as in the "Corale Figurato", combined with a flexible harmonic control which embraces both diatonic and chromatic passages without necessarily modulating between them, and a fondness for variation forms and lyrical melodies.

Evidence of Lutyens's youthful creativity is not only demonstrated by the fact that she began to compose at an early age without tuition, but is also to be found in the few extant examples of prose and poetry from her childhood. One source, a locked diary dated 9 July 1918 reveals Lutyens's unfledged ideas on music, and a selection of extracts therefrom is presented in appendix 2. At this early stage in Lutyens's conception music is interrelated with other art forms including movement, painting and literature and the musical ideas (namely, specific pitches, major and minor keys, and clefs) are all associated with particular moods or images. More significant are the entries which detail a unique alphabet and set of numerals, created, so Lutyens explains, out of a sense of isolation both from her parents and her siblings. Perhaps it is not too far-fetched to find a dim echo of such behaviour twenty years later, when Lutyens's sense of musical isolation from her composing contemporaries in England led her to respond by exploring an alternative to the tonal idiom of her youth.

From about 1921 onwards Lutyens continued to study the violin with Marie Motto, a pupil of Arbas, and it was through Motto's own quartet that she first came into contact with and grew to appreciate the string chamber repertoire, eventually realizing her experimental works of the

late thirties through this medium. Through Motto Lutyens was introduced to Leschetizky's pupil, Polesena Fletcher, who became far more to her than simply a piano teacher. Indeed, Lutyens once said that Fletcher became "the greatest single influence"<sup>5</sup> in her life, thus acknowledging the extent to which the pianist broadened her whole musical outlook. As well as beginning to learn harmony with Fletcher Lutyens started to attend 'Proms' and other concerts in London. Lutyens recalls that the capital's concert programmes were largely dominated by music from Joachim, Brahms or the English 'pastoral' composers, but she also remembers that it was around this time that she first began to become aware of developments in France, in particular the music of Debussy and Ravel.

It is from this period that the earliest of Lutyens's extant compositions which can be accurately dated stem. These compositions are contained within two cloth-bound folders dated, in Lutyens's own hand, 1921 and 1922 respectively, and they comprise pieces scored only for those instrumental forces with which Lutyens was most familiar at that time, namely piano or strings. Most of the pieces are short, simple dance movements, although the folders also contain fragments which would appear to be either sketches for additional compositions or exercises.

It must be said that there is nothing particularly remarkable to report about these early pieces. As one might expect from the hand of a fifteen-year-old with very little formal training all demonstrate a rather immature tonal idiom in which the harmony barely ever ventures from the tonic key via modulation, let alone chromaticism. Lutyens favours the most common time signatures (2/4, 3/4, 4/4), perfectly balanced phrases and straightforward rhythms throughout, and the melodies are highly derivative of those simple Baroque and Classical examples

late thirties through this medium. Through Motto Lutyens was introduced to Leschetizky's pupil, Polesena Fletcher, who became far more to her than simply a piano teacher. Indeed, Lutyens once said that Fletcher became "the greatest single influence"<sup>5</sup> in her life, thus acknowledging the extent to which the pianist broadened her whole musical outlook. As well as beginning to learn harmony with Fletcher Lutyens started to attend 'Proms' and other concerts in London. Lutyens recalls that the capital's concert programmes were largely dominated by music from Joachim, Brahms or the English 'pastoral' composers, but she also remembers that it was around this time that she first began to become aware of developments in France, in particular the music of Debussy and Ravel.

It is from this period that the earliest of Lutyens's extant compositions which can be accurately dated stem. These compositions are contained within two cloth-bound folders dated, in Lutyens's own hand, 1921 and 1922 respectively, and they comprise pieces scored only for those instrumental forces with which Lutyens was most familiar at that time, namely piano or strings. Most of the pieces are short, simple dance movements, although the folders also contain fragments which would appear to be either sketches for additional compositions or exercises.

It must be said that there is nothing particularly remarkable to report about these early pieces. As one might expect from the hand of a fifteen-year-old with very little formal training all demonstrate a rather immature tonal idiom in which the harmony barely ever ventures from the tonic key via modulation, let alone chromaticism. Lutyens favours the most common time signatures (2/4, 3/4, 4/4), perfectly balanced phrases and straightforward rhythms throughout, and the melodies are highly derivative of those simple Baroque and Classical examples

which she would have encountered during the course of her violin and piano lessons. The contrast between these pieces and the next dated work to survive, the set of Five Songs (1929) is enormous, and in order to find out more about Lutyens's musical development during the intervening years it is once again necessary to turn to biographical information.

Lutyens's decision to visit Paris proved to be one of the most significant events of her early musical career. Up until the age of sixteen she had been, like so many girls of her particular class and generation presumed destined for London's débutante circles. But in 1922 Lutyens broke away from the hitherto conventional course of her education and, following an instinctive attraction towards Paris, travelled to that city, arriving there on Tuesday, 23 January. At the École Normale de Musique Lutyens studied solfège and piano, and she stayed for several months with Marcelle de Manziarly, the daughter of one of Lady Lutyens's theosophical friends. Manziarly, herself a pupil of Nadia Boulanger, arranged harmony lessons (which Lutyens recalls as being rather tedious and orientated around the styles of Reber and Dubois) and accompanied the young composer to concerts. By allowing access to her own piano and library, Manziarly gave Lutyens the opportunity to discover for the first time scores by 'modern' composers such as Mussorgsky, Stravinsky and Debussy.

Paris, pervaded by a spirit of postwar hope, even hedonism, and a propensity towards the modern and exploratory in the arts was one of the most thrilling European capitals in which to live in the early twenties. Ballet flourished under the inspiration of Cocteau and Diaghilev (who staged five of Stravinsky's works between 1920 and 1923), as did theatre, with the presence of Copeau, Dullin and Lugné. The artistic life of the city was further enlivened by, on the one hand, experimentalists

which she would have encountered during the course of her violin and piano lessons. The contrast between these pieces and the next dated work to survive, the set of Five Songs (1929) is enormous, and in order to find out more about Lutyens's musical development during the intervening years it is once again necessary to turn to biographical information.

Lutyens's decision to visit Paris proved to be one of the most significant events of her early musical career. Up until the age of sixteen she had been, like so many girls of her particular class and generation presumed destined for London's débutante circles. But in 1922 Lutyens broke away from the hitherto conventional course of her education and, following an instinctive attraction towards Paris, travelled to that city, arriving there on Tuesday, 23 January. At the École Normale de Musique Lutyens studied solfège and piano, and she stayed for several months with Marcelle de Manziarly, the daughter of one of Lady Lutyens's theosophical friends. Manziarly, herself a pupil of Nadia Boulanger, arranged harmony lessons (which Lutyens recalls as being rather tedious and orientated around the styles of Reber and Dubois) and accompanied the young composer to concerts. By allowing access to her own piano and library, Manziarly gave Lutyens the opportunity to discover for the first time scores by 'modern' composers such as Mussorgsky, Stravinsky and Debussy.

Paris, pervaded by a spirit of postwar hope, even hedonism, and a propensity towards the modern and exploratory in the arts was one of the most thrilling European capitals in which to live in the early twenties. Ballet flourished under the inspiration of Cocteau and Diaghilev (who staged five of Stravinsky's works between 1920 and 1923), as did theatre, with the presence of Copeau, Dullin and Lugné. The artistic life of the city was further enlivened by, on the one hand, experimentalists

including André Breton's surrealist group, and on the other, by the many circus and freelance entertainers who congregated there. In addition to artists such as Picasso and Braque there was a great influx of foreign writers, including James Joyce, Ezra Pound, F. Scott Fitzgerald, Ernest Hemingway and Gertrude Stein. Lutyens may not have been aware of the presence of so much genius, nor understood all the trends and fresh directions being explored in the arts, but her horizons cannot have failed to have been broadened by the sheer brilliance of life in Paris and the sense of excitement in the air. London must have seemed very dull by comparison.

Above all it was the music which fired Lutyens's imagination. The opportunity to listen to and discuss the more frequent live performances of pieces by Satie and members of Les Six, the jazz idioms, works by Stravinsky, Albert Roussel, Mussorgsky and many more besides marked what Lutyens later referred to as "the beginning of my own life in my own world."<sup>6</sup> "Nothing..., has seemed so 'new', so 'exciting', so 'modern' again."<sup>7</sup> Lutyens felt a particularly strong attraction to the works of Debussy. Indeed, looking back over her career in 1966 she wrote as follows: "Debussy was the first composer that 'hit' me as modern and exciting and I still find him one of the very greatest."<sup>8</sup> Finally, it was this experience of Parisian musical life which seemed to reinforce Lutyens's ambition, temporarily abandoned whilst with Fletcher in favour of a career as a pianist, to dedicate her life to composition.

During her visit to France Lutyens was introduced not only to composers of the modern day but also to composers of the Baroque era. The latter occurred after Lutyens moved to Wagram in April 1922. In an attempt to relieve her homesickness there Lutyens's uncle, the painter

including André Breton's surrealist group, and on the other, by the many circus and freelance entertainers who congregated there. In addition to artists such as Picasso and Braque there was a great influx of foreign writers, including James Joyce, Ezra Pound, F. Scott Fitzgerald, Ernest Hemingway and Gertrude Stein. Lutyens may not have been aware of the presence of so much genius, nor understood all the trends and fresh directions being explored in the arts, but her horizons cannot have failed to have been broadened by the sheer brilliance of life in Paris and the sense of excitement in the air. London must have seemed very dull by comparison.

Above all it was the music which fired Lutyens's imagination. The opportunity to listen to and discuss the more frequent live performances of pieces by Satie and members of Les Six, the jazz idioms, works by Stravinsky, Albert Roussel, Mussorgsky and many more besides marked what Lutyens later referred to as "the beginning of my own life in my own world."<sup>6</sup> "Nothing..., has seemed so 'new', so 'exciting', so 'modern' again."<sup>7</sup> Lutyens felt a particularly strong attraction to the works of Debussy. Indeed, looking back over her career in 1966 she wrote as follows: "Debussy was the first composer that 'hit' me as modern and exciting and I still find him one of the very greatest."<sup>8</sup> Finally, it was this experience of Parisian musical life which seemed to reinforce Lutyens's ambition, temporarily abandoned whilst with Fletcher in favour of a career as a pianist, to dedicate her life to composition.

During her visit to France Lutyens was introduced not only to composers of the modern day but also to composers of the Baroque era. The latter occurred after Lutyens moved to Wagram in April 1922. In an attempt to relieve her homesickness there Lutyens's uncle, the painter

Neville Lytton, introduced her to a fellow artist living at Valmondois, Charlôt Geoffroy-Dechaume, whose eldest son, Antoine, was an organist at Pontoise. It was largely through her attraction to Antoine that Lutyens came to hear and learn about the works of composers such as Titelouze, de Grigny, Chambonnières, Purcell and the Elizabethans, plus many more sixteenth and seventeenth century French, Italian and English organists besides. The combination of expression and craftsmanship in works such as the short toccatas and Caprices sur les Dissonances of Frescobaldi particularly impressed the young composer.

However, instead of being able to develop any ideas which might have been gleaned from her experience of both the contemporary and early repertoires whilst in France, Lutyens's musical progress was severely impeded following her return to London in the summer of 1923. Almost immediately Lutyens had to leave for a trip to the Austrian Tyrol in order to satisfy her mother's theosophical whims, and it was not long before the adoption of this philosophy's doctrines began to strain her mentally. By the autumn Lutyens was back in London, where she tried to pursue her interest in composition by taking lessons with John Foulds (1880-1939), who was then enjoying a brief spell of popularity following the success of A World Requiem (1919-1921).<sup>9</sup> But this brought no relief from her mental trauma for Foulds himself was also a theosophist, and the combined effects of personal dilemma, in the face of a doctrine she could not wholly accept, and loneliness - she had, of course, had no chance to build up any relationships with English contemporaries during the preceding few years - caused Lutyens to suffer some form of nervous breakdown at the age of seventeen.

It is difficult to gauge the extent to which Foulds might have influenced Lutyens's musical development. Certainly she did not study

Neville Lytton, introduced her to a fellow artist living at Valmondois, Charlôt Geoffroy-Dechaume, whose eldest son, Antoine, was an organist at Pontoise. It was largely through her attraction to Antoine that Lutyens came to hear and learn about the works of composers such as Titelouze, de Grigny, Chambonnières, Purcell and the Elizabethans, plus many more sixteenth and seventeenth century French, Italian and English organists besides. The combination of expression and craftsmanship in works such as the short toccatas and Caprices sur les Dissonances of Frescobaldi particularly impressed the young composer.

However, instead of being able to develop any ideas which might have been gleaned from her experience of both the contemporary and early repertoires whilst in France, Lutyens's musical progress was severely impeded following her return to London in the summer of 1923. Almost immediately Lutyens had to leave for a trip to the Austrian Tyrol in order to satisfy her mother's theosophical whims, and it was not long before the adoption of this philosophy's doctrines began to strain her mentally. By the autumn Lutyens was back in London, where she tried to pursue her interest in composition by taking lessons with John Foulds (1880-1939), who was then enjoying a brief spell of popularity following the success of A World Requiem (1919-1921).<sup>9</sup> But this brought no relief from her mental trauma for Foulds himself was also a theosophist, and the combined effects of personal dilemma, in the face of a doctrine she could not wholly accept, and loneliness - she had, of course, had no chance to build up any relationships with English contemporaries during the preceding few years - caused Lutyens to suffer some form of nervous breakdown at the age of seventeen.

It is difficult to gauge the extent to which Foulds might have influenced Lutyens's musical development. Certainly she did not study

with Foulds for long, nor was she in a particularly healthy frame of mind at the time. Nevertheless, there are a few characteristics of his writing which crop up in Lutyens's early pieces and it must be left to conjecture if this is coincidental or not. For instance, Foulds's exploration of harmonies which exploit fresh triadic formations and relationships (including parallelism), stretching tonality to embrace modal, whole-tone and pandiatonic inflections, as well as his fondness for using variation form within an essentially strophic framework find counterparts in Lutyens's songs of the late twenties and thirties. In addition, the chromatic flavour of much of Foulds's later melodic work may possibly have encouraged Lutyens to steer a more chromatic path in her own compositions. Indeed, there are times when Foulds's melodic writing becomes so chromatic that it embraces twelve-tone patterns, as in the second movement of the unfinished Pasquinades Symphoniques (c. 1935). Here, for example, a twelve-tone bass comprising fourths (C sharp-F sharp-B-E-A-D-G-C-F-B flat-E flat-A flat) is featured in combination with a simple diatonic second subject and conjunct triad harmonies. However, it would be stretching the point too far to suggest that Foulds was remotely interested in Schoenberg's serial developments or could have played a conscious role in steering Lutyens towards the same. Apart from any other consideration Foulds did, in fact, express a dislike of Schoenberg's works, despite holding a respect for the man himself.<sup>10</sup>

It was Foulds's undoctinaire approach to composition which perhaps impressed the young composer more than any specifically musical feature; Lutyens may not have taken up Foulds's use of quartertones or his investigation of a wide variety of modes, for example, but the spirit of invention and exploration behind them certainly characterizes her own

with Foulds for long, nor was she in a particularly healthy frame of mind at the time. Nevertheless, there are a few characteristics of his writing which crop up in Lutyens's early pieces and it must be left to conjecture if this is coincidental or not. For instance, Foulds's exploration of harmonies which exploit fresh triadic formations and relationships (including parallelism), stretching tonality to embrace modal, whole-tone and pandiatonic inflections, as well as his fondness for using variation form within an essentially strophic framework find counterparts in Lutyens's songs of the late twenties and thirties. In addition, the chromatic flavour of much of Foulds's later melodic work may possibly have encouraged Lutyens to steer a more chromatic path in her own compositions. Indeed, there are times when Foulds's melodic writing becomes so chromatic that it embraces twelve-tone patterns, as in the second movement of the unfinished Pasquinades Symphoniques (c. 1935). Here, for example, a twelve-tone bass comprising fourths (C sharp-F sharp-B-E-A-D-G-C-F-B flat-E flat-A flat) is featured in combination with a simple diatonic second subject and conjunct triad harmonies. However, it would be stretching the point too far to suggest that Foulds was remotely interested in Schoenberg's serial developments or could have played a conscious role in steering Lutyens towards the same. Apart from any other consideration Foulds did, in fact, express a dislike of Schoenberg's works, despite holding a respect for the man himself.<sup>10</sup>

It was Foulds's undoctinaire approach to composition which perhaps impressed the young composer more than any specifically musical feature; Lutyens may not have taken up Foulds's use of quartertones or his investigation of a wide variety of modes, for example, but the spirit of invention and exploration behind them certainly characterizes her own

attitudes, particularly during the late thirties and forties.

Any seeds of musical thought which may have been implanted by Foulds, however, had little or no chance to germinate over the following months. Following her breakdown Lutyens was again required to travel in pursuit of theosophical enlightenment, this time to India via Australia during 1924 and 1925. The dilemma between musical ambition and religious creed continued to afflict her conscience, as is highlighted in two diary entries dated 5 June and 27 June 1925 respectively:

I realized how difficult it would seem to me to have to do small work [such as theosophical duties] after my idea of music, and yet how selfish our life here can be, enjoying ourselves on the pretence that we are working at bigger things.

I am sure it is not a good idea doing music at the present time it seems to get me back into my old emotional, individualistic mood and attitude - and I think emotions - as such I've developed enough - too much for this amount of control and regulation...

It was only after her father recalled her to London later in 1925, that Lutyens was able to resume her musical activities with restored health and vigour. 1926 marks Lutyens's first entry into a traditional English institution of musical education, the Royal College of Music (R.C.M.), where she attended classes for four years. The majority of Lutyens's earliest extant pieces date from this period, although the composer paints a rather grim picture of the background against which they were written:

When I was a student at the R.C.M. in the late Twenties and early Thirties Brahms was the great modern composer; the shades of Stanford and Parry hung like a pall; Vaughan-Williams, Bax, Bliss, Ireland, Holst etc were the contemporary composers, with the precocious Walton and Lambert as enfants terribles in the wings. This was the British Renaissance. From abroad, Debussy was the writer of formless (?) 'impressionistic' music and Hindemith the Stockhausen of the day...contemporary music was a cause of strictly minority interest as compared to today.<sup>11</sup>

Lutyens did not succumb entirely to the prevailing favour shown at the R.C.M. towards Brahms or to composers associated with the 'British

attitudes, particularly during the late thirties and forties.

Any seeds of musical thought which may have been implanted by Foulds, however, had little or no chance to germinate over the following months. Following her breakdown Lutyens was again required to travel in pursuit of theosophical enlightenment, this time to India via Australia during 1924 and 1925. The dilemma between musical ambition and religious creed continued to afflict her conscience, as is highlighted in two diary entries dated 5 June and 27 June 1925 respectively:

I realized how difficult it would seem to me to have to do small work [such as theosophical duties] after my idea of music, and yet how selfish our life here can be, enjoying ourselves on the pretence that we are working at bigger things.

I am sure it is not a good idea doing music at the present time it seems to get me back into my old emotional, individualistic mood and attitude - and I think emotions - as such I've developed enough - too much for this amount of control and regulation...

It was only after her father recalled her to London later in 1925, that Lutyens was able to resume her musical activities with restored health and vigour. 1926 marks Lutyens's first entry into a traditional English institution of musical education, the Royal College of Music (R.C.M.), where she attended classes for four years. The majority of Lutyens's earliest extant pieces date from this period, although the composer paints a rather grim picture of the background against which they were written:

When I was a student at the R.C.M. in the late Twenties and early Thirties Brahms was the great modern composer; the shades of Stanford and Parry hung like a pall; Vaughan-Williams, Bax, Bliss, Ireland, Holst etc were the contemporary composers, with the precocious Walton and Lambert as enfants terribles in the wings. This was the British Renaissance. From abroad, Debussy was the writer of formless (?) 'impressionistic' music and Hindemith the Stockhausen of the day...contemporary music was a cause of strictly minority interest as compared to today.<sup>11</sup>

Lutyens did not succumb entirely to the prevailing favour shown at the R.C.M. towards Brahms or to composers associated with the 'British

Renaissance'.<sup>12</sup> No doubt her extensive travels abroad during previous years had already widened Lutyens's outlook far beyond the rather narrow confines of English parochialism. Another factor behind her ability to distance herself from the 'Renaissance' may have been that Lutyens never came under the direct influence of Vaughan Williams during the course of her studies at the R.C.M.; she was subject instead to the less forthright and overpowering influence of Dr Harold Darke, under whom she studied composition.

However, the main reason for Lutyens's apparent apathy towards this 'Renaissance' and the English folksong revival which it entailed, was because her attention had already been captured by the two completely different fields of music which, as previously explained, she experienced whilst in France: contemporary music from overseas on the one hand, and the early Baroque repertoire on the other. Indeed, Lutyens continued to foster interest in these two divergent strands both during and after her period at the R.C.M. When she bought a house in Suffolk in 1928, for example, Lutyens privately complemented her R.C.M. lessons by playing music of the latter period upon her newly acquired clavichord. What is more, her indulgence of these two main interests continues to be manifest later, in the programmes of the Macnaghten Concerts, which were inspired by Lutyens and officially launched in December 1931. As well as premièring music by young contemporary composers, herself included, these concerts provided the opportunity to hear works by composers of the past who, at that stage, were very little known. Lutyens's own string arrangements of Monteverdi's Lamento d'Arianna and two fugues by Titelouze (which were probably completed sometime between 1931 and 1938), are just two examples of works which were especially transcribed for

Renaissance'.<sup>12</sup> No doubt her extensive travels abroad during previous years had already widened Lutyens's outlook far beyond the rather narrow confines of English parochialism. Another factor behind her ability to distance herself from the 'Renaissance' may have been that Lutyens never came under the direct influence of Vaughan Williams during the course of her studies at the R.C.M.; she was subject instead to the less forthright and overpowering influence of Dr Harold Darke, under whom she studied composition.

However, the main reason for Lutyens's apparent apathy towards this 'Renaissance' and the English folksong revival which it entailed, was because her attention had already been captured by the two completely different fields of music which, as previously explained, she experienced whilst in France: contemporary music from overseas on the one hand, and the early Baroque repertoire on the other. Indeed, Lutyens continued to foster interest in these two divergent strands both during and after her period at the R.C.M. When she bought a house in Suffolk in 1928, for example, Lutyens privately complemented her R.C.M. lessons by playing music of the latter period upon her newly acquired clavichord. What is more, her indulgence of these two main interests continues to be manifest later, in the programmes of the Macnaghten Concerts, which were inspired by Lutyens and officially launched in December 1931. As well as premièring music by young contemporary composers, herself included, these concerts provided the opportunity to hear works by composers of the past who, at that stage, were very little known. Lutyens's own string arrangements of Monteverdi's Lamento d'Arianna and two fugues by Titelouze (which were probably completed sometime between 1931 and 1938), are just two examples of works which were especially transcribed for

performance within this concert series.

Having sketched biographically some of those factors which helped to shape Lutyens's style during the twenties, it is now pertinent to analyse the second of the extant pieces which can be precisely dated, namely the set of Five Songs. This set was completed in 1929, whilst Lutyens was still a student at the R.C.M. Each song exists in at least two versions, scored for voice and piano and voice and string quartet respectively. The songs are separate entities and not formed into any close-knit cycle, although all share a rather melancholy air.

The first song in the set is entitled "Fall, Leaves, Fall", three copies of which survive. The only major difference between the versions is that of transposition: compared with the version quoted below, the other two copies are transposed down a major third. Presumably one or other of these transpositions belongs to the later set of Three Songs on texts by E. Brontë (completed ca. 1932), in which "Fall, Leaves, Fall" features once again. The song comprises two stanzas, the second of which is only a slight variation (with respect to octave transposition and the final cadence) upon the first, which is quoted below.

Example 1

*Lento e tranquillo* [ $\text{♩} = \text{ca. } 40$ ]

The image shows a handwritten musical score for the song "Fall, Leaves, Fall". The score is written in 3/4 time and consists of three systems of staves. The top staff is the vocal line, with lyrics "Fall, leaves fall" and "Die flowers a-way". The middle and bottom staves are for piano accompaniment. The score includes dynamic markings such as *p*, *pp*, and *ten.* (tenuissimo). There are also performance instructions like "con pedale" and "ten." (tenuissimo). The key signature has one flat (B-flat), and the tempo is marked "Lento e tranquillo" with a tempo indication of approximately 40 beats per minute.

performance within this concert series.

Having sketched biographically some of those factors which helped to shape Lutyens's style during the twenties, it is now pertinent to analyse the second of the extant pieces which can be precisely dated, namely the set of Five Songs. This set was completed in 1929, whilst Lutyens was still a student at the R.C.M. Each song exists in at least two versions, scored for voice and piano and voice and string quartet respectively. The songs are separate entities and not formed into any close-knit cycle, although all share a rather melancholy air.

The first song in the set is entitled "Fall, Leaves, Fall", three copies of which survive. The only major difference between the versions is that of transposition: compared with the version quoted below, the other two copies are transposed down a major third. Presumably one or other of these transpositions belongs to the later set of Three Songs on texts by E. Brontë (completed ca. 1932), in which "Fall, Leaves, Fall" features once again. The song comprises two stanzas, the second of which is only a slight variation (with respect to octave transposition and the final cadence) upon the first, which is quoted below.

Example 1

*Lento e tranquillo* [ $\text{♩} = \text{ca. } 40$ ]

Handwritten musical score for the song "Fall, Leaves, Fall". The score is written in 3/4 time and includes a vocal line and piano accompaniment. The tempo is marked "Lento e tranquillo" with a tempo indication of approximately 40 beats per minute. The key signature is one flat (B-flat). The vocal line begins with the lyrics "Fall, leaves fall" and "Die flowers a-way". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The score includes dynamic markings such as *p* and *pp*, and performance instructions like "con pedale" and "ten." (tenuto).

(Example 1 cont'd..)

lengthen night and shor.....ten day - every leaf means bliss to me,

fluttering from the au---turn tree

a niente

pp

[Copied exactly from MS source]

Virtually throughout this simple strophic form runs a drooping two-quaver motif, which not only binds the music into a whole, but also establishes the wistful mood of the song with a conciseness which perhaps reflects the influence of Schumann, in particular the Album für die Jugend miniatures. Although this figuration undergoes variation, in the form of transposition, inversion (piano left hand, bars 7 to 10), and extension (piano right hand, bars 11 to 14), Lutyens makes no attempt to

(Example 1 cont'd..)

lengthen night and shor.....ten day - every leaf means bliss to me,

fluttering from the au---turn tree

a niente

pp

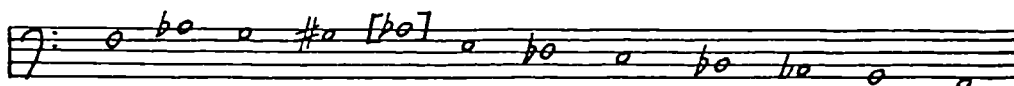
[Copied exactly from MS source]

Virtually throughout this simple strophic form runs a drooping two-quaver motif, which not only binds the music into a whole, but also establishes the wistful mood of the song with a conciseness which perhaps reflects the influence of Schumann, in particular the Album für die Jugend miniatures. Although this figuration undergoes variation, in the form of transposition, inversion (piano left hand, bars 7 to 10), and extension (piano right hand, bars 11 to 14), Lutyens makes no attempt to

develop it further within the confines of this typically short framework. Another stylistic characteristic to be found in much of Lutyens's output from this era is the melodic idea of rocking to and fro between tones and semitones, which this motif demonstrates.

One immediately notices the increased level of dissonance caused by the parallel sevenths between right and left hands, just one demonstration that Lutyens's harmonic thinking here shows a notable advance on that of the early dance pieces of 1921 and 1922. Whereas the tonic key was once undisputed and predictability characterized all chord progressions, ambiguity now reigns, with an interesting dichotomy arising from the use of traditional tonal ideas on the one hand, and the novel juxtapositions and contexts within which they appear on the other. For example, the bass line clearly traces an F minor scale pattern as is shown below, but the harmony is not governed by the key of F minor or major as such, hence the absence of key signature..

Example 2

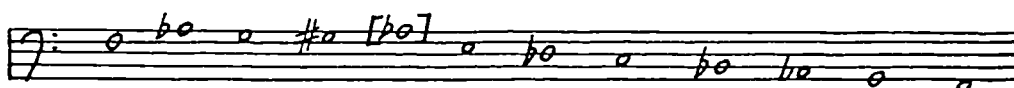


During bars 1 to 3 for instance, F minor tonality is implied, but never firmly established; the ambiguity arising from the added notes makes it possible for the harmony to be endowed with three different interpretations.

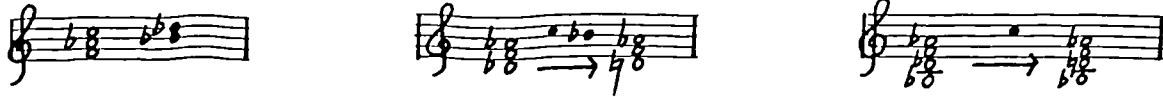
develop it further within the confines of this typically short framework. Another stylistic characteristic to be found in much of Lutyens's output from this era is the melodic idea of rocking to and fro between tones and semitones, which this motif demonstrates.

One immediately notices the increased level of dissonance caused by the parallel sevenths between right and left hands, just one demonstration that Lutyens's harmonic thinking here shows a notable advance on that of the early dance pieces of 1921 and 1922. Whereas the tonic key was once undisputed and predictability characterized all chord progressions, ambiguity now reigns, with an interesting dichotomy arising from the use of traditional tonal ideas on the one hand, and the novel juxtapositions and contexts within which they appear on the other. For example, the bass line clearly traces an F minor scale pattern as is shown below, but the harmony is not governed by the key of F minor or major as such, hence the absence of key signature..

Example 2



During bars 1 to 3 for instance, F minor tonality is implied, but never firmly established; the ambiguity arising from the added notes makes it possible for the harmony to be endowed with three different interpretations.

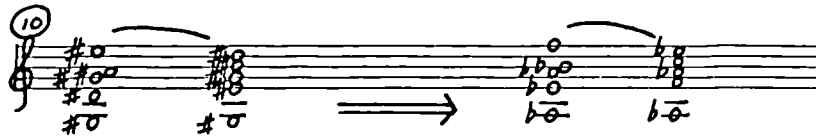
Example 3

F minor  
(+ added D<sup>b</sup> and B<sup>b</sup>)

D<sup>b</sup> major → D<sup>b</sup> diminished triad  
(+ added C and B<sup>b</sup>)

B<sup>b</sup> minor<sub>7</sub> → B<sup>b</sup> major<sub>7</sub>  
(+ added C)

Likewise, when F reappears enharmonically in bar 10, the continued use of added notes clouds the potential F minor tonal identity of the chords and thus maintains that sense of ambiguity which is cultivated throughout most of the song.

Example 4

Only towards the end of the stanza does Lutyens attempt to clarify the situation, via the strong parallel fifths descent in the bass line from D flat/A flat to F/C. At bar 15 there is a clear resolution on to F, although the postponement of the third of the chord (A flat) until the next bar once again detracts from the full tonal force of the cadence. Thus, F assumes the nature of an important reference pitch for the piece, appearing prominently at the start of the stanza, where it is doubled at the octave for the first three bars, at the enharmonic passage in bar 10 just prior to the beginning of a new section, and at the very end. The tonal ambivalence caused by this play around a single pitch rather than a

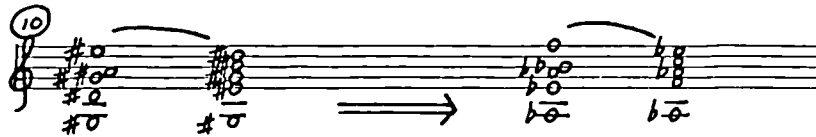
Example 3

F minor  
(+ added D<sup>b</sup> and B<sup>b</sup>)

D<sup>b</sup> major → D<sup>b</sup> diminished triad  
(+ added C and B<sup>b</sup>)

B<sup>b</sup> minor<sub>7</sub> → B<sup>b</sup> major<sub>7</sub>  
(+ added C)

Likewise, when F reappears enharmonically in bar 10, the continued use of added notes clouds the potential F minor tonal identity of the chords and thus maintains that sense of ambiguity which is cultivated throughout most of the song.

Example 4

Only towards the end of the stanza does Lutyens attempt to clarify the situation, via the strong parallel fifths descent in the bass line from D flat/A flat to F/C. At bar 15 there is a clear resolution on to F, although the postponement of the third of the chord (A flat) until the next bar once again detracts from the full tonal force of the cadence. Thus, F assumes the nature of an important reference pitch for the piece, appearing prominently at the start of the stanza, where it is doubled at the octave for the first three bars, at the enharmonic passage in bar 10 just prior to the beginning of a new section, and at the very end. The tonal ambivalence caused by this play around a single pitch rather than a

key is accentuated by three further factors: the sustained pedalling which focusses the chords less sharply; the negation of any clear dominant relationship to F; and the fact that a plain unadulterated triad is not sounded until the very last chord of F major, and even then the chord is in inversion and doubles its fifth instead of its root.

Example 5

The image shows a handwritten musical score for Example 5, consisting of three staves. The top staff is in treble clef, the middle in a middle clef (likely alto), and the bottom in bass clef. The music is written in a single system. The first staff has a 7-measure rest. The second staff begins with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), followed by a triplet of G4, A4, B4. The third staff has a 7-measure rest. The piece concludes with a final chord in F major, with the fifth (C) doubled in the bass clef staff. Dynamic markings include 'pp' in the second staff. There are also some handwritten annotations like 'b' and 'ka?' above notes.

The use of a Tierce de Picardie at the end is common to many of Lutyens's early songs. In this particular case it is foreshadowed by semitone rises within the harmony, between bars 2 and 3 (D flat to D natural) and in bar 5 (F flat to F natural), revealing a sequential relationship between bars 1 to 3 and 4 to 6.

Instead of gradually modulating between different harmonic areas Lutyens tends simply to shift directly from one level to another, sometimes via wholesale transposition. Instances of this occur between bars 3 and 4, where the piano parts are transposed up a minor third (with the exception of the 'tenor' voice), and between bars 6 and 7, 9 and 10, and 10 and 11 respectively. Transposition via levels a third apart perhaps points to the influence of Schubert. These shifts clearly

key is accentuated by three further factors: the sustained pedalling which focusses the chords less sharply; the negation of any clear dominant relationship to F; and the fact that a plain unadulterated triad is not sounded until the very last chord of F major, and even then the chord is in inversion and doubles its fifth instead of its root.

Example 5



The use of a Tierce de Picardie at the end is common to many of Lutyens's early songs. In this particular case it is foreshadowed by semitone rises within the harmony, between bars 2 and 3 (D flat to D natural) and in bar 5 (F flat to F natural), revealing a sequential relationship between bars 1 to 3 and 4 to 6.

Instead of gradually modulating between different harmonic areas Lutyens tends simply to shift directly from one level to another, sometimes via wholesale transposition. Instances of this occur between bars 3 and 4, where the piano parts are transposed up a minor third (with the exception of the 'tenor' voice), and between bars 6 and 7, 9 and 10, and 10 and 11 respectively. Transposition via levels a third apart perhaps points to the influence of Schubert. These shifts clearly

articulate new lines of verse, but by the same virtue they interrupt the harmonic flow of the music to a certain extent. As if to compensate, Lutyens ensures that the entire stanza is characterized by a consistent harmonic colour, in this case arising from the prevalence of fifths within so many of the chords. As already mentioned, these fifths are clearly identifiable in the parallelism of the bass parts between bars 11 and 15. They are also discernible in the rocking figuration which threads throughout the first ten bars, for example, between F and C in the right and left hands respectively in bar 1. One is tempted to suggest that Lutyens's choice of this particular harmonic colour evokes a rather pastoral flavour and betrays the influence of some of her more folksong-orientated tutors or colleagues at the R.C.M. Needless to say, however, this is an accusation which Lutyens would have vigorously denied.

Far more readily did she admit to the profound impact which Debussy's music made upon her, and it is interesting at this point to highlight a few possible areas of influence. For example, one finds a similar play of tonal ambiguity around particular pitches in much of Debussy's music. Just one work which demonstrates this is L'Isle Joyeuse,<sup>13</sup> even though it is of course worlds apart from Lutyens's song in terms of maturity and breadth of conception. In the same way that F natural is presented in a variety of triadic contexts in "Fall, Leaves, Fall", so C sharp in the Debussy piece is sometimes associated with A major triads and at other times, with C sharp major/minor triads or more complex chords. This is partly due to the vacillation between the whole-tone scale including A natural and the diatonic scale and key of A major. Likewise, other aspects of Debussy's extension of 'key' tonality are echoed in Lutyens's piece: the augmentation of triads via added notes (including ninths and sevenths which remain unresolved), the use of

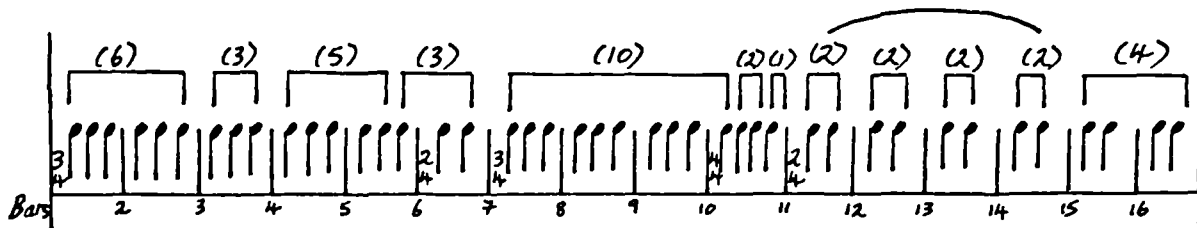
articulate new lines of verse, but by the same virtue they interrupt the harmonic flow of the music to a certain extent. As if to compensate, Lutyens ensures that the entire stanza is characterized by a consistent harmonic colour, in this case arising from the prevalence of fifths within so many of the chords. As already mentioned, these fifths are clearly identifiable in the parallelism of the bass parts between bars 11 and 15. They are also discernible in the rocking figuration which threads throughout the first ten bars, for example, between F and C in the right and left hands respectively in bar 1. One is tempted to suggest that Lutyens's choice of this particular harmonic colour evokes a rather pastoral flavour and betrays the influence of some of her more folksong-orientated tutors or colleagues at the R.C.M. Needless to say, however, this is an accusation which Lutyens would have vigorously denied.

Far more readily did she admit to the profound impact which Debussy's music made upon her, and it is interesting at this point to highlight a few possible areas of influence. For example, one finds a similar play of tonal ambiguity around particular pitches in much of Debussy's music. Just one work which demonstrates this is L'Isle Joyeuse,<sup>13</sup> even though it is of course worlds apart from Lutyens's song in terms of maturity and breadth of conception. In the same way that F natural is presented in a variety of triadic contexts in "Fall, Leaves, Fall", so C sharp in the Debussy piece is sometimes associated with A major triads and at other times, with C sharp major/minor triads or more complex chords. This is partly due to the vacillation between the whole-tone scale including A natural and the diatonic scale and key of A major. Likewise, other aspects of Debussy's extension of 'key' tonality are echoed in Lutyens's piece: the augmentation of triads via added notes (including ninths and sevenths which remain unresolved), the use of

parallelism to travel musically from one point to another (the latter sometimes giving rise to chains of fifths), and the postponement of perfect cadences. The aforementioned preference for variation rather than development represents another point of contact between the two composers.

It must be said that the harmonic pace of all of the Five Songs is comparatively slow, a fact which enhances their rather non-progressive quality. The following diagram demonstrates the duration of each harmonic configuration within "Fall, Leaves, Fall" in terms of crotchets.

Example 6



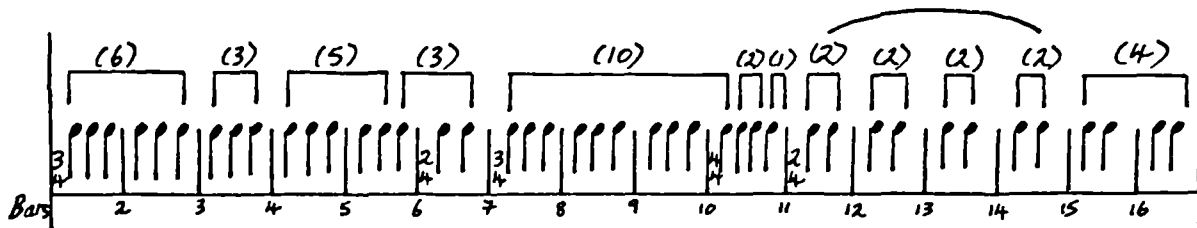
As is evident, each harmony is sustained for at least one whole bar and normally more, during the first ten bars, with a particularly slow pace occurring between bars 7 and 9 to underline the words "Lengthen night and shorten day". Only in bar 10 does Lutyens quicken the pace for a brief moment, thus articulating the stanza's climax and the following bar's change of figuration.

The above diagram also demonstrates the clear 'antecedent-consequent' relationship which exists between bars 1 to 10 and 11 to 16. During the former the harmonic periods are slow but irregular, in terms of length and time-signature changes. This is balanced in the latter by stabilizing the time-signature to a steady 2/4 and regularizing the harmonic rate of change as the stanza draws to its close. In bars 5 and

parallelism to travel musically from one point to another (the latter sometimes giving rise to chains of fifths), and the postponement of perfect cadences. The aforementioned preference for variation rather than development represents another point of contact between the two composers.

It must be said that the harmonic pace of all of the Five Songs is comparatively slow, a fact which enhances their rather non-progressive quality. The following diagram demonstrates the duration of each harmonic configuration within "Fall, Leaves, Fall" in terms of crotchets.

Example 6



As is evident, each harmony is sustained for at least one whole bar and normally more, during the first ten bars, with a particularly slow pace occurring between bars 7 and 9 to underline the words "Lengthen night and shorten day". Only in bar 10 does Lutyens quicken the pace for a brief moment, thus articulating the stanza's climax and the following bar's change of figuration.

The above diagram also demonstrates the clear 'antecedent-consequent' relationship which exists between bars 1 to 10 and 11 to 16. During the former the harmonic periods are slow but irregular, in terms of length and time-signature changes. This is balanced in the latter by stabilizing the time-signature to a steady 2/4 and regularizing the harmonic rate of change as the stanza draws to its close. In bars 5 and

6, however, Lutyens perhaps betrays a touch of immaturity in her handling of rhythm, for the latter is not co-ordinated with the harmony; Lutyens could just as easily have made bar 5 a 2/4 bar and bar 6 a 3/4 bar commencing with the syllable "-way".

Although the differing lengths of the phrases do imbue the piece with a certain amount of rhythmic interest, the bland crotchet and quaver units throughout complement the generally slow harmonic pace and restrained melodic line in emanating that sense of resignation which lies behind the words. Lutyens's sensitivity to the text is demonstrated in several more specific ways, including the aforementioned slowing of harmonic pace upon the words "Lengthen night and shorten day", and the steady descent of the bass from bar 11 onwards combined with the upward turn of the right hand figuration, which evokes the image of the fluttering leaf, winding its way slowly but inevitably down to earth.

Given her unhappy years during the early twenties, it is perhaps not remarkable that so many of Lutyens's early songs are tinged with melancholy. Themes of isolation, unhappy love, darkness and death (the latter often associated with bird imagery to portray the idea of the soul's flight from earth) abound in the texts Lutyens chooses and very little light or religious verse is set. Poetry is preferred to prose and there are several settings of French verse, untranslated, arising from Lutyens's recent experience of and interest in French culture. For example, Five Songs contains two French settings, Charles Baudelaire's "Recueillement" (which was also set by Debussy, although Lutyens's piece bears no clear resemblance to the former) and Victor Hugo's "Nuits de Juin".

A very wide variety of authors is set, bearing testimony perhaps to Lutyens's cosmopolitan education and upbringing rather than any more

6, however, Lutyens perhaps betrays a touch of immaturity in her handling of rhythm, for the latter is not co-ordinated with the harmony; Lutyens could just as easily have made bar 5 a 2/4 bar and bar 6 a 3/4 bar commencing with the syllable "-way".

Although the differing lengths of the phrases do imbue the piece with a certain amount of rhythmic interest, the bland crotchet and quaver units throughout complement the generally slow harmonic pace and restrained melodic line in emanating that sense of resignation which lies behind the words. Lutyens's sensitivity to the text is demonstrated in several more specific ways, including the aforementioned slowing of harmonic pace upon the words "Lengthen night and shorten day", and the steady descent of the bass from bar 11 onwards combined with the upward turn of the right hand figuration, which evokes the image of the fluttering leaf, winding its way slowly but inevitably down to earth.

Given her unhappy years during the early twenties, it is perhaps not remarkable that so many of Lutyens's early songs are tinged with melancholy. Themes of isolation, unhappy love, darkness and death (the latter often associated with bird imagery to portray the idea of the soul's flight from earth) abound in the texts Lutyens chooses and very little light or religious verse is set. Poetry is preferred to prose and there are several settings of French verse, untranslated, arising from Lutyens's recent experience of and interest in French culture. For example, Five Songs contains two French settings, Charles Baudelaire's "Recueillement" (which was also set by Debussy, although Lutyens's piece bears no clear resemblance to the former) and Victor Hugo's "Nuits de Juin".

A very wide variety of authors is set, bearing testimony perhaps to Lutyens's cosmopolitan education and upbringing rather than any more

formal training in the 'classics'. As appendix 1 shows, the choice of writing extends from Chaucer, Charles d'Orleans, John Donne and Herbert Herrick, through the romantics and Victorians including Emily Brontë, Thomas Beddoes and Alfred Housman, to contemporary friends and relations, such as Osbert and Edith Sitwell and Lutyens's own sister, Ursula. It is interesting to note that after 1936 more contemporary authors are set, in preference to the romantics. Indeed, several authors such as Brontë, George Meredith and Austin Dobson are never set again after this date, as Lutyens strives increasingly to distance herself from her English pastoral forbears, both musical and literary.

Returning now to a consideration of the Five Songs, one can discern within the set two rather different approaches to harmony. The first is illustrated not only by the aforementioned example of "Fall, Leaves, Fall", but also by "Nuits de Juin", the last song of the collection. The second approach, to be found in the three remaining pieces, is far more conventional in flavour. All of these pieces, "Song in the Songless", "Stay, O Sweet" and "Recueillement" are clearly founded upon particular keys, so that their resultant tonality is far less ambiguous. Indeed, all are prefaced by key signatures and are characterized by more standard chord progressions, such as tonic-to-dominant or tonic-to-subdominant, particularly with respect to cadences. "Stay, O Sweet" is quoted below in its entirety, so as to demonstrate some of the most salient contrasts with "Fall, Leaves, Fall".

formal training in the 'classics'. As appendix 1 shows, the choice of writing extends from Chaucer, Charles d'Orleans, John Donne and Herbert Herrick, through the romantics and Victorians including Emily Brontë, Thomas Beddoes and Alfred Housman, to contemporary friends and relations, such as Osbert and Edith Sitwell and Lutyens's own sister, Ursula. It is interesting to note that after 1936 more contemporary authors are set, in preference to the romantics. Indeed, several authors such as Brontë, George Meredith and Austin Dobson are never set again after this date, as Lutyens strives increasingly to distance herself from her English pastoral forbears, both musical and literary.

Returning now to a consideration of the Five Songs, one can discern within the set two rather different approaches to harmony. The first is illustrated not only by the aforementioned example of "Fall, Leaves, Fall", but also by "Nuits de Juin", the last song of the collection. The second approach, to be found in the three remaining pieces, is far more conventional in flavour. All of these pieces, "Song in the Songless", "Stay, O Sweet" and "Recueillement" are clearly founded upon particular keys, so that their resultant tonality is far less ambiguous. Indeed, all are prefaced by key signatures and are characterized by more standard chord progressions, such as tonic-to-dominant or tonic-to-subdominant, particularly with respect to cadences. "Stay, O Sweet" is quoted below in its entirety, so as to demonstrate some of the most salient contrasts with "Fall, Leaves, Fall".

Example 7

Stay O Sweet and

The first system of musical notation, measures 1-4. It features a vocal line with lyrics "Stay O Sweet and" and piano accompaniment in treble and bass staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

do not rise, the light that shines comes from thine

The second system of musical notation, measures 5-8. It features a vocal line with lyrics "do not rise, the light that shines comes from thine" and piano accompaniment. Measure 5 is circled with the number 5. The piano accompaniment continues with a steady eighth-note pattern.

eyes, the day breaks not, it is my heart — because that you and I must

The third system of musical notation, measures 9-12. It features a vocal line with lyrics "eyes, the day breaks not, it is my heart — because that you and I must" and piano accompaniment. Measure 9 is circled with the number 10. The piano accompaniment includes some chordal textures and rests.

part. Stay, or else my joys will

The fourth system of musical notation, measures 13-16. It features a vocal line with lyrics "part. Stay, or else my joys will" and piano accompaniment. Measure 13 is circled with the number 15. The piano accompaniment continues with eighth-note patterns.

die and pe...rish in their in.....fan-cy.

The fifth system of musical notation, measures 17-20. It features a vocal line with lyrics "die and pe...rish in their in.....fan-cy." and piano accompaniment. Measure 17 is circled with the number 20. The piano accompaniment includes some chordal textures and rests.

Example 7

Stay O Sweet and

This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "Stay O Sweet and".

do not rise, the light that shines comes from thine

This system contains measures 5 through 8. The lyrics are "do not rise, the light that shines comes from thine". The musical notation continues with piano accompaniment and a bass line.

eyes, the day breaks not, it is my heart — because that you and I must

This system contains measures 9 through 12. The lyrics are "eyes, the day breaks not, it is my heart — because that you and I must". The piano accompaniment includes some chromatic movement and a key change to D major (two sharps) at the end of the system.

part. Stay, or else my joys will

This system contains measures 13 through 16. The lyrics are "part. Stay, or else my joys will". The piano accompaniment features a steady eighth-note pattern.

die and pe...rish in their in.....fan-cy.

This system contains measures 17 through 20. The lyrics are "die and pe...rish in their in.....fan-cy.". The piano accompaniment includes some chromatic movement and a key change to D major (two sharps) at the end of the system.

It is noticeable that the general level of dissonance is lower and the harmony, warmer sounding, compared with "Fall, Leaves, Fall". Although added sevenths and ninths still characterize several of the chords, the greater prevalence of thirds within the latter mollifies the dissonance, as well as rendering the chords less tonally ambiguous. In addition, Lutyens makes far greater effort to resolve her dissonances on to consonant chords. The key of C sharp major is firmly established over the first four bars, thereby undermining the strength of the subsequent short-lived challenges to the tonic. The use of B natural as opposed to B sharp throughout colours the overall sense of key with a Mixolydian (or, in association with E natural, Dorian) modal inflexion, but by no means clouds it altogether. In this respect Lutyens's use of F sharp major's key signature is rather misleading, for the song's tonality would have been better conveyed via a C sharp major signature, with B natural accidentals applied throughout.

In all three of these more 'key-orientated' songs modulations are very few and far between, and if they occur at all, then it is invariably to closely related keys. Instead, Lutyens prefers simply to colour her harmony with occasional hints of fresh key areas, without actually realizing a full-blown modulation. In a sense these harmonic colourings (an example of which can be found in the transition passage from bars 11 to 14 in "Stay, O Sweet") are more suitable for the short-breathed forms which Lutyens prefers to nurture at this stage of her career, in that they relieve the tonic without actually crowding the harmony within such a brief timespan. On the other hand, one could say that perhaps Lutyens never really mastered the art of modulation, and that this was one of the causes behind the comparative dearth of larger-scale forms in her early output. Indeed, Malcolm Williamson, who was Lutyens's first pupil during

It is noticeable that the general level of dissonance is lower and the harmony, warmer sounding, compared with "Fall, Leaves, Fall". Although added sevenths and ninths still characterize several of the chords, the greater prevalence of thirds within the latter mollifies the dissonance, as well as rendering the chords less tonally ambiguous. In addition, Lutyens makes far greater effort to resolve her dissonances on to consonant chords. The key of C sharp major is firmly established over the first four bars, thereby undermining the strength of the subsequent short-lived challenges to the tonic. The use of B natural as opposed to B sharp throughout colours the overall sense of key with a Mixolydian (or, in association with E natural, Dorian) modal inflexion, but by no means clouds it altogether. In this respect Lutyens's use of F sharp major's key signature is rather misleading, for the song's tonality would have been better conveyed via a C sharp major signature, with B natural accidentals applied throughout.

In all three of these more 'key-orientated' songs modulations are very few and far between, and if they occur at all, then it is invariably to closely related keys. Instead, Lutyens prefers simply to colour her harmony with occasional hints of fresh key areas, without actually realizing a full-blown modulation. In a sense these harmonic colourings (an example of which can be found in the transition passage from bars 11 to 14 in "Stay, O Sweet") are more suitable for the short-breathed forms which Lutyens prefers to nurture at this stage of her career, in that they relieve the tonic without actually crowding the harmony within such a brief timespan. On the other hand, one could say that perhaps Lutyens never really mastered the art of modulation, and that this was one of the causes behind the comparative dearth of larger-scale forms in her early output. Indeed, Malcolm Williamson, who was Lutyens's first pupil during

the fifties has gone as far as to suggest that Lutyens never really mastered the handling of tonality.<sup>14</sup> Certainly, incorrect key-signature assignments and inconsistencies between parts with respect to accidentals are all too common a feature of Lutyens's early pieces, and they betray a rather immature comprehension of tonality on the composer's part.

There are a handful of stylistic similarities between "Fall, Leaves, Fall" and "Stay, O Sweet", among them the continual use of a short quaver patterning throughout, the octave doubled descending bass line which is used for transition between bars 12 to 14, and 18 to 21 respectively in the latter, and the alternation between major and minor colourings which is exemplified not only in bar 5 of "Stay, O Sweet", where the accompaniment touches a C sharp minor seventh chord, but also between bars 21 and 22 to give a Tierce de Picardie effect. However, the harmonic pace of "Stay, O Sweet" is considerably slower, even compared with that of "Fall, Leaves, Fall". Indeed, the same ostinato bass runs throughout the first ten bars, bars 15 to 17 and bar 22, thus monopolizing just under two thirds of the short, twenty-three bar piece. In addition, the phrase patterns are very much more four-square, and the smoothly lyrical vocal part is rather more dependent upon the accompaniment, being doubled by the latter during its first and last phrases.

During the next four years Lutyens continued to write staunchly tonal works in this more conventional mode. Examples include several madrigals and anthems, Threnody (1929) and Sleep (1929), both for contralto and orchestra, and The Birthday of the Infanta (1931-32), a ballet after Oscar Wilde, with music which was criticized for being "derivative and banal" at its Camargo Society premiere.<sup>15</sup> Alongside such compositions, however, Lutyens was also developing a more advanced harmonic idiom which builds on the precedent set in "Fall, Leaves, Fall". Signs of change are evident in Winter the Huntsman (1932), a set of pieces for mixed

the fifties has gone as far as to suggest that Lutyens never really mastered the handling of tonality.<sup>14</sup> Certainly, incorrect key-signature assignments and inconsistencies between parts with respect to accidentals are all too common a feature of Lutyens's early pieces, and they betray a rather immature comprehension of tonality on the composer's part.

There are a handful of stylistic similarities between "Fall, Leaves, Fall" and "Stay, O Sweet", among them the continual use of a short quaver patterning throughout, the octave doubled descending bass line which is used for transition between bars 12 to 14, and 18 to 21 respectively in the latter, and the alternation between major and minor colourings which is exemplified not only in bar 5 of "Stay, O Sweet", where the accompaniment touches a C sharp minor seventh chord, but also between bars 21 and 22 to give a Tierce de Picardie effect. However, the harmonic pace of "Stay, O Sweet" is considerably slower, even compared with that of "Fall, Leaves, Fall". Indeed, the same ostinato bass runs throughout the first ten bars, bars 15 to 17 and bar 22, thus monopolizing just under two thirds of the short, twenty-three bar piece. In addition, the phrase patterns are very much more four-square, and the smoothly lyrical vocal part is rather more dependent upon the accompaniment, being doubled by the latter during its first and last phrases.

During the next four years Lutyens continued to write staunchly tonal works in this more conventional mode. Examples include several madrigals and anthems, Threnody (1929) and Sleep (1929), both for contralto and orchestra, and The Birthday of the Infanta (1931-32), a ballet after Oscar Wilde, with music which was criticized for being "derivative and banal" at its Camargo Society premiere.<sup>15</sup> Alongside such compositions, however, Lutyens was also developing a more advanced harmonic idiom which builds on the precedent set in "Fall, Leaves, Fall". Signs of change are evident in Winter the Huntsman (1932), a set of pieces for mixed

chorus and chamber ensemble, where four out of the five songs dispense with a key signature altogether and where the general level of dissonance is rather higher than before. But the true extent of this development can be better appreciated by studying Nonentity, which was completed in 1933 and which is quoted below.

Example 8

The image shows a handwritten musical score for a song. It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

**System 1:**  
 Vocal: *the stars that open and shut fall on my shallow breast like stars on a pool*  
 Piano: *pp ma pesante e non legato*

**System 2:**  
 Vocal: *the soft wind blowing cool laps little crest after crest of*  
 Piano: *mf*

**System 3:**  
 Vocal: *ripples a---cross my breast and dark grass under my feet--seems to dabble in*  
 Piano: *mp*

**System 4:**  
 Vocal: (continuation of lyrics from System 3)  
 Piano: *fp*

The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings (pp, mf, mp, fp), articulation marks (trills, accents), and performance instructions like *ma pesante e non legato* and *colla sordina*.

chorus and chamber ensemble, where four out of the five songs dispense with a key signature altogether and where the general level of dissonance is rather higher than before. But the true extent of this development can be better appreciated by studying Nonentity, which was completed in 1933 and which is quoted below.

Example 8

The image shows a handwritten musical score for a song. It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal lines.

**System 1:**  
 Vocal: *the stars that open and shut fall on my shallow breast like stars on a pool*  
 Piano: *pp ma pesante e non legato*

**System 2:**  
 Vocal: *the soft wind blowing cool laps little crest after crest of*  
 Piano: *mf*

**System 3:**  
 Vocal: *ripples a---cross my breast and dark grass under my feet--seems to dabble in*  
 Piano: *mp*

The score includes various musical notations such as treble and bass clefs, time signatures (4/4), dynamic markings (*pp*, *mf*, *mp*, *fp*), and performance instructions like *tr* (trills) and *calza tesa*. There are also some handwritten annotations and markings on the piano part, including a circled '2' at the start of the second system and a circled '10' at the start of the third system.

(Example 8 cont'd...)

me like grass in a brook oh, and it is sweet to be all these things. Not to be anymore my-

self for look, — look, — I am wea-----

a niente .....ry of my-self.

One I/MS source provides an alternative cadential ending in the form of the following two bars, which are written out separately at the bottom of the MS.

(self.

[copied exactly from MS source]

(Example 8 cont'd...)

me like grass in a brook oh, and it is sweet to be all these things. Not to be anymore my-

self for look, — look, — I am wea-----

a niente .....ry of my-self.

One I/MS source provides an alternative cadential ending in the form of the following two bars, which are written out separately at the bottom of the MS.

(self).

[copied exactly from MS source]

What is immediately striking about Nonentity is that its harmonic pace is considerably faster than in previous examples; with the exception of the cadential chords in bars 6, 11, 17 and at the end, virtually every crotchet is articulated with a chord change. Secondly, the texture of the work is utterly different, sounding more akin to a trio, with 'soprano' (voice), 'alto' (piano right hand) and 'bass' (piano left hand) melodic parts, compared with the essentially 'melody plus chordal accompaniment' texture of "Fall, Leaves, Fall". The melodic nature of the piano right hand part, which duets almost contrapuntally with the vocal part, combined with the virtually continual octave doubling in the left hand creates a sonority reminiscent perhaps of certain Baroque organ pieces which Lutyens would have heard during the time of her friendship with Antoine Geoffroy-Dechaume.

There is in the bass line yet more evidence of Baroque influence. The chromatic descent through the tetrachord G natural to D natural (bars 1 to 3) for instance, recalls various Baroque, and more specifically Purcellian models. Moreover, the recurrence of this chromatic, falling figure throughout the piece alludes perhaps to the use of ground bass, particularly in the context of lament arias by Baroque predecessors including Cavalli and Purcell. Indeed, the melancholy air of the text here is aptly complemented by the repeated, drooping bass line figure. In Lutyens's case, however, the 'ground' is subject to variation of melody, rhythm, transposition and register. Indeed, the principle of variation, which is developed here to a far greater extent than in "Fall, Leaves, Fall", underpins the entire structure; each subdivision comprises a variation on the material of the first six bars, thus avoiding any exact repetitions. The song can be divided into five subdivisions, although it

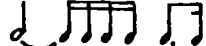
What is immediately striking about Nonentity is that its harmonic pace is considerably faster than in previous examples; with the exception of the cadential chords in bars 6, 11, 17 and at the end, virtually every crotchet is articulated with a chord change. Secondly, the texture of the work is utterly different, sounding more akin to a trio, with 'soprano' (voice), 'alto' (piano right hand) and 'bass' (piano left hand) melodic parts, compared with the essentially 'melody plus chordal accompaniment' texture of "Fall, Leaves, Fall". The melodic nature of the piano right hand part, which duets almost contrapuntally with the vocal part, combined with the virtually continual octave doubling in the left hand creates a sonority reminiscent perhaps of certain Baroque organ pieces which Lutyens would have heard during the time of her friendship with Antoine Geoffroy-Dechaume.

There is in the bass line yet more evidence of Baroque influence. The chromatic descent through the tetrachord G natural to D natural (bars 1 to 3) for instance, recalls various Baroque, and more specifically Purcellian models. Moreover, the recurrence of this chromatic, falling figure throughout the piece alludes perhaps to the use of ground bass, particularly in the context of lament arias by Baroque predecessors including Cavalli and Purcell. Indeed, the melancholy air of the text here is aptly complemented by the repeated, drooping bass line figure. In Lutyens's case, however, the 'ground' is subject to variation of melody, rhythm, transposition and register. Indeed, the principle of variation, which is developed here to a far greater extent than in "Fall, Leaves, Fall", underpins the entire structure; each subdivision comprises a variation on the material of the first six bars, thus avoiding any exact repetitions. The song can be divided into five subdivisions, although it

is also possible to overlay a ternary design as shown below:

Bars 1 - 6	:	a	A
Bars 7 - 11	:	a <sup>1</sup>	B
Bars 12 - 17	:	a <sup>2</sup>	A <sup>1</sup>
Bars 18 - 21	:	a <sup>3</sup>	A <sup>2</sup>
Bars 22 - 24	:	a <sup>4</sup> (coda)	

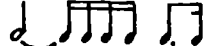
The B section above is delineated harmonically, entailing as it does a wholesale transposition downwards via a minor third (which recalls the sudden transpositional shifts within "Fall, Leaves, Fall"). In addition the vocal line of bars 7 to 11 is varied compared with that of bars 1 to 6, and bars 10 and 11 of the second subsection present a contracted version of bars 4 to 6. During the third subsection, which reverts back to the same harmonic level and duration as the first, the melodic statement previously presented by the piano right hand during bars 1 to 6 now becomes shared by the voice and piano right hand, whilst the bass line admits a crotchet rest at the end of each bar. The chromatic fall formerly characterizing the bass line is traced by the voice in the shorter fourth subsection. This time the descent extends beyond D natural down to A sharp, accompanied by octave doubling in the piano part. The syncopated, descending vocal statement is a particularly apt setting of the text at this point, evoking the protagonist's weariness. A brief three-bar varied reiteration of the opening piano material draws the piece to a close. Thus, Lutyens imbues the song with textural and melodic variety, without ever straying too far from the original material.

Nonentity is considerably less bland rhythmically than "Fall, Leaves, Fall"; not only are the components of bar 1's piano right hand rhythmic cell () rearranged and varied throughout the piece, but also the juxtaposition of rhythmic activity between voice and piano

is also possible to overlay a ternary design as shown below:

Bars 1 - 6	:	a	A
Bars 7 - 11	:	a <sup>1</sup>	B
Bars 12 - 17	:	a <sup>2</sup>	A'
Bars 18 - 21	:	a <sup>3</sup>	A''
Bars 22 - 24	:	a <sup>4</sup> (coda)	

The B section above is delineated harmonically, entailing as it does a wholesale transposition downwards via a minor third (which recalls the sudden transpositional shifts within "Fall, Leaves, Fall"). In addition the vocal line of bars 7 to 11 is varied compared with that of bars 1 to 6, and bars 10 and 11 of the second subsection present a contracted version of bars 4 to 6. During the third subsection, which reverts back to the same harmonic level and duration as the first, the melodic statement previously presented by the piano right hand during bars 1 to 6 now becomes shared by the voice and piano right hand, whilst the bass line admits a crotchet rest at the end of each bar. The chromatic fall formerly characterizing the bass line is traced by the voice in the shorter fourth subsection. This time the descent extends beyond D natural down to A sharp, accompanied by octave doubling in the piano part. The syncopated, descending vocal statement is a particularly apt setting of the text at this point, evoking the protagonist's weariness. A brief three-bar varied reiteration of the opening piano material draws the piece to a close. Thus, Lutyens imbues the song with textural and melodic variety, without ever straying too far from the original material.

Nonentity is considerably less bland rhythmically than "Fall, Leaves, Fall"; not only are the components of bar 1's piano right hand rhythmic cell () rearranged and varied throughout the piece, but also the juxtaposition of rhythmic activity between voice and piano

parts generates more interest. The pervasion of this rhythmic motto, despite its varied guises, no doubt strengthens the cohesion of the piece, although its application to the vocal part occasionally stilts the word-setting, as at bars 12 to 16.

The harmony, unprefaced by any key signature, alludes to G minor, particularly at the opening of the piece with a I-V progression in bar 1, and at the end, where the final cadence is articulated by a perfect cadence (albeit omitting the thirds of the triads). Although recurrences of the former material might serve temporarily to endorse this impression, the allusion is countered in the remainder of the piece by an ambiguity which disrupts the overall sense of tonality to a greater extent than in "Fall, Leaves, Fall".

The causes of this increased ambiguity are several. Firstly, a far greater degree of chromaticism pervades the melodic lines (particularly those of the piano right hand), thus blurring the sense of tonal direction. Also, the vacillation between tones and semitones in, for example, bar 2's piano right hand part, is more pronounced than in "Fall, Leaves, Fall", and in this particular instance the semiquavers almost assume the nature of an ornament which has been written in to the line (as opposed to being superimposed upon it).

The omission of thirds and fifths from several of the chord formations, the wavering between major and minor which is made more unsettling here by the aforementioned faster harmonic pace, and the deliberate defeat of tonal expectation on several occasions further enhance the ambiguity. The G minor tonality of the opening, for example, is almost immediately thrown into doubt by the sounding of E natural instead of E flat on the last beat of bar 1, a doubt which is by no means relieved when, in bar 4, G major (rather than minor) chording temporarily

parts generates more interest. The pervasion of this rhythmic motto, despite its varied guises, no doubt strengthens the cohesion of the piece, although its application to the vocal part occasionally stilts the word-setting, as at bars 12 to 16.

The harmony, unprefaced by any key signature, alludes to G minor, particularly at the opening of the piece with a I-V progression in bar 1, and at the end, where the final cadence is articulated by a perfect cadence (albeit omitting the thirds of the triads). Although recurrences of the former material might serve temporarily to endorse this impression, the allusion is countered in the remainder of the piece by an ambiguity which disrupts the overall sense of tonality to a greater extent than in "Fall, Leaves, Fall".

The causes of this increased ambiguity are several. Firstly, a far greater degree of chromaticism pervades the melodic lines (particularly those of the piano right hand), thus blurring the sense of tonal direction. Also, the vacillation between tones and semitones in, for example, bar 2's piano right hand part, is more pronounced than in "Fall, Leaves, Fall", and in this particular instance the semiquavers almost assume the nature of an ornament which has been written in to the line (as opposed to being superimposed upon it).

The omission of thirds and fifths from several of the chord formations, the wavering between major and minor which is made more unsettling here by the aforementioned faster harmonic pace, and the deliberate defeat of tonal expectation on several occasions further enhance the ambiguity. The G minor tonality of the opening, for example, is almost immediately thrown into doubt by the sounding of E natural instead of E flat on the last beat of bar 1, a doubt which is by no means relieved when, in bar 4, G major (rather than minor) chording temporarily





Thus bar 6 represents a contraction of the earlier cadence which 'resolved' on to D/F sharp. Bar 11's cadence evolves similarly from preceding pitches in bars 9 to 10. It is also an exact transposition down a minor third of bar 6's cadence. The cadence of bar 17 is somewhat different, for whilst the right hand pitches derive from those of the preceding vocal line in bar 16, the bass pitch (A sharp) looks forward to the ensuing resumption of the melodic pattern of bar 1, commencing with B flat.

Example 11

The image shows a handwritten musical score for Example 11. It consists of three systems of staves. The top system is a vocal line in treble clef with lyrics: "anymore my-self for look, look,". The middle system is a piano accompaniment in treble clef, and the bottom system is a piano accompaniment in bass clef. The score includes various musical notations such as accidentals (sharps, flats, naturals), dynamics (e.g., *f*), and phrasing slurs. The piano part features complex harmonic structures with many accidentals, particularly in the bass line.

Nevertheless, Lutyens ensures that all three cadential chords comprise the same harmonic intervals (a major seventh, perfect fifth, major third and octave), even though those of bar 17 are arranged differently from those in bars 6 and 11. These inconclusive cadences, which disrupt rather than restore the song's tonal credibility, also demonstrate a level of dissonance which is higher than any hitherto experienced in Lutyens's work.

The Dying of Tanneguy de Bois, which was written in the following year, 1934, is one of the most interesting works of Lutyens's early years, for it shows an accentuation of Nonentity's harmonic features within one of the very few extant examples from this period of an extended form. Scored for tenor, four horns and strings, the piece is based on a rather

Thus bar 6 represents a contraction of the earlier cadence which 'resolved' on to D/F sharp. Bar 11's cadence evolves similarly from preceding pitches in bars 9 to 10. It is also an exact transposition down a minor third of bar 6's cadence. The cadence of bar 17 is somewhat different, for whilst the right hand pitches derive from those of the preceding vocal line in bar 16, the bass pitch (A sharp) looks forward to the ensuing resumption of the melodic pattern of bar 1, commencing with B flat.

Example 11

The image shows a handwritten musical score for Example 11. It consists of three systems of staves. The top system is a vocal line in treble clef with lyrics: "anymore my-self", "for look,", and "look,". The middle system is a piano accompaniment in treble clef, and the bottom system is a piano accompaniment in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *mf*. The key signature changes from one sharp (F#) to two sharps (F# and C#). The lyrics are written in a cursive hand.

Nevertheless, Lutyens ensures that all three cadential chords comprise the same harmonic intervals (a major seventh, perfect fifth, major third and octave), even though those of bar 17 are arranged differently from those in bars 6 and 11. These inconclusive cadences, which disrupt rather than restore the song's tonal credibility, also demonstrate a level of dissonance which is higher than any hitherto experienced in Lutyens's work.

The Dying of Tanneguy de Bois, which was written in the following year, 1934, is one of the most interesting works of Lutyens's early years, for it shows an accentuation of Nonentity's harmonic features within one of the very few extant examples from this period of an extended form. Scored for tenor, four horns and strings, the piece is based on a rather

doleful prose text by Austin Dobson, relating the dying words of a crusader knight, Tanneguy de Bois. The comparatively lengthy text contains a refrain ("There is no bird in any last year's nest") which appears seven times in all.

Lutyens takes up this idea of a refrain in her music, creating a rondo form in which every reappearance of the textual refrain is paralleled by a musical return of the following group of pitches, presented here in short score and in order of appearance.

Example 12

(bars 7-12)

Altogether these reprises, which entail hardly any variation apart from slight rhythmic alteration or octave transposition, constitute virtually a quarter of the piece, for after its initial presentation between bars 7 and 12 the refrain reappears as follows: in bars 33 to 41; 109 to 112; 137 to 144; 164 to 171; 203 to 210; and 219 to 225.

This particular rondo design provided Lutyens with a much needed solution to the problem of creating an extended structure. For in earlier pieces she had relied either on a far more conventional tonal idiom (as in Sleep) to sustain a longer form, or, more commonly, she had simply



preferred to write very short pieces characterized by continuous motivic patterning throughout. Given that the latter would prove to be overbearing in a long piece and also, that her brand of ambiguous tonality (as used in Nonentity) would be incapable of sustaining a longer structure on its own, Lutyens was faced with having to find alternative means of ensuring some degree of overall cohesion for a larger-scale composition. In a sense, the strongly sectionalized nature of The Dying of Tanneguy de Bois allows Lutyens to achieve the latter, without having to sacrifice her propensity for shorter-breathed conceptions.

Between the refrains, for example, Lutyens intersperses short subsections which bear few, if any, similarities either with each other or with the refrain. Instead of making any attempt to pursue a single thematic train of thought throughout, each subsection coheres within itself motivically or harmonically. The second subsection (bars 13 to 22), for example, is unified by the way in which a minor or major third intervallic cell pervades the character of all the melodic lines and is passed between the instruments and voice in a quasi-imitative fashion (see example 13 below). Within many of the subsections it is possible to discern Debussy's influence, in Lutyens's preference for taking a short motif or pattern and presenting it in a variety of guises, rather than employing a longer-breathed theme which is subsequently worked out.

The only faint link which occurs across the sections is the use of A natural as a tenuous point of reference, presented in a very wide variety of chord complexes and often in association with B flat or B natural. These three pitches all make occasional appearances at the bottom of the texture, functioning as pedals. However, the aural significance of this is by no means as strong as it might be, for the

preferred to write very short pieces characterized by continuous motivic patterning throughout. Given that the latter would prove to be overbearing in a long piece and also, that her brand of ambiguous tonality (as used in Nonentity) would be incapable of sustaining a longer structure on its own, Lutyens was faced with having to find alternative means of ensuring some degree of overall cohesion for a larger-scale composition. In a sense, the strongly sectionalized nature of The Dying of Tanneguy de Bois allows Lutyens to achieve the latter, without having to sacrifice her propensity for shorter-breathed conceptions.

Between the refrains, for example, Lutyens intersperses short subsections which bear few, if any, similarities either with each other or with the refrain. Instead of making any attempt to pursue a single thematic train of thought throughout, each subsection coheres within itself motivically or harmonically. The second subsection (bars 13 to 22), for example, is unified by the way in which a minor or major third intervallic cell pervades the character of all the melodic lines and is passed between the instruments and voice in a quasi-imitative fashion (see example 13 below). Within many of the subsections it is possible to discern Debussy's influence, in Lutyens's preference for taking a short motif or pattern and presenting it in a variety of guises, rather than employing a longer-breathed theme which is subsequently worked out.

The only faint link which occurs across the sections is the use of A natural as a tenuous point of reference, presented in a very wide variety of chord complexes and often in association with B flat or B natural. These three pitches all make occasional appearances at the bottom of the texture, functioning as pedals. However, the aural significance of this is by no means as strong as it might be, for the

occurrences are generally widely spaced apart and, on the whole, not sustained for long. Never is a clear sense of key (A minor or major) established. Indeed, the overall sense of key basis is even weaker than in Nonentity, for even though it is still possible to apply traditional tonal chord names to many of the individual harmonies, the sense of progression between phrases is more greatly disturbed by the fact that the harmonic pace of change is, if anything, even faster. Certainly the level of dissonance, caused by the greater profusion of added notes is considerably higher, creating an altogether more dense, grating and ambiguous sound world.

Indeed, there are occasional brief moments when chromaticism pervades the melodic and harmonic texture to such an extent that a twelve-tone circulation of pitches is approached, albeit never wholly achieved. One example of this occurs between bars 13 and 14, where the following ten consecutive pitches are presented melodically. The two remaining pitches of the twelve-tone scale, E natural and A flat, are stated soon afterwards, in bar 15.

### Example 13

(Short score: bars 13 and 14)



The refrain is another case in point, comprising as it does ten out of the chromatic scale's twelve pitches. Only B flat and B natural are omitted from the orchestral part, and of these two, the latter does in fact appear in the vocal part between bars 7 and 12. As the following example of the refrain pitches shows, the element of sequence

occurrences are generally widely spaced apart and, on the whole, not sustained for long. Never is a clear sense of key (A minor or major) established. Indeed, the overall sense of key basis is even weaker than in Nonentity, for even though it is still possible to apply traditional tonal chord names to many of the individual harmonies, the sense of progression between phrases is more greatly disturbed by the fact that the harmonic pace of change is, if anything, even faster. Certainly the level of dissonance, caused by the greater profusion of added notes is considerably higher, creating an altogether more dense, grating and ambiguous sound world.

Indeed, there are occasional brief moments when chromaticism pervades the melodic and harmonic texture to such an extent that a twelve-tone circulation of pitches is approached, albeit never wholly achieved. One example of this occurs between bars 13 and 14, where the following ten consecutive pitches are presented melodically. The two remaining pitches of the twelve-tone scale, E natural and A flat, are stated soon afterwards, in bar 15.

### Example 13

(Short score: bars 13 and 14)



The refrain is another case in point, comprising as it does ten out of the chromatic scale's twelve pitches. Only B flat and B natural are omitted from the orchestral part, and of these two, the latter does in fact appear in the vocal part between bars 7 and 12. As the following example of the refrain pitches shows, the element of sequence

(C sharp - D - E flat - D//E - F - F sharp - F) still remains an important facet of Lutyens's style, even within this virtually atonal context.

(See example 14.)

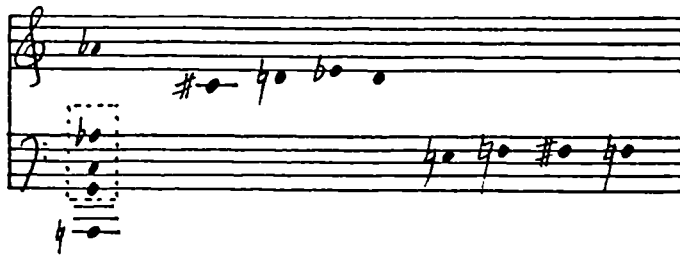
It is interesting to note that The Dying of Tanneguy de Bois contains the earliest example of Lutyens reordering what is nearly a twelve-tone circulation of pitches, between successive phrases. By comparing the introduction and the refrain below, one can see that the pitches of the refrain are derived from those of the first six bars.

Example 14

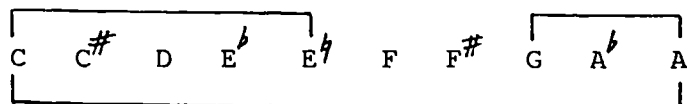
(Short score: bars 1 to 6)



(Short score: refrain, bars 7 to 12)



1-6



7-12

Bars 7 to 12 contain the same pitch classes (in ascending order) as the preceding 6 bars, though with the addition of two new notes, F natural and F sharp.

(C sharp - D - E flat - D//E - F - F sharp - F) still remains an important facet of Lutyens's style, even within this virtually atonal context.

(See example 14.)

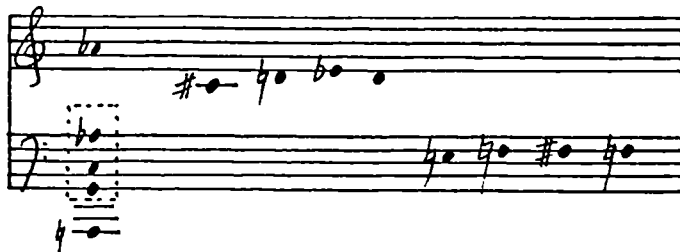
It is interesting to note that The Dying of Tanneguy de Bois contains the earliest example of Lutyens reordering what is nearly a twelve-tone circulation of pitches, between successive phrases. By comparing the introduction and the refrain below, one can see that the pitches of the refrain are derived from those of the first six bars.

Example 14

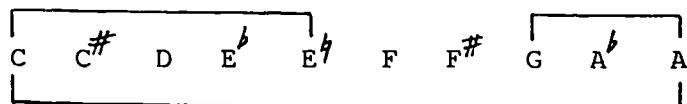
(Short score: bars 1 to 6)



(Short score: refrain, bars 7 to 12)



1-6



7-12

Bars 7 to 12 contain the same pitch classes (in ascending order) as the preceding 6 bars, though with the addition of two new notes, F natural and F sharp.

The Dying of Tanneguy de Bois may not be the most technically assured of Lutyens's pre-1937 compositions; the formal structure smacks of being superimposed rather awkwardly on to the musical material rather than emerging from it organically, whilst the lack of any real sense of harmonic direction, in the absence of key tonality, becomes tiresome after what is a comparatively long timespan. Nevertheless, this work is certainly the most forward-looking, betraying more keenly than any of its predecessors Lutyens's curiosity and desire to explore beyond traditional tonal confines to pastures new.

The last of the extant dated pieces to be written before 1937 is the song Bring, in this Timeless Grave to Throw which was completed in the December of 1936. Despite its later date it marks no advance upon The Dying of Tanneguy de Bois; although Bring, in this Timeless Grave to Throw may be tinged with something of the harsh dissonance of the latter, in many more respects it is so similar to Nonentity (1933) that it requires only passing mention here.

Both the character of the musical material and the way in which it is treated in Bring follow closely the example of Nonentity. For instance, the material of the first ten bars, which is quoted below in example 15, is employed throughout the remainder of the piece, varied melodically, rhythmically and transpositionally so as to avoid exact repetition. Another particularly striking resemblance with Nonentity is the feature of a chromatically descending line, which this time is contained within the piano right hand texture. Its first appearance is between bars 5 and 8, identified in the following example.

The Dying of Tanneguy de Bois may not be the most technically assured of Lutyens's pre-1937 compositions; the formal structure smacks of being superimposed rather awkwardly on to the musical material rather than emerging from it organically, whilst the lack of any real sense of harmonic direction, in the absence of key tonality, becomes tiresome after what is a comparatively long timespan. Nevertheless, this work is certainly the most forward-looking, betraying more keenly than any of its predecessors Lutyens's curiosity and desire to explore beyond traditional tonal confines to pastures new.

The last of the extant dated pieces to be written before 1937 is the song Bring, in this Timeless Grave to Throw which was completed in the December of 1936. Despite its later date it marks no advance upon The Dying of Tanneguy de Bois; although Bring, in this Timeless Grave to Throw may be tinged with something of the harsh dissonance of the latter, in many more respects it is so similar to Nonentity (1933) that it requires only passing mention here.

Both the character of the musical material and the way in which it is treated in Bring follow closely the example of Nonentity. For instance, the material of the first ten bars, which is quoted below in example 15, is employed throughout the remainder of the piece, varied melodically, rhythmically and transpositionally so as to avoid exact repetition. Another particularly striking resemblance with Nonentity is the feature of a chromatically descending line, which this time is contained within the piano right hand texture. Its first appearance is between bars 5 and 8, identified in the following example.

Example 15

In spite of this chromaticism the tonal associations in Bring are, if anything, a little stronger than those of Nonentity. Certainly the relationship between 'dominant' and 'tonic' pitches (F natural and B flat respectively) is far closer, as is demonstrated in the example of the coda below. Here the bass line clearly punctuates a V-I perfect cadence, despite the more ambiguous pitches of the piano right hand part.

Example 15

In spite of this chromaticism the tonal associations in Bring are, if anything, a little stronger than those of Nonentity. Certainly the relationship between 'dominant' and 'tonic' pitches (F natural and B flat respectively) is far closer, as is demonstrated in the example of the coda below. Here the bass line clearly punctuates a V-I perfect cadence, despite the more ambiguous pitches of the piano right hand part.

Example 16

The image shows a handwritten musical score for Example 16. It consists of three staves. The top staff is a vocal line in G-flat major (one flat), with the lyrics "shall a--rise." written below it. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The score includes various musical notations such as notes, rests, accidentals (sharps, flats, naturals), dynamics (pp), and phrasing slurs. There are also some handwritten annotations, including a circled "70" and a small circle with a dot above the final note of the vocal line.

Throughout the piece Lutyens indulges in a playful vacillation between these two poles, sometimes implying a B flat minor tonality and at other times an F major key, but never allowing one or the other to emerge wholly without ambiguity. At the end, even the B flat minor final chord is coloured by an additional C natural, which alludes back to the dominant.

Nevertheless, the overall harmonic sound of the piece is 'tamer' than that of The Dying of Tanneguy de Bois, and it would appear that having brought herself nearer to the edge of tonality than she had ever been before in the latter, Lutyens was then faced with a dilemma as to how next to proceed. There is a frustrating lack of dated musical evidence from 1935 and 1936, but it does look as if Lutyens's idiom did not develop significantly further during these two years. Instead, she continued to write pieces which look back to the idioms of the early thirties, whilst she considered her next move.

Before examining Lutyens's eventual solution, it is worth pausing to take stock of some of the stylistic and technical characteristics,

Example 16

The image shows a handwritten musical score for Example 16. It consists of three staves. The top staff is a vocal line in G-flat major (one flat), with the lyrics "shall a--rise." written below it. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The score includes various musical notations such as notes, rests, accidentals (flats and naturals), and dynamic markings like "pp" (pianissimo). There are also some handwritten annotations, including a circled "70" and a "b." above a note in the vocal line.

Throughout the piece Lutyens indulges in a playful vacillation between these two poles, sometimes implying a B flat minor tonality and at other times an F major key, but never allowing one or the other to emerge wholly without ambiguity. At the end, even the B flat minor final chord is coloured by an additional C natural, which alludes back to the dominant.

Nevertheless, the overall harmonic sound of the piece is 'tamer' than that of The Dying of Tanneguy de Bois, and it would appear that having brought herself nearer to the edge of tonality than she had ever been before in the latter, Lutyens was then faced with a dilemma as to how next to proceed. There is a frustrating lack of dated musical evidence from 1935 and 1936, but it does look as if Lutyens's idiom did not develop significantly further during these two years. Instead, she continued to write pieces which look back to the idioms of the early thirties, whilst she considered her next move.

Before examining Lutyens's eventual solution, it is worth pausing to take stock of some of the stylistic and technical characteristics,

other than the formal and harmonic ones already mentioned, of the composer's early work. As will be seen in the ensuing discussion, several of these traits are passed on into the pieces composed after 1936, not only into those pieces which continue to be written in the tonal idiom, but also into those which increasingly begin to lean towards atonality.

There is really nothing startlingly novel to report about the melodic, rhythmic or instrumental usage. The preferred instrumental forces are strings and piano, reflecting the composer's early training on the violin and piano. Even in the purely instrumental compositions woodwind, brass and percussion are allotted only minor, decorative roles against an almost continuous background of string colour. No particularly unusual instrumental combinations are explored, with the exception perhaps of the Bach Praeludium e Fuga transcription (probably dating from between 1931 and 1935) for horn and harp. Harp is also used in two of the larger-scale works, Sleep (1929) and Threnody (1929), but once again in a complementary rather than a solo capacity.

The piano writing is by no means adventurous. Lutyens's songs are characterized by a strong bass line which, as we have mentioned before, is often reinforced via octave doubling. The writing tends to be concentrated towards the middle of the piano's register, avoiding the lower and higher extremes as well as any peculiarly pianistic quirks. Nevertheless, the textures of those pieces which have been transcribed for strings and even of the purely instrumental works leave one in no doubt that the piano has been used whilst composing; melody-and-accompaniment or chordal patterns predominate, with virtually no idiomatic string writing or part-writing. Admittedly, tiny snippets of imitation and short-breathed phrases of inner-part melodic activity occasionally appear, as, for example, in both Nonentity and The Dying of Tanneguy de Bois. However, Lutyens

other than the formal and harmonic ones already mentioned, of the composer's early work. As will be seen in the ensuing discussion, several of these traits are passed on into the pieces composed after 1936, not only into those pieces which continue to be written in the tonal idiom, but also into those which increasingly begin to lean towards atonality.

There is really nothing startlingly novel to report about the melodic, rhythmic or instrumental usage. The preferred instrumental forces are strings and piano, reflecting the composer's early training on the violin and piano. Even in the purely instrumental compositions woodwind, brass and percussion are allotted only minor, decorative roles against an almost continuous background of string colour. No particularly unusual instrumental combinations are explored, with the exception perhaps of the Bach Praeludium e Fuga transcription (probably dating from between 1931 and 1935) for horn and harp. Harp is also used in two of the larger-scale works, Sleep (1929) and Threnody (1929), but once again in a complementary rather than a solo capacity.

The piano writing is by no means adventurous. Lutyens's songs are characterized by a strong bass line which, as we have mentioned before, is often reinforced via octave doubling. The writing tends to be concentrated towards the middle of the piano's register, avoiding the lower and higher extremes as well as any peculiarly pianistic quirks. Nevertheless, the textures of those pieces which have been transcribed for strings and even of the purely instrumental works leave one in no doubt that the piano has been used whilst composing; melody-and-accompaniment or chordal patterns predominate, with virtually no idiomatic string writing or part-writing. Admittedly, tiny snippets of imitation and short-breathed phrases of inner-part melodic activity occasionally appear, as, for example, in both Nonentity and The Dying of Tanneguy de Bois. However, Lutyens

presents the vast majority of her ideas within an essentially homophonic, harmonic framework rather than a contrapuntal medium.

There is a tendency towards rhythmic blandness, with much homorhythmic writing and a preference for regular phrases and simple time. However, Lutyens seems to feel a particular empathy for the voice, writing for it smoothly lyrical lines in which melodic peaks are usually well-timed and carefully prepared, if not always complemented with the most suitable textual vowels. An example occurs in "Stay, O Sweet", in which Lutyens prepares for the melodic climax on G sharp (bars 18 - 19) via an ascending scale commencing on D sharp (bar 17). At the climax itself however, the singer has to perform an awkward vowel change, between the diphthong on "die" and the following word "and", which is particularly exposed on the high G sharp.

Within Lutyens's melodic lines conjunct intervals are preferred, passages of a more declamatory nature are both rare and short-lived, and any show of vocal virtuosity is noticeable only by its absence. Perhaps most important of all is the fact that Lutyens's musical conception seems to incline towards the reflective and static, rather than the dynamic or progressive. This last point is another factor which is relevant to Lutyens's preference for shorter forms.

As we have already seen, there is little in Lutyens's pre-1937 harmonic, or for that matter, formal schemes which would have attracted much interest or curiosity in British circles let alone on the European scene, although it is of course unfair to compare her youthful pieces directly with contemporary work by older masters: Stravinsky's so-called 'neoclassical' compositions, the jazz-influenced idioms of Les Six, Satie's bold exploration of discontinuity, the Second Viennese serial

presents the vast majority of her ideas within an essentially homophonic, harmonic framework rather than a contrapuntal medium.

There is a tendency towards rhythmic blandness, with much homorhythmic writing and a preference for regular phrases and simple time. However, Lutyens seems to feel a particular empathy for the voice, writing for it smoothly lyrical lines in which melodic peaks are usually well-timed and carefully prepared, if not always complemented with the most suitable textual vowels. An example occurs in "Stay, O Sweet", in which Lutyens prepares for the melodic climax on G sharp (bars 18 - 19) via an ascending scale commencing on D sharp (bar 17). At the climax itself however, the singer has to perform an awkward vowel change, between the diphthong on "die" and the following word "and", which is particularly exposed on the high G sharp.

Within Lutyens's melodic lines conjunct intervals are preferred, passages of a more declamatory nature are both rare and short-lived, and any show of vocal virtuosity is noticeable only by its absence. Perhaps most important of all is the fact that Lutyens's musical conception seems to incline towards the reflective and static, rather than the dynamic or progressive. This last point is another factor which is relevant to Lutyens's preference for shorter forms.

As we have already seen, there is little in Lutyens's pre-1937 harmonic, or for that matter, formal schemes which would have attracted much interest or curiosity in British circles let alone on the European scene, although it is of course unfair to compare her youthful pieces directly with contemporary work by older masters: Stravinsky's so-called 'neoclassical' compositions, the jazz-influenced idioms of Les Six, Satie's bold exploration of discontinuity, the Second Viennese serial

developments, Bartok's uncompromising quartets of the late twenties, or Varèse's novel use of instrumental timbre. For it is only in the later thirties that Lutyens's rather unorthodox upbringing and exciting early musical experiences really begin to bear fruit, enforcing her independence of mind and guiding her away from the more conventional courses and idioms. The ensuing chapters of part one not only identify those catalysts which eventually pushed Lutyens's serious art beyond the bounds of tonality, but also provide close analysis of the new music which emerged therefrom.

developments, Bartok's uncompromising quartets of the late twenties, or Varèse's novel use of instrumental timbre. For it is only in the later thirties that Lutyens's rather unorthodox upbringing and exciting early musical experiences really begin to bear fruit, enforcing her independence of mind and guiding her away from the more conventional courses and idioms. The ensuing chapters of part one not only identify those catalysts which eventually pushed Lutyens's serious art beyond the bounds of tonality, but also provide close analysis of the new music which emerged therefrom.

Notes to Chapter 1

1. References to these works may be found in the following sources respectively:
 

Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 38.

Elisabeth Lutyens, "A Special Programme Celebrating Miss Elisabeth Lutyens' 60th Birthday", typed script of a radio talk dated Wednesday 14 September 1966.

André Mangeot, "The Younger English Composers: VII. ELISABETH LUTYENS", The Monthly Musical Record 68 (December 1938), 292-294.
2. Lutyens, "Miss Elisabeth Lutyens' 60th Birthday", 14 September 1966.
3. Lutyens, A Goldfish Bowl, p. 10.
4. Lutyens, "Miss Elisabeth Lutyens' 60th Birthday", 14 September 1966.
5. Lutyens, A Goldfish Bowl, p. 18.
6. Ibid., p. 19.
7. Elisabeth Lutyens, "Composer's Anthology 1", Recorded Sound 38 (April 1970), 597.
8. Lutyens, "Miss Elisabeth Lutyens' 60 Birthday", 14 September 1966.
9. Lutyens's apparently Brahmsian setting of the Book of Job, for soloists, double chorus and orchestra may date from this period. In an article written for the Egyptian Gazette (Cairo, 1951), Edward Clark remarks that it was the failure of this work which led Lutyens to seek composition lessons from John Foulds. Source Universal Edition (London Office), file of press cuttings relating to Lutyens's life and works.
10. John Foulds, Music To-day: Its Heritage from the Past, and Legacy to the Future.
11. Elisabeth Lutyens, "A Working Lifetime", The Listener 86 (8 July 1971), 57.
12. Lutyens was by no means alone in this respect. Her contemporary at the R.C.M. Constant Lambert, shared her dislike both of Brahms and of those composers belonging to the English 'pastoral' school. It is unlikely that Lambert influenced Lutyens directly whilst she was at the R.C.M., however, for the two did not meet properly until Lambert conducted the première of Lutyens's The Birthday of the Infanta in 1932.

Notes to Chapter 1

1. References to these works may be found in the following sources respectively:
 

Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 38.

Elisabeth Lutyens, "A Special Programme Celebrating Miss Elisabeth Lutyens' 60th Birthday", typed script of a radio talk dated Wednesday 14 September 1966.

André Mangeot, "The Younger English Composers: VII. ELISABETH LUTYENS", The Monthly Musical Record 68 (December 1938), 292-294.
2. Lutyens, "Miss Elisabeth Lutyens' 60th Birthday", 14 September 1966.
3. Lutyens, A Goldfish Bowl, p. 10.
4. Lutyens, "Miss Elisabeth Lutyens' 60th Birthday", 14 September 1966.
5. Lutyens, A Goldfish Bowl, p. 18.
6. Ibid., p. 19.
7. Elisabeth Lutyens, "Composer's Anthology 1", Recorded Sound 38 (April 1970), 597.
8. Lutyens, "Miss Elisabeth Lutyens' 60 Birthday", 14 September 1966.
9. Lutyens's apparently Brahmsian setting of the Book of Job, for soloists, double chorus and orchestra may date from this period. In an article written for the Egyptian Gazette (Cairo, 1951), Edward Clark remarks that it was the failure of this work which led Lutyens to seek composition lessons from John Foulds. Source Universal Edition (London Office), file of press cuttings relating to Lutyens's life and works.
10. John Foulds, Music To-day: Its Heritage from the Past, and Legacy to the Future.
11. Elisabeth Lutyens, "A Working Lifetime", The Listener 86 (8 July 1971), 57.
12. Lutyens was by no means alone in this respect. Her contemporary at the R.C.M. Constant Lambert, shared her dislike both of Brahms and of those composers belonging to the English 'pastoral' school. It is unlikely that Lambert influenced Lutyens directly whilst she was at the R.C.M., however, for the two did not meet properly until Lambert conducted the première of Lutyens's The Birthday of the Infanta in 1932.

13. Debussy's L'Isle Joyeuse was performed by Richard Deering during a concert recital celebrating Lutyens's seventieth birthday (Purcell Room: 9 July 1976). This recital featured pieces written not only by some of Lutyens's pupils but also by various composers whom Lutyens acknowledged to have influenced her style.
14. Apparently Lutyens used to refer to her young pupil for advice on tonal matters, whilst working on the theatre or film scores which she continued to compose alongside her serial art works.  
Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
15. This première was conducted by Constant Lambert on 4 December 1932.  
Source Universal Edition (London Office), file of press cuttings relating to Lutyens's life and work.

13. Debussy's L'Isle Joyeuse was performed by Richard Deering during a concert recital celebrating Lutyens's seventieth birthday (Purcell Room: 9 July 1976). This recital featured pieces written not only by some of Lutyens's pupils but also by various composers whom Lutyens acknowledged to have influenced her style.
14. Apparently Lutyens used to refer to her young pupil for advice on tonal matters, whilst working on the theatre or film scores which she continued to compose alongside her serial art works.  
Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
15. This première was conducted by Constant Lambert on 4 December 1932.  
Source Universal Edition (London Office), file of press cuttings relating to Lutyens's life and work.

## CHAPTER 2

### Serialism in Britain: 1930-1945

Lutyens's adoption of serialism represents, arguably, the most significant achievement of her musical career. She was the first British composer to write a piece employing the method, the approach to which effected considerable changes not only to Lutyens's techniques but also to certain characteristics of her style. Given the importance of this event, both to Lutyens herself and to the British musical scene in the early forties, the details of how and why the young composer came to take up the new dodecaphony deserve to be examined in some depth.

However, it is not sufficient to rely simply on Lutyens's own description of the route by which she came to realize serialism. The latter, which will be presented later in this chapter, is not only frustratingly sketchy, but also occasionally inconsistent and not entirely credible. Before analysing this story more closely, therefore, it is necessary to consider first of all the far broader spectrum of sources within Britain, from which further information on the developments of Schoenberg, Berg and Webern could have been gleaned.

It is certainly misleading to imagine that British musicians of the thirties were totally ignorant of the work of these three composers; articles and books, concert performances, published scores, visiting foreign composers and émigrés all contributed, albeit in varying degrees, to creating an awareness of serial developments abroad amongst British critics, teachers and composers.

Appendix 3 tabulates, in chronological order, performances of works by Berg, Schoenberg and Webern which occurred in Britain between

## CHAPTER 2

### Serialism in Britain: 1930-1945

Lutyens's adoption of serialism represents, arguably, the most significant achievement of her musical career. She was the first British composer to write a piece employing the method, the approach to which effected considerable changes not only to Lutyens's techniques but also to certain characteristics of her style. Given the importance of this event, both to Lutyens herself and to the British musical scene in the early forties, the details of how and why the young composer came to take up the new dodecaphony deserve to be examined in some depth.

However, it is not sufficient to rely simply on Lutyens's own description of the route by which she came to realize serialism. The latter, which will be presented later in this chapter, is not only frustratingly sketchy, but also occasionally inconsistent and not entirely credible. Before analysing this story more closely, therefore, it is necessary to consider first of all the far broader spectrum of sources within Britain, from which further information on the developments of Schoenberg, Berg and Webern could have been gleaned.

It is certainly misleading to imagine that British musicians of the thirties were totally ignorant of the work of these three composers; articles and books, concert performances, published scores, visiting foreign composers and émigrés all contributed, albeit in varying degrees, to creating an awareness of serial developments abroad amongst British critics, teachers and composers.

Appendix 3 tabulates, in chronological order, performances of works by Berg, Schoenberg and Webern which occurred in Britain between

1930 and 1945. The listing is not comprehensive, nor does it include mention of the few performances in Britain of works by other serial composers such as Dallapiccola. Nevertheless, it does provide a general indication of the frequency of performances of works, both serial and non-serial, by the Second Viennese up until the end of World War II. The opportunity to hear concerts featuring music by these composers was not as bleak as is sometimes assumed. Indeed, Mosco Carner indicated that the situation in England was very much healthier than that to be found in Vienna:

It was not until I settled in Britain in 1933, when my musical horizon began to widen in the direction of contemporary music of many lands, that I heard fairly frequent performances and broadcasts of the music of the Holy Viennese Trinity and was prompted to familiarise myself with it.<sup>1</sup>

Of the 'Trinity', Schoenberg was the first to receive performances in this country; between 1912 and 1929 there occurred at least twelve performances of his pre-serial music, including Verklärte Nacht, Gurrelieder, First Chamber Symphony, Pierrot Lunaire and the Five Orchestral Pieces, op. 16. From about 1927 onwards, however, Berg and Webern began to be played more frequently and, according to Percy Scholes, both performances and discussion of Schoenberg's music declined in Britain when the composer went to the U.S.A.<sup>2</sup> Berg was admired largely on the strength of his opera Wozzeck, which received a concert performance on 14 March 1934, conducted by Boult. Other works by Berg which were warmly received include the Violin Concerto, Lyrical Suite ("Three Pieces") and the Chamber Concerto. The latter two pieces were conducted in 1933 by Webern, who reported back to Schoenberg as follows:

In London this time it was especially satisfying,...I believe that Berg's works turned out very well, at any rate they were clean throughout. They also met with great success.<sup>3</sup>

1930 and 1945. The listing is not comprehensive, nor does it include mention of the few performances in Britain of works by other serial composers such as Dallapiccola. Nevertheless, it does provide a general indication of the frequency of performances of works, both serial and non-serial, by the Second Viennese up until the end of World War II. The opportunity to hear concerts featuring music by these composers was not as bleak as is sometimes assumed. Indeed, Mosco Carner indicated that the situation in England was very much healthier than that to be found in Vienna:

It was not until I settled in Britain in 1933, when my musical horizon began to widen in the direction of contemporary music of many lands, that I heard fairly frequent performances and broadcasts of the music of the Holy Viennese Trinity and was prompted to familiarise myself with it.<sup>1</sup>

Of the 'Trinity', Schoenberg was the first to receive performances in this country; between 1912 and 1929 there occurred at least twelve performances of his pre-serial music, including Verklärte Nacht, Gurrelieder, First Chamber Symphony, Pierrot Lunaire and the Five Orchestral Pieces, op. 16. From about 1927 onwards, however, Berg and Webern began to be played more frequently and, according to Percy Scholes, both performances and discussion of Schoenberg's music declined in Britain when the composer went to the U.S.A.<sup>2</sup> Berg was admired largely on the strength of his opera Wozzeck, which received a concert performance on 14 March 1934, conducted by Boult. Other works by Berg which were warmly received include the Violin Concerto, Lyrical Suite ("Three Pieces") and the Chamber Concerto. The latter two pieces were conducted in 1933 by Webern, who reported back to Schoenberg as follows:

In London this time it was especially satisfying,...I believe that Berg's works turned out very well, at any rate they were clean throughout. They also met with great success.<sup>3</sup>

By 1939, however, it is evident that Webern is by far the most frequently performed of the three.

Serial works make their first appearance alongside non-serial pieces from about 1931 onwards, and over the next seven years the number of performances per year gradually increases, reaching a peak in 1938, with roughly half of the works tabulated receiving two or more performances before 1945. The Second World War, however, severely disrupted this pattern, and it was not until the end of 1945 that the music of the Viennese began to be aired again on a more regular basis.

Admittedly, British composers would not have been able to learn much in the way of technical detail purely from hearing these comparatively few serial performances. Nevertheless, such concerts aroused discussion and certainly provoked strong reactions, both positive and negative, all of which would have contributed to the general awareness about serialism during this period. Perhaps the composition which made the greatest impact of all upon British audiences and critics alike was Webern's Das Augenlicht, which was performed at an I.S.C.M. Festival concert at the Queen's Hall on 17 June 1938 by the BBC Chorus and Orchestra, conducted by Hermann Scherchen. It is worth noting just a few of the more positive reactions to this piece, so as to dispel any notion that Britain was wholly united in its damnation of atonal music:

[Das Augenlicht]...created a remarkable impression. Here at last is no furbishing up of old devices with additional instruments. Every note of the delicate instrumentation is in its right place, however strange that place may seem, and the poem is beautifully delineated in the vocal parts.

Webern's "Das Augenlicht" was convincing and moving, despite its strangeness of idiom.

For all its unvocal intervals and seeming scrappiness, Webern's "Das Augenlicht" gained a number of converts to its composer's musical faith. Perhaps these uncanny, otherworld wisps of sound do mean something. They made their maximum effect in a wonderful performance."

By 1939, however, it is evident that Webern is by far the most frequently performed of the three.

Serial works make their first appearance alongside non-serial pieces from about 1931 onwards, and over the next seven years the number of performances per year gradually increases, reaching a peak in 1938, with roughly half of the works tabulated receiving two or more performances before 1945. The Second World War, however, severely disrupted this pattern, and it was not until the end of 1945 that the music of the Viennese began to be aired again on a more regular basis.

Admittedly, British composers would not have been able to learn much in the way of technical detail purely from hearing these comparatively few serial performances. Nevertheless, such concerts aroused discussion and certainly provoked strong reactions, both positive and negative, all of which would have contributed to the general awareness about serialism during this period. Perhaps the composition which made the greatest impact of all upon British audiences and critics alike was Webern's Das Augenlicht, which was performed at an I.S.C.M. Festival concert at the Queen's Hall on 17 June 1938 by the BBC Chorus and Orchestra, conducted by Hermann Scherchen. It is worth noting just a few of the more positive reactions to this piece, so as to dispel any notion that Britain was wholly united in its damnation of atonal music:

[Das Augenlicht]...created a remarkable impression. Here at last is no furbishing up of old devices with additional instruments. Every note of the delicate instrumentation is in its right place, however strange that place may seem, and the poem is beautifully delineated in the vocal parts.

Webern's "Das Augenlicht" was convincing and moving, despite its strangeness of idiom.

For all its unvocal intervals and seeming scrappiness, Webern's "Das Augenlicht" gained a number of converts to its composer's musical faith. Perhaps these uncanny, otherworld wisps of sound do mean something. They made their maximum effect in a wonderful performance."

Perhaps the British love of choralism contributed to the aforementioned 'gaining of converts' by Das Augenlicht, but this was by no means the only work of Webern's to have been received favourably in England. According to Moldenhauer the incident when the cellist of the Philharmonic Trio, James Whitehead, stalked off the stage at the beginning of a performance of Webern's String Trio, op. 20 represents "an isolated case and one quite uncharacteristic of Great Britain, where audiences showed a greater appreciation of Webern's music during his lifetime than in any other country." <sup>5</sup>

The personal visits which were made to Britain by Schoenberg, Berg and Webern also helped to make their names more familiar to British musicians and audiences, although the majority of these trips, which were sponsored by the BBC, were not deliberately designed to propagate serialism as such: both Schoenberg and Webern concentrated on conducting pre-serial rather than serial pieces. Appendix 4 presents the dates and purposes of these visits in chronological order. Berg made no conducting or performing tours and came to Britain only once, to serve as a juror for the I.S.C.M. Festival in 1931, but Schoenberg and Webern in particular became far better known through their conducting activities. Whereas Schoenberg conducted mainly his own works, Webern performed a far wider repertoire, including works by Mahler, Brahms, Milhaud, Schubert, Berg and Schoenberg as well as pieces of his own. An interesting letter from Webern's wife, Wilhelmine, to Ernst Diez, dated 10 February 1947 indicates that, had Webern lived, he would not merely have revisited England but would have emigrated there also:

London and America have commemorated him in a different way... These Viennese, these Austrians - and how he loved this city and this country. To be sure, during the summer of 1945 he became convinced that he could not live here any more. He was firmly resolved to go to England and he would have carried it out, too. <sup>6</sup>

Perhaps the British love of choralism contributed to the aforementioned 'gaining of converts' by Das Augenlicht, but this was by no means the only work of Webern's to have been received favourably in England. According to Moldenhauer the incident when the cellist of the Philharmonic Trio, James Whitehead, stalked off the stage at the beginning of a performance of Webern's String Trio, op. 20 represents "an isolated case and one quite uncharacteristic of Great Britain, where audiences showed a greater appreciation of Webern's music during his lifetime than in any other country." <sup>5</sup>

The personal visits which were made to Britain by Schoenberg, Berg and Webern also helped to make their names more familiar to British musicians and audiences, although the majority of these trips, which were sponsored by the BBC, were not deliberately designed to propagate serialism as such: both Schoenberg and Webern concentrated on conducting pre-serial rather than serial pieces. Appendix 4 presents the dates and purposes of these visits in chronological order. Berg made no conducting or performing tours and came to Britain only once, to serve as a juror for the I.S.C.M. Festival in 1931, but Schoenberg and Webern in particular became far better known through their conducting activities. Whereas Schoenberg conducted mainly his own works, Webern performed a far wider repertoire, including works by Mahler, Brahms, Milhaud, Schubert, Berg and Schoenberg as well as pieces of his own. An interesting letter from Webern's wife, Wilhelmine, to Ernst Diez, dated 10 February 1947 indicates that, had Webern lived, he would not merely have revisited England but would have emigrated there also:

London and America have commemorated him in a different way... These Viennese, these Austrians - and how he loved this city and this country. To be sure, during the summer of 1945 he became convinced that he could not live here any more. He was firmly resolved to go to England and he would have carried it out, too. <sup>6</sup>

Several Europeans, talented in all branches of art and science did, in fact, emigrate to Britain. Some wished to escape the Spanish Civil War, whilst others wanted to escape the growing pressures forced upon them by the Nazi regime. Appendix 5 is not a comprehensive listing of European conductors, performers, critics and composers, but it does include those émigrés who contributed sufficiently to the musical life of Great Britain to be recorded in books and journals written both during and concerning the period in question, 1930 to 1945.

Not all of the émigrés listed had any previous association with the Second Viennese, for example, Rostal, Ullrich, Unger, Reizenstein and Einstein. But of those who did, several exerted a degree of influence upon their fellow English musicians. Adorno, for instance, during his comparatively brief spell in England between 1934 and 1938, was responsible for encouraging Humphrey Searle to study with Webern in Vienna, having persuaded Hugh Allen (then Director of the R.C.M.) to allow this particular use of the Octavia Travelling Scholarship. A small body of writers including Egon Wellesz, Mosco Carner and Erwin Stein contributed articles on serialism during their residence in England, whilst others, including Roberto Gerhard, Mátyás Seiber and Walter Goehr as well as Wellesz composed pieces using serial techniques. Examples include Wellesz's Symphony No. 1 (1945) and Gerhard's Violin Concerto (1942-3), both of which use serialism flexibly and undogmatically, retaining evidence of tonal principles.

Some of the émigrés held teaching positions, although of those who did, Goehr taught only a little, whilst Redlich, Seiber and Wellesz all pursued such a diverse range of activities that they would have been detracted from any concentrated advocacy of the method. In addition,

Several Europeans, talented in all branches of art and science did, in fact, emigrate to Britain. Some wished to escape the Spanish Civil War, whilst others wanted to escape the growing pressures forced upon them by the Nazi regime. Appendix 5 is not a comprehensive listing of European conductors, performers, critics and composers, but it does include those émigrés who contributed sufficiently to the musical life of Great Britain to be recorded in books and journals written both during and concerning the period in question, 1930 to 1945.

Not all of the émigrés listed had any previous association with the Second Viennese, for example, Rostal, Ullrich, Unger, Reizenstein and Einstein. But of those who did, several exerted a degree of influence upon their fellow English musicians. Adorno, for instance, during his comparatively brief spell in England between 1934 and 1938, was responsible for encouraging Humphrey Searle to study with Webern in Vienna, having persuaded Hugh Allen (then Director of the R.C.M.) to allow this particular use of the Octavia Travelling Scholarship. A small body of writers including Egon Wellesz, Mosco Carner and Erwin Stein contributed articles on serialism during their residence in England, whilst others, including Roberto Gerhard, Mátyás Seiber and Walter Goehr as well as Wellesz composed pieces using serial techniques. Examples include Wellesz's Symphony No. 1 (1945) and Gerhard's Violin Concerto (1942-3), both of which use serialism flexibly and undogmatically, retaining evidence of tonal principles.

Some of the émigrés held teaching positions, although of those who did, Goehr taught only a little, whilst Redlich, Seiber and Wellesz all pursued such a diverse range of activities that they would have been detracted from any concentrated advocacy of the method. In addition,

there existed a body of conductors and performers from abroad who helped to propagate the serial cause, amongst them Hans Redlich, the singer Hans Nachod (a cousin of Schoenberg), and the pianist Peter Stadlen.

It is perhaps true to say that the influence of the émigrés upon the development of serial awareness in Britain prior to 1945 was not as great as it might have been. There are a variety of reasons for this, including the fact that some of the émigrés took a while to adjust to life in Britain, following the disruption of personal life caused by the move, and it was only after they had begun to establish themselves that they began to contribute more fully to British musical life: Seiber suffered a gap in serious compositional output (especially of serial works) after 1935, as did Wellesz after his own arrival, Carner's principal writings did not commence until about 1942, and the activities of Goehr, Rankl, Redlich and Keller did not become more extensive until the forties, in particular, after the end of World War II. Others who were aware of serial developments, such as Peter Gradenwitz, did not stay long enough in Britain to exercise any profound influence. Moreover, Adorno, Wellesz and Gerhard, potentially amongst the most influential of all the émigrés, chose to live outside London, thereby diminishing the possibility of contact with many of the leading British composers who were concentrated in the capital. Nevertheless, the contribution of this group of people to the body of knowledge concerning serialism was felt in Britain both before and during the war. One can only ponder on how great an impact Schoenberg might have made, had he been able to emigrate to England instead of eventually finding asylum in America. Lutyens relates how Edward Clark tried to find a teaching position in England for Schoenberg, after the latter wrote to him requesting help in May 1933. However, Clark's efforts met with no success. "England's loss became

there existed a body of conductors and performers from abroad who helped to propagate the serial cause, amongst them Hans Redlich, the singer Hans Nachod (a cousin of Schoenberg), and the pianist Peter Stadlen.

It is perhaps true to say that the influence of the émigrés upon the development of serial awareness in Britain prior to 1945 was not as great as it might have been. There are a variety of reasons for this, including the fact that some of the émigrés took a while to adjust to life in Britain, following the disruption of personal life caused by the move, and it was only after they had begun to establish themselves that they began to contribute more fully to British musical life: Seiber suffered a gap in serious compositional output (especially of serial works) after 1935, as did Wellesz after his own arrival, Carner's principal writings did not commence until about 1942, and the activities of Goehr, Rankl, Redlich and Keller did not become more extensive until the forties, in particular, after the end of World War II. Others who were aware of serial developments, such as Peter Gradenwitz, did not stay long enough in Britain to exercise any profound influence. Moreover, Adorno, Wellesz and Gerhard, potentially amongst the most influential of all the émigrés, chose to live outside London, thereby diminishing the possibility of contact with many of the leading British composers who were concentrated in the capital. Nevertheless, the contribution of this group of people to the body of knowledge concerning serialism was felt in Britain both before and during the war. One can only ponder on how great an impact Schoenberg might have made, had he been able to emigrate to England instead of eventually finding asylum in America. Lutyens relates how Edward Clark tried to find a teaching position in England for Schoenberg, after the latter wrote to him requesting help in May 1933. However, Clark's efforts met with no success. "England's loss became

America's gain. They got Schoenberg and we got Matyas Seiber." <sup>7</sup>

It is possible that published scores of serial works found their way into circulation in Britain, thereby contributing to this country's knowledge about Schoenberg, Berg and Webern. By 1945 many of their works had been published. Scores of pre-serial works were certainly available, for in his article in the January 1922 issue of Music and Letters Cecil Gray talks in detail about Schoenberg's output up to Jacob's Ladder, and in the following year Ernest Newman makes the point that Schoenberg's "scores have been published long enough for us to get to know them as well as we know Franck's or Strauss's."<sup>8</sup> Appendix 6 presents a list of serial or partially serial works by the Second Viennese which achieved publication before the end of 1945. These scores may have been available to British critics and composers for study before that date, although it is clear that British publishers themselves were most reluctant at this stage to promote serial pieces. Indeed, there is only one example of a British publication of a serial score before 1945: in 1939 Boosey and Hawkes published Webern's String Quartet, op. 28. It is significant that in addition to scores, gramophone recordings of serial pieces were also slowly beginning to be produced at this time. One example is Webern's String Trio, op. 20, which, as Erwin Stein informs the composer in a letter dated 22 February 1939, was recorded under the Decca label.

Several entries on serialism appear in books and articles published before 1946. Understandably enough, many of the most significant of these are in German: Hauer's essay Vom Wesen des Musikalischen: Ein Lehrbuch der Zwölftonmusik (1920), the third edition of Schoenberg's Harmonielehre (1921), which contains the author's first reference to the possibility of twelve-tone music, Erwin Stein's essay Neue Formprinzipien

America's gain. They got Schoenberg and we got Matyas Seiber." <sup>7</sup>

It is possible that published scores of serial works found their way into circulation in Britain, thereby contributing to this country's knowledge about Schoenberg, Berg and Webern. By 1945 many of their works had been published. Scores of pre-serial works were certainly available, for in his article in the January 1922 issue of Music and Letters Cecil Gray talks in detail about Schoenberg's output up to Jacob's Ladder, and in the following year Ernest Newman makes the point that Schoenberg's "scores have been published long enough for us to get to know them as well as we know Franck's or Strauss's."<sup>8</sup> Appendix 6 presents a list of serial or partially serial works by the Second Viennese which achieved publication before the end of 1945. These scores may have been available to British critics and composers for study before that date, although it is clear that British publishers themselves were most reluctant at this stage to promote serial pieces. Indeed, there is only one example of a British publication of a serial score before 1945: in 1939 Boosey and Hawkes published Webern's String Quartet, op. 28. It is significant that in addition to scores, gramophone recordings of serial pieces were also slowly beginning to be produced at this time. One example is Webern's String Trio, op. 20, which, as Erwin Stein informs the composer in a letter dated 22 February 1939, was recorded under the Decca label.

Several entries on serialism appear in books and articles published before 1946. Understandably enough, many of the most significant of these are in German: Hauer's essay Vom Wesen des Musikalischen: Ein Lehrbuch der Zwölftonmusik (1920), the third edition of Schoenberg's Harmonielehre (1921), which contains the author's first reference to the possibility of twelve-tone music, Erwin Stein's essay Neue Formprinzipien

(1924), the first truly public exposition of the method, and Alban Berg's essay Credo (1930), which was published in the Berlin periodical Die Musik. However, it is reasonable to suppose that those articles which were written in English would have had the widest dissemination amongst and impact upon British composers and musicians. In appendix 7 are listed articles and books which contain references to the Second Viennese or to the method in general. The list is confined to those sources which were written in or translated into English and which were published before the end of 1945. Although it is not fully comprehensive, such a list does, nevertheless, provide a rough indication of how much was written on the subject during this period.

Before, and certainly during World War I, very little indeed appears on the Second Viennese, but gradually through the thirties and forties the number of articles per year increases, with American publications containing a far higher proportion of serial references than British ones. It is important, however, not to overestimate the contribution of these written sources to the general field of knowledge about serialism. The comparatively small number of articles produced each year would hardly have been enough to have sustained interest in the subject. Moreover, it is likely that they would have been disseminated amongst only a comparatively small circle of musicians, particularly during the war.

It is possible to identify a small yet influential body of critics and writers who were inclined to comment more favourably than the majority of their counterparts on the works of the Second Viennese. Constant Lambert, whilst not being a great admirer of the method, did respect Berg and Schoenberg, praising the latter's Variations for Orchestra, op. 31 as one of the most outstanding post-World War I works and commending Berg's

(1924), the first truly public exposition of the method, and Alban Berg's essay Credo (1930), which was published in the Berlin periodical Die Musik. However, it is reasonable to suppose that those articles which were written in English would have had the widest dissemination amongst and impact upon British composers and musicians. In appendix 7 are listed articles and books which contain references to the Second Viennese or to the method in general. The list is confined to those sources which were written in or translated into English and which were published before the end of 1945. Although it is not fully comprehensive, such a list does, nevertheless, provide a rough indication of how much was written on the subject during this period.

Before, and certainly during World War I, very little indeed appears on the Second Viennese, but gradually through the thirties and forties the number of articles per year increases, with American publications containing a far higher proportion of serial references than British ones. It is important, however, not to overestimate the contribution of these written sources to the general field of knowledge about serialism. The comparatively small number of articles produced each year would hardly have been enough to have sustained interest in the subject. Moreover, it is likely that they would have been disseminated amongst only a comparatively small circle of musicians, particularly during the war.

It is possible to identify a small yet influential body of critics and writers who were inclined to comment more favourably than the majority of their counterparts on the works of the Second Viennese. Constant Lambert, whilst not being a great admirer of the method, did respect Berg and Schoenberg, praising the latter's Variations for Orchestra, op. 31 as one of the most outstanding post-World War I works and commending Berg's

expressive, popular appeal, which he holds up as an example to those who criticize serialism as abstract: "The atonal school, whatever its faults and in spite of its superficial air of mathematical frigidity, can in no way be described as abstract."<sup>9</sup> Likewise, Cecil Gray's attitude was one of respect rather than wholehearted approval. As early as 1922 Gray expressed admiration for Schoenberg's mastery and daring as exemplified in the pre-serial work Pierrot Lunaire, and he later described the Viennese as "several of the most gifted musicians writing at the present time,..."<sup>10</sup> The dramatic skill and expressive power of Berg's music won over many more critics, including Basil Maine, William Pijper, Rollo Myers and Edwin Evans. After a performance of the Violin Concerto in December 1936 the latter wrote: "... the twelve-note technique is a much more expressive medium than the later compositions of its initiator [Schoenberg] had led us to believe."<sup>11</sup>

Despite the fact that Webern's music lacked the tonal association and dramatic appeal which helped to make Berg's style more approachable, there were, nevertheless, a handful of writers who were perceptive enough to realize the former's musicality and expressive sensitivity before 1946. When the composer died in 1945, for example, the following tribute was paid in Tempo:

...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.<sup>12</sup>

Although writing on a pre-serial piece, Webern's opus 5, Edwin Evans demonstrates a similar appreciation of this composer's aesthetic:

One feels...that it is entirely subjective - that the composer's sole preoccupation was expression,...Webern is the very opposite of those modern composers who construct musical whirligigs, and regard whatever emotion may be exhaled from them as purely the listener's affair.<sup>13</sup>

expressive, popular appeal, which he holds up as an example to those who criticize serialism as abstract: "The atonal school, whatever its faults and in spite of its superficial air of mathematical frigidity, can in no way be described as abstract."<sup>9</sup> Likewise, Cecil Gray's attitude was one of respect rather than wholehearted approval. As early as 1922 Gray expressed admiration for Schoenberg's mastery and daring as exemplified in the pre-serial work Pierrot Lunaire, and he later described the Viennese as "several of the most gifted musicians writing at the present time,..."<sup>10</sup> The dramatic skill and expressive power of Berg's music won over many more critics, including Basil Maine, William Pijper, Rollo Myers and Edwin Evans. After a performance of the Violin Concerto in December 1936 the latter wrote: "... the twelve-note technique is a much more expressive medium than the later compositions of its initiator [Schoenberg] had led us to believe."<sup>11</sup>

Despite the fact that Webern's music lacked the tonal association and dramatic appeal which helped to make Berg's style more approachable, there were, nevertheless, a handful of writers who were perceptive enough to realize the former's musicality and expressive sensitivity before 1946. When the composer died in 1945, for example, the following tribute was paid in Tempo:

...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.<sup>12</sup>

Although writing on a pre-serial piece, Webern's opus 5, Edwin Evans demonstrates a similar appreciation of this composer's aesthetic:

One feels...that it is entirely subjective - that the composer's sole preoccupation was expression,...Webern is the very opposite of those modern composers who construct musical whirligigs, and regard whatever emotion may be exhaled from them as purely the listener's affair.<sup>13</sup>

Schoenberg also attracted favourable comment from Edwin Evans, as well as from a small, though vociferous, group of English writers and critics including Edward Dent, Edward Sackville-West, and Robin Hull. Both Noel Heath Taylor and Charles Henry Warren vigorously defended Schoenberg against attacks from their less enlightened colleagues in three articles entitled "The Schoenberg Concept", "Theorists in the Dark", and "Schoenberg and his English Critics".<sup>14</sup> Various writings by foreign musicians, such as Wellesz's Arnold Schoenberg: An Appreciative Monograph, Mosco Carner's A Study of Twentieth Century Harmony and André Mangeot's article on this composer's Fourth Quartet in Music Review<sup>15</sup> also helped to supplement the body of passages sympathetic towards Schoenberg which were contained in articles and books printed in England before the end of World War II.

There was a small body of composers who showed at least some degree of appreciation for the work of their Viennese counterparts, although only one British composer was drawn as closely towards serialism before 1945 as Elisabeth Lutyens. Whilst studying classics and philosophy at Oxford between 1933 and 1937, Humphrey Searle (1915-1982) was deeply impressed by the first English performance of Berg's Wozzeck, broadcast in 1934. The émigré, Dr Theodor Wiesengrund Adorno (who was resident in Oxford at that time), encouraged Searle to go to Vienna when the latter was awarded the Octavia Travelling Scholarship by the R.C.M. in 1937, and from September 1937 until February 1938 Searle studied privately with Webern at the New Vienna Conservatory. Searle explains that he "had gone out to Vienna as an admirer of the music of the Schönberg school and with some theoretical knowledge of the methods of construction of twelve-tone music...",<sup>16</sup> but that Webern explained the 'necessity' of the method to him. Together they studied Schoenberg's Harmonielehre and several

Schoenberg also attracted favourable comment from Edwin Evans, as well as from a small, though vociferous, group of English writers and critics including Edward Dent, Edward Sackville-West, and Robin Hull. Both Noel Heath Taylor and Charles Henry Warren vigorously defended Schoenberg against attacks from their less enlightened colleagues in three articles entitled "The Schoenberg Concept", "Theorists in the Dark", and "Schoenberg and his English Critics".<sup>14</sup> Various writings by foreign musicians, such as Wellesz's Arnold Schoenberg: An Appreciative Monograph, Mosco Carner's A Study of Twentieth Century Harmony and André Mangeot's article on this composer's Fourth Quartet in Music Review<sup>15</sup> also helped to supplement the body of passages sympathetic towards Schoenberg which were contained in articles and books printed in England before the end of World War II.

There was a small body of composers who showed at least some degree of appreciation for the work of their Viennese counterparts, although only one British composer was drawn as closely towards serialism before 1945 as Elisabeth Lutyens. Whilst studying classics and philosophy at Oxford between 1933 and 1937, Humphrey Searle (1915-1982) was deeply impressed by the first English performance of Berg's Wozzeck, broadcast in 1934. The émigré, Dr Theodor Wiesengrund Adorno (who was resident in Oxford at that time), encouraged Searle to go to Vienna when the latter was awarded the Octavia Travelling Scholarship by the R.C.M. in 1937, and from September 1937 until February 1938 Searle studied privately with Webern at the New Vienna Conservatory. Searle explains that he "had gone out to Vienna as an admirer of the music of the Schönberg school and with some theoretical knowledge of the methods of construction of twelve-tone music...",<sup>16</sup> but that Webern explained the 'necessity' of the method to him. Together they studied Schoenberg's Harmonielehre and several

serial pieces, but Searle did not adopt the method himself immediately upon his return to England in 1938. Talking of his Suite for String Orchestra, op. 1 composed in 1943, he writes: "At this period I did not feel experienced enough to write strict twelve-note music, so I wrote in a kind of atonal style which was partly influenced by Bartok." Although Night Music, op. 2 (1943) approaches twelve-tone technique very closely, Searle's first truly serial piece, the Intermezzo for Eleven Instruments, op. 8 was not completed until 1946, from which time onwards the method was used in the majority of his works.

Both Peter Warlock (1894-1930) and Havergal Brian (1876-1972) publicized their appreciation of Schoenberg in journalistic form, although neither actually ventured to employ serialism for himself. Frank Bridge (1879-1941) admired Berg to the extent that he tried to persuade the R.C.M. to send his only pupil, Benjamin Britten, on a scholarship to study with Berg in Vienna. However, the attempt was unsuccessful. The dense chromaticism and wide melodic leaps to be found in a few of Bridge's pieces, such as Oration (1930) and Divertimenti (1938) are possibly an indication of Second Viennese influence. Even Britten himself registered a favourable reaction to Schoenberg and Berg in his diary of 1933, and as Erwin Stein has suggested, Britten may have modelled certain aspects of his Sinfonietta, op. 1 upon Schoenberg's pre-serial First Chamber Symphony: the horn call, closely knit thematic workings and often tight relationships between the melodic and harmonic planes seem to point strongly towards the influence of the Viennese composer, even though the two works are quite different in terms of sound-world and actual content.

Another British composer who displayed a far more positive and tolerant attitude towards serialism than the majority of his English contemporaries was William Walton (1902-1983). Walton had been introduced

serial pieces, but Searle did not adopt the method himself immediately upon his return to England in 1938. Talking of his Suite for String Orchestra, op. 1 composed in 1943, he writes: "At this period I did not feel experienced enough to write strict twelve-note music, so I wrote in a kind of atonal style which was partly influenced by Bartok." Although Night Music, op. 2 (1943) approaches twelve-tone technique very closely, Searle's first truly serial piece, the Intermezzo for Eleven Instruments, op. 8 was not completed until 1946, from which time onwards the method was used in the majority of his works.

Both Peter Warlock (1894-1930) and Havergal Brian (1876-1972) publicized their appreciation of Schoenberg in journalistic form, although neither actually ventured to employ serialism for himself. Frank Bridge (1879-1941) admired Berg to the extent that he tried to persuade the R.C.M. to send his only pupil, Benjamin Britten, on a scholarship to study with Berg in Vienna. However, the attempt was unsuccessful. The dense chromaticism and wide melodic leaps to be found in a few of Bridge's pieces, such as Oration (1930) and Divertimenti (1938) are possibly an indication of Second Viennese influence. Even Britten himself registered a favourable reaction to Schoenberg and Berg in his diary of 1933, and as Erwin Stein has suggested, Britten may have modelled certain aspects of his Sinfonietta, op. 1 upon Schoenberg's pre-serial First Chamber Symphony: the horn call, closely knit thematic workings and often tight relationships between the melodic and harmonic planes seem to point strongly towards the influence of the Viennese composer, even though the two works are quite different in terms of sound-world and actual content.

Another British composer who displayed a far more positive and tolerant attitude towards serialism than the majority of his English contemporaries was William Walton (1902-1983). Walton had been introduced

to Schoenberg's work at an early age when, at Christ Church, he was shown Opp. 11 and 15 by the Dean, Dr Strong. Later in life Walton met Schoenberg (in 1923, at an I.S.C.M. Festival) and also Berg, but although he showed an interest in atonal music he never adopted serialism for himself. "I went through all that as a young man..." Walton later explained. "An early toccata of mine for violin and piano as well as the first string quartet are full of undigested Bartok and Schoenberg. But after that I came to terms with a more personal style..."<sup>17</sup> Nevertheless, Walton showed encouragement to those of his counterparts who did decide to follow the serial path. Indeed, he provided Lutyens with one of her earliest commissions, for which she wrote a serial 'dramatic scene' entitled The Pit in 1947.

Perhaps one of the most fervent apologists on behalf of the Second Viennese was a former composition student, Edward Clark (1888-1962). On hearing of Clark's death in 1962 Stravinsky wrote in the Observer:

Clark was perhaps the only English musician who understood the true importance of the Schoenberg School from its beginnings and when, some day, his efforts on its behalf at the B.B.C. are made known English musical history will receive a surprise.<sup>18</sup>

Between 1909 and 1914 Clark studied with Schoenberg and was, in fact, his only English pupil. Clark's friendship with Webern dates from about 1911. Whilst in Berlin, the English composer was actively engaged in promoting performances of Schoenberg's music and in helping him to obtain teaching posts, and such activities were continued upon Clark's return to England. In 1923 Clark joined the BBC and from 1927 to 1936 worked in Head Office as a programme builder, vigorously encouraging performances of Webern's, Schoenberg's and Berg's works in Britain, as well as persuading Schoenberg and Webern to visit this country in order

to Schoenberg's work at an early age when, at Christ Church, he was shown Opp. 11 and 15 by the Dean, Dr Strong. Later in life Walton met Schoenberg (in 1923, at an I.S.C.M. Festival) and also Berg, but although he showed an interest in atonal music he never adopted serialism for himself. "I went through all that as a young man..." Walton later explained. "An early toccata of mine for violin and piano as well as the first string quartet are full of undigested Bartok and Schoenberg. But after that I came to terms with a more personal style..."<sup>17</sup> Nevertheless, Walton showed encouragement to those of his counterparts who did decide to follow the serial path. Indeed, he provided Lutyens with one of her earliest commissions, for which she wrote a serial 'dramatic scene' entitled The Pit in 1947.

Perhaps one of the most fervent apologists on behalf of the Second Viennese was a former composition student, Edward Clark (1888-1962). On hearing of Clark's death in 1962 Stravinsky wrote in the Observer:

Clark was perhaps the only English musician who understood the true importance of the Schoenberg School from its beginnings and when, some day, his efforts on its behalf at the B.B.C. are made known English musical history will receive a surprise.<sup>18</sup>

Between 1909 and 1914 Clark studied with Schoenberg and was, in fact, his only English pupil. Clark's friendship with Webern dates from about 1911. Whilst in Berlin, the English composer was actively engaged in promoting performances of Schoenberg's music and in helping him to obtain teaching posts, and such activities were continued upon Clark's return to England. In 1923 Clark joined the BBC and from 1927 to 1936 worked in Head Office as a programme builder, vigorously encouraging performances of Webern's, Schoenberg's and Berg's works in Britain, as well as persuading Schoenberg and Webern to visit this country in order

to conduct. It was Clark, for example, who was behind the first British radio performance of Wozzeck. Asa Briggs pays tribute to his pioneering work at the BBC:

Clark... should have a key place in any history of twentieth-century British music. It was he who knew everything that was going on in the world of contemporary music - particularly in Europe - and everybody who was engaged in it. The B.B.C. was involved from the 1920s onwards in the hazardous enterprise of introducing to the British listeners Schoenberg and Webern as well as Bartok and Stravinsky.<sup>19</sup>

In addition to his work at the BBC Clark served on many committees and in many organizations dedicated to contemporary music. Between 1936 and 1946, for instance, he was Honorary Secretary of the I.S.C.M. (and Chairman of its British section, the L.C.M.C.), later serving as its President from 1947 to 1952. Clark was also a member of the Adolph Hallis Concerts Committee.

Webern acknowledged Clark's support and assistance by dedicating to him his Ricercare on a Bach fugue (number 2 from the Musical Offering), although elsewhere Webern implies that Clark was not as forthcoming with help as he might have been. In a letter to Schoenberg dated 3 May 1933 Webern complains that Clark is

not easy to deal with... from a distance, but on the spot he is always a really splendid fellow, who knows absolutely and exactly what is involved, and who is full of the deepest faith in you and in us too.<sup>20</sup>

Many of the extant letters to Clark from Schoenberg and Webern admonish him for his lack of communication.<sup>21</sup> Despite this tardiness in making practical arrangements and, perhaps, a lack of discipline when pressurized by the need to keep to tight concert schedules, Clark nevertheless stands out as one of the most adventurous programme builders of his time and one of the chief British apologists for the serial cause before the end of the Second World War. He was in close contact not only with the Viennese,

to conduct. It was Clark, for example, who was behind the first British radio performance of Wozzeck. Asa Briggs pays tribute to his pioneering work at the BBC:

Clark... should have a key place in any history of twentieth-century British music. It was he who knew everything that was going on in the world of contemporary music - particularly in Europe - and everybody who was engaged in it. The B.B.C. was involved from the 1920s onwards in the hazardous enterprise of introducing to the British listeners Schoenberg and Webern as well as Bartok and Stravinsky.<sup>19</sup>

In addition to his work at the BBC Clark served on many committees and in many organizations dedicated to contemporary music. Between 1936 and 1946, for instance, he was Honorary Secretary of the I.S.C.M. (and Chairman of its British section, the L.C.M.C.), later serving as its President from 1947 to 1952. Clark was also a member of the Adolph Hallis Concerts Committee.

Webern acknowledged Clark's support and assistance by dedicating to him his Ricercare on a Bach fugue (number 2 from the Musical Offering), although elsewhere Webern implies that Clark was not as forthcoming with help as he might have been. In a letter to Schoenberg dated 3 May 1933 Webern complains that Clark is

not easy to deal with... from a distance, but on the spot he is always a really splendid fellow, who knows absolutely and exactly what is involved, and who is full of the deepest faith in you and in us too.<sup>20</sup>

Many of the extant letters to Clark from Schoenberg and Webern admonish him for his lack of communication.<sup>21</sup> Despite this tardiness in making practical arrangements and, perhaps, a lack of discipline when pressurized by the need to keep to tight concert schedules, Clark nevertheless stands out as one of the most adventurous programme builders of his time and one of the chief British apologists for the serial cause before the end of the Second World War. He was in close contact not only with the Viennese,

but also with other serialists such as Roberto Gerhard, who describes Clark as "the very first English friend I made in this world. In Vienna, 1932." <sup>22</sup>

Notwithstanding the far more widespread antagonism towards the method, it would appear, from all the sources of information mentioned above, that there was rather more awareness of and positive reaction to dodecaphony amongst British musical circles than one might otherwise have supposed. Lutyens, however, claimed that she discovered serialism by herself via her independent study of early Baroque models (in particular, Purcell's string works), with no outside influence apart from that of hearing a few of Webern's pieces. The story Lutyens tells, of how she was introduced to and eventually influenced by these two stimuli is summarized in the chronological table below.

but also with other serialists such as Roberto Gerhard, who describes Clark as "the very first English friend I made in this world. In Vienna, 1932." <sup>22</sup>

Notwithstanding the far more widespread antagonism towards the method, it would appear, from all the sources of information mentioned above, that there was rather more awareness of and positive reaction to dodecaphony amongst British musical circles than one might otherwise have supposed. Lutyens, however, claimed that she discovered serialism by herself via her independent study of early Baroque models (in particular, Purcell's string works), with no outside influence apart from that of hearing a few of Webern's pieces. The story Lutyens tells, of how she was introduced to and eventually influenced by these two stimuli is summarized in the chronological table below.

DATE	EVENT	KEY TO REFERENCES
1922	Lutyens is introduced to composers from the early Baroque era, by Antoine Geoffroy-Dechaume. The composers she hears for the first time include Rifehouze, de Grigny, Purcell, Clérambault and Chambonnieres. Lutyens later claims that it was her study of these last two composers in particular, in conjunction with various English harpsichordists, which eventually pointed her in the direction of serialism.	a
1926-30	Lutyens's interest in early Baroque composers continues to develop whilst at the R.C.M. With her father she discusses the music of Purcell, "his great favourite because he was English..." Upon moving to Suffolk Lutyens buys herself a clavichord, becomes organist at Woolpit and begins to explore the early repertoire more thoroughly, in particular the music of Buxtehude, Frescobaldi and Bach. Frescobaldi's short toccatas and Caprices sur les Dissonances, with "every interval and 'tension' necessary and deliberate" make a strong impression on the young composer: "...perhaps Frescobaldi has influenced me more than any other composer..." Lutyens subsequently writes.	b (1) c
	At the same time Lutyens is becoming increasingly "opposed to what Konstant Lambert called 'the English copwat school'", namely, those of her contemporaries who were using folk-song as a basis for composition. Lutyens explains that one of the reasons why she is so attracted to Purcell is because of his 'Europeanness'.	d
1931	Lutyens helps to launch the Macnaghten-Lemare concerts, whose programmes comprise both contemporary works and rarely heard pieces by composers of the past, such as Locke, Gibbons, Monteverdi and Purcell.	
? 1934-36	Lutyens hears the first part of André Mangeot's recently edited Purcell Fantaisias, having been introduced to Mangeot earlier by Anne Macnaghten. Lutyens describes the experience as "a turning point in my musical life..." She is particularly impressed by the music's lack of diatonic cadential harmony and by the equality of part-writing, and goes on to say: "this was...the first time I had heard polyphonic music, other than Bach, apart from studying and writing 'cod' Palestrina at the R.C.M. These came as a revelation to me and they were the first strong influence on my music and it was under their spell that I wrote a string quintet... e in which I began to develop, for my own compositional needs, what I only heard called - in 1946 - the 'twelve-tone technique'."	e
	The quintet to which Lutyens refers is the <u>Fantasia for Five Strings</u> (1936-37), which she describes as having been written at "a time of lonely exploration", when she "had not, as yet, heard the names, still less the music, of the new Viennese School."	b (2)
1938	Lutyens first hears a piece by Webern, played by the Kollisch Quartet at an L.C.M.C. concert to which she was taken by Dorothy Gow. Her reaction is most enthusiastic: "Webern - an utterly new, never before heard name to me - and with my usual inability to 'take in' a new name I remember wondering if he could be a relation of the composer of 'Der Freischütz'! Whether it was the Bagatelles or the 'Five Movements for String Quartet' played that night I do not know, but I shall never forget my excitement, my entire certainty that this was the most thrilling music, by the most fabulous composer, that I had heard since the great classics." "The great poetic and lyrical expressiveness, the wonderful economy and control made a deep and lasting impression." f	
1938	March Lutyens attends the Adolph Hallis Concert in which the cellist of the Philharmonic Trio, James Whitehead, leaves the stage shortly after the beginning of a performance of Webern's <u>String Trio</u> , op. 20. At the I.S.C.M. Festival Lutyens hears a performance of Webern's <u>Das Augenlicht</u> , conducted by Hermann Scherchen. This deeply impresses Lutyens, who recalls that there were no programme notes explaining serial technique, but that "the audience responded to the beauty of the music, as music, with deep emotion." Lutyens still maintains that she had "seen no score of his [Webern], had not yet heard any music of Schoenberg (other than a performance of the <u>Gurrelieder</u> ) or Berg and the Knell-like sound of the word 'twelve-tone' was not as yet in...musical vocabulary."	b (3)
1939	July Lutyens attends the first in a series of concerts accompanying an exhibition of twentieth century German art in the New Burlington Galleries. Schoenberg, Berg and Webern are represented in the programmes. December Lutyens hears a complete performance of Webern's String Trio, op. 20 at the Aeolian Hall. She reflects as follows: "My ear, first 'cocked' by my own researches and experiments, had been further stimulated by the sounds - not scores - of Webern and gradually I came to have less and less in common with my English contemporaries." b (4)	
	During 1938 Lutyens says that she started to use twelve-tone technique.	g
1939	Lutyens is preoccupied with her "first really serial work", the Chamber Concerto, op. 8/1, as war is declared. She insists that this piece was written "without having seen a score of what became known later as the New Viennese School;..."	b (5) e
1940-42	Lutyens completes four more serial pieces: Chamber Concerto, op. 8/2, Five Intermezzi, op. 9, Nine Bagatelles, op. 10, and Three Symphonic Preludes.	
1943	Lutyens sees her first serial score. Having "wasted a great many years when no scores of the modern Viennese School were available for study," Lutyens claims that this experience saved her "from going down 'culs-de-sac', which was inevitable working in isolation."	g d
1945	Two more serial pieces are produced by Lutyens: Chamber Concerto, op. 8/3 and Five Little Pieces, op. 14/1.	e
1946	Lutyens first hears of the term 'twelve-tone technique'.	
REFERENCES		
a	Malcolm Williamson, interview held at Sandon (Herts.), July 1983.	
b	Elisabeth Lutyens, <u>A Goldfish Bowl</u> (London: Cassell & Co., 1972), pp. 43(1), 69(2), 76(3), 79-80(4), 99(5).	
c	Elisabeth Lutyens, "Composer's Anthology 1", <u>Recorded Sound</u> 38 (April 1970), 597.	
d	Elisabeth Lutyens, "Talking about Music", interview with John Amis, 8 April 1964. BBC LP 292225 (British Institute of Recorded Sound Archive).	
e	Elisabeth Lutyens, draft of a monograph on Edward Clark, p. 5.	
f	Elisabeth Lutyens "A Special Programme Celebrating Miss Elisabeth Lutyens' 60th Birthday", typed script of a radio talk dated 14 September 1960, p. 4.	
g	Raymond Murray Schafer, <u>British Composers in Interview</u> (London: Faber & Faber, 1963), pp. 105-6.	

DATE	EVENT	KEY TO REFERENCES
1922	Lutyens is introduced to composers from the early Baroque era, by Antoine Geoffroy-Dechaume. The composers she hears for the first time include Rifehouze, de Grigny, Purcell, Clérambault and Chambonnieres. Lutyens later claims that it was her study of these last two composers in particular, in conjunction with various English harpsichordists, which eventually pointed her in the direction of serialism.	a
1926-30	Lutyens's interest in early Baroque composers continues to develop whilst at the R.C.M. With her father she discusses the music of Purcell, "his great favourite because he was English..." Upon moving to Suffolk Lutyens buys herself a clavichord, becomes organist at Woolpit and begins to explore the early repertoire more thoroughly, in particular the music of Buxtehude, Frescobaldi and Bach. Frescobaldi's short toccatas and Caprices sur les Dissonances, with "every interval and 'tension' necessary and deliberate" make a strong impression on the young composer: "...perhaps Frescobaldi has influenced me more than any other composer..." Lutyens subsequently writes.	b (1) c
	At the same time Lutyens is becoming increasingly "opposed to what Konstant Lambert called 'the English copwat school'", namely, those of her contemporaries who were using folk-song as a basis for composition. Lutyens explains that one of the reasons why she is so attracted to Purcell is because of his 'Europeanness'.	d
1931	Lutyens helps to launch the Macnaghten-Lemare concerts, whose programmes comprise both contemporary works and rarely heard pieces by composers of the past, such as Locke, Gibbons, Monteverdi and Purcell.	
? 1934-36	Lutyens hears the first part of André Mangeot's recently edited Purcell Fantaisias, having been introduced to Mangeot earlier by Anne Macnaghten. Lutyens describes the experience as "a turning point in my musical life..." She is particularly impressed by the music's lack of diatonic cadential harmony and by the equality of part-writing, and goes on to say: "this was...the first time I had heard polyphonic music, other than Bach, apart from studying and writing 'cod' Palestrina at the R.C.M. These came as a revelation to me and they were the first strong influence on my music and it was under their spell that I wrote a string quintet... e in which I began to develop, for my own compositional needs, what I only heard called - in 1946 - the 'twelve-tone technique'."	e
	The quintet to which Lutyens refers is the <u>Fantasia for Five Strings</u> (1936-37), which she describes as having been written at "a time of lonely exploration", when she "had not, as yet, heard the names, still less the music, of the new Viennese School."	b (2)
1938	Lutyens first hears a piece by Webern, played by the Kollisch Quartet at an L.C.M.C. concert to which she was taken by Dorothy Gow. Her reaction is most enthusiastic: "Webern - an utterly new, never before heard name to me - and with my usual inability to 'take in' a new name I remember wondering if he could be a relation of the composer of 'Der Freischütz'! Whether it was the Bagatelles or the 'Five Movements for String Quartet' played that night I do not know, but I shall never forget my excitement, my entire certainty that this was the most thrilling music, by the most fabulous composer, that I had heard since the great classics." "The great poetic and lyrical expressiveness, the wonderful economy and control made a deep and lasting impression." f	
1938	March Lutyens attends the Adolph Hallis Concert in which the cellist of the Philharmonic Trio, James Whitehead, leaves the stage shortly after the beginning of a performance of Webern's <u>String Trio</u> , op. 20. At the I.S.C.M. Festival Lutyens hears a performance of Webern's <u>Das Augenlicht</u> , conducted by Hermann Scherchen. This deeply impresses Lutyens, who recalls that there were no programme notes explaining serial technique, but that "the audience responded to the beauty of the music, as music, with deep emotion." Lutyens still maintains that she had "seen no score of his [Webern], had not yet heard any music of Schoenberg (other than a performance of the <u>Gurrelieder</u> ) or Berg and the Knell-like sound of the word 'twelve-tone' was not as yet in...musical vocabulary."	b (3)
1939	July Lutyens attends the first in a series of concerts accompanying an exhibition of twentieth century German art in the New Burlington Galleries. Schoenberg, Berg and Webern are represented in the programmes. December Lutyens hears a complete performance of Webern's String Trio, op. 20 at the Aeolian Hall. She reflects as follows: "My ear, first 'cocked' by my own researches and experiments, had been further stimulated by the sounds - not scores - of Webern and gradually I came to have less and less in common with my English contemporaries." b (4)	
	During 1938 Lutyens says that she started to use twelve-tone technique.	g
1939	Lutyens is preoccupied with her "first really serial work", the Chamber Concerto, op. 8/1, as war is declared. She insists that this piece was written "without having seen a score of what became known later as the New Viennese School;..."	b (5) e
1940-42	Lutyens completes four more serial pieces: Chamber Concerto, op. 8/2, Five Intermezzi, op. 9, Nine Bagatelles, op. 10, and Three Symphonic Preludes.	
1943	Lutyens sees her first serial score. Having "wasted a great many years when no scores of the modern Viennese School were available for study," Lutyens claims that this experience saved her "from going down 'culs-de-sac', which was inevitable working in isolation."	g d
1945	Two more serial pieces are produced by Lutyens: Chamber Concerto, op. 8/3 and Five Little Pieces, op. 14/1.	e
1946	Lutyens first hears of the term 'twelve-tone technique'.	
REFERENCES		
a	Malcolm Williamson, interview held at Sandon (Herts.), July 1983.	
b	Elisabeth Lutyens, <u>A Goldfish Bowl</u> (London: Cassell & Co., 1972), pp. 43(1), 69(2), 76(3), 79-80(4), 99(5).	
c	Elisabeth Lutyens, "Composer's Anthology 1", <u>Recorded Sound</u> 38 (April 1970), 597.	
d	Elisabeth Lutyens, "Talking about Music", interview with John Amis, 8 April 1964. BBC LP 292225 (British Institute of Recorded Sound Archive).	
e	Elisabeth Lutyens, draft of a monograph on Edward Clark, p. 5.	
f	Elisabeth Lutyens "A Special Programme Celebrating Miss Elisabeth Lutyens' 60th Birthday", typed script of a radio talk dated 14 September 1960, p. 4.	
g	Raymond Murray Schafer, <u>British Composers in Interview</u> (London: Faber & Faber, 1963), pp. 105-6.	

It is clear from this story that Lutyens was at great pains to stress that she discovered serialism through her own endeavours; although obviously very impressed with the music of Webern, she insisted that the latter provided her with a source of encouragement for her own research, rather than a model simply to copy.

To be fair, Lutyens's music does to some extent bear out her story. For there is no sudden conversion to serialism, which might imply that she had been privy to detailed instruction on the method's techniques. Instead, one can see how the composer slowly and gradually reaches towards serialism, over the course of several pieces written between 1938 and 1939. Purcellian influences are indeed at work in these compositions and their precise musical nature will be discussed in chapter 3.

However, one must still seriously question whether Lutyens's claim is entirely truthful. For although Lutyens could undoubtedly be an inventive composer once the right stimulus was provided, she could not be described as a truly original one, and she was certainly not prone to thinking theoretically about music; it is extremely hard to imagine that she had either the intellectualism or the patience to pursue an abstract, theoretical goal in complete isolation. Something Lutyens was prone to, however, was exaggeration and rhetoric. "I would never spoil a good story with a little bit of truth", she is reported to have once said to Malcolm Williamson,<sup>23</sup> and it is very difficult in this instance to believe that there is not a great deal more to the story above than Lutyens cares to divulge.

For a start Lutyens says nothing of the way in which her future husband, Edward Clark, may have prompted her towards serialism, apart from a very brief acknowledgement to the effect that during a trip to Warsaw in 1939 she became aware that Clark knew of Schoenberg and they talked of the

It is clear from this story that Lutyens was at great pains to stress that she discovered serialism through her own endeavours; although obviously very impressed with the music of Webern, she insisted that the latter provided her with a source of encouragement for her own research, rather than a model simply to copy.

To be fair, Lutyens's music does to some extent bear out her story. For there is no sudden conversion to serialism, which might imply that she had been privy to detailed instruction on the method's techniques. Instead, one can see how the composer slowly and gradually reaches towards serialism, over the course of several pieces written between 1938 and 1939. Purcellian influences are indeed at work in these compositions and their precise musical nature will be discussed in chapter 3.

However, one must still seriously question whether Lutyens's claim is entirely truthful. For although Lutyens could undoubtedly be an inventive composer once the right stimulus was provided, she could not be described as a truly original one, and she was certainly not prone to thinking theoretically about music; it is extremely hard to imagine that she had either the intellectualism or the patience to pursue an abstract, theoretical goal in complete isolation. Something Lutyens was prone to, however, was exaggeration and rhetoric. "I would never spoil a good story with a little bit of truth", she is reported to have once said to Malcolm Williamson,<sup>23</sup> and it is very difficult in this instance to believe that there is not a great deal more to the story above than Lutyens cares to divulge.

For a start Lutyens says nothing of the way in which her future husband, Edward Clark, may have prompted her towards serialism, apart from a very brief acknowledgement to the effect that during a trip to Warsaw in 1939 she became aware that Clark knew of Schoenberg and they talked of the

composer's Three Piano Pieces, op. 11. However, it is significant that those works of Lutyens which lean particularly closely towards serial devices, including the String Trio, op. 5/6, Three Pieces for Orchestra, op. 7 and Chamber Concerto, op. 8/1, were all composed or at least commenced in 1939, namely several months after the spring of 1938 when Lutyens and Clark first came into close contact with each other.<sup>24</sup> Indeed, Clark is said to have been amused by Lutyens's assertion that she invented serialism, although he let her go on perpetuating the story all the same.

There are several reasons why Clark may have been influential in Lutyens's eventual adoption of twelve-tone technique. Firstly, he remained in close touch with all three Viennese; he occasionally visited them personally, as on his trip to Vienna in 1932, and he worked extremely hard to promote performances of their works, both serial and non-serial in Britain by the BBC, up until his resignation from that organization in 1936. As a former student of composition under Schoenberg it is reasonable to suppose that Clark would have maintained an interest in his teacher's developments and would have comprehended the technique of serialism. That he never conversed on these issues with Lutyens, herself a composer and his wife-to-be, is extremely hard to imagine.

Secondly, Clark owned a large number of scores by Schoenberg, Berg and Webern. Lutyens was not particularly inclined towards in-depth analysis of written music on her own, but it is possible that Clark introduced her to several of his scores and may have illuminated various technical procedures within them. In appendix 8 are listed those Second Viennese scores, several of them originally belonging to Clark and bearing inscriptions, which were found in Lutyens's possession at the time of her death in 1983. Although it is impossible to tell when most of these works were purchased or otherwise obtained, their very existence gives rise to

composer's Three Piano Pieces, op. 11. However, it is significant that those works of Lutyens which lean particularly closely towards serial devices, including the String Trio, op. 5/6, Three Pieces for Orchestra, op. 7 and Chamber Concerto, op. 8/1, were all composed or at least commenced in 1939, namely several months after the spring of 1938 when Lutyens and Clark first came into close contact with each other.<sup>24</sup> Indeed, Clark is said to have been amused by Lutyens's assertion that she invented serialism, although he let her go on perpetuating the story all the same.

There are several reasons why Clark may have been influential in Lutyens's eventual adoption of twelve-tone technique. Firstly, he remained in close touch with all three Viennese; he occasionally visited them personally, as on his trip to Vienna in 1932, and he worked extremely hard to promote performances of their works, both serial and non-serial in Britain by the BBC, up until his resignation from that organization in 1936. As a former student of composition under Schoenberg it is reasonable to suppose that Clark would have maintained an interest in his teacher's developments and would have comprehended the technique of serialism. That he never conversed on these issues with Lutyens, herself a composer and his wife-to-be, is extremely hard to imagine.

Secondly, Clark owned a large number of scores by Schoenberg, Berg and Webern. Lutyens was not particularly inclined towards in-depth analysis of written music on her own, but it is possible that Clark introduced her to several of his scores and may have illuminated various technical procedures within them. In appendix 8 are listed those Second Viennese scores, several of them originally belonging to Clark and bearing inscriptions, which were found in Lutyens's possession at the time of her death in 1983. Although it is impossible to tell when most of these works were purchased or otherwise obtained, their very existence gives rise to

the conjecture that some may have been brought to Lutyens's attention before the completion of her "first really serial work" in 1940. This casts a shadow of doubt over Lutyens's claim that she did not set eyes on a score of Schoenberg or Webern until 1943. (Lutyens makes no mention of the fact that she had seen at least one Berg score, the String Quartet, op. 3, before 1943.<sup>25</sup>) Certainly her remark that "new scores were not available... till after the war"<sup>26</sup> is misleading, given the existence of several pre-war articles by English writers describing both serial and non-serial scores by the Second Viennese.

Given Lutyens's inclination towards practical composition rather than academic study of the same via literature, it is unlikely that she would have gleaned much information from any of the books or articles concerning serialism which appeared in English before 1940. Lutyens is far more likely to have been influenced by personal contacts in London, including not only Clark but also Constant Lambert, whom she first met in 1932. Admittedly Lutyens's movement amongst the capital's musical circles was somewhat limited by private and domestic worries in the thirties, and she certainly never had a chance to collaborate closely with Searle before 1946, since from 1933 the latter moved from Oxford to Vienna, then joined the BBC and later entered army service. Nevertheless, Lutyens did meet musicians who were au fait with serial music and may well have learnt from them before writing her Chamber Concerto, op. 8/1. At a party held in 1938 by Christian Darnton, for example, Lutyens met Hermann Scherchen, conductor of several serial performances including the recently acclaimed Das Augenlicht. One suspects that the music of the Second Viennese might well have cropped up during the course of conversation at such gatherings.

Lutyens admits to having heard a few of Webern's twelve-tone pieces during the late thirties, but it is also possible that she listened to, or

the conjecture that some may have been brought to Lutyens's attention before the completion of her "first really serial work" in 1940. This casts a shadow of doubt over Lutyens's claim that she did not set eyes on a score of Schoenberg or Webern until 1943. (Lutyens makes no mention of the fact that she had seen at least one Berg score, the String Quartet, op. 3, before 1943.<sup>25</sup>) Certainly her remark that "new scores were not available... till after the war"<sup>26</sup> is misleading, given the existence of several pre-war articles by English writers describing both serial and non-serial scores by the Second Viennese.

Given Lutyens's inclination towards practical composition rather than academic study of the same via literature, it is unlikely that she would have gleaned much information from any of the books or articles concerning serialism which appeared in English before 1940. Lutyens is far more likely to have been influenced by personal contacts in London, including not only Clark but also Constant Lambert, whom she first met in 1932. Admittedly Lutyens's movement amongst the capital's musical circles was somewhat limited by private and domestic worries in the thirties, and she certainly never had a chance to collaborate closely with Searle before 1946, since from 1933 the latter moved from Oxford to Vienna, then joined the BBC and later entered army service. Nevertheless, Lutyens did meet musicians who were au fait with serial music and may well have learnt from them before writing her Chamber Concerto, op. 8/1. At a party held in 1938 by Christian Darnton, for example, Lutyens met Hermann Scherchen, conductor of several serial performances including the recently acclaimed Das Augenlicht. One suspects that the music of the Second Viennese might well have cropped up during the course of conversation at such gatherings.

Lutyens admits to having heard a few of Webern's twelve-tone pieces during the late thirties, but it is also possible that she listened to, or

at least heard of many more works before 1940 which might have influenced her own serial development. Several twelve-tone pieces were broadcast and others, such as Berg's Violin Concerto, not only made a strong impact on those who did hear them, but also received a considerably high degree of publicity. Some compositions, including Schoenberg's Variations for Orchestra and Berg's Lyric Suite were repeated, thereby affording the listener an extra opportunity to experience them. Moreover, Lutyens may have heard serial pieces whilst abroad. During her trip to Warsaw for the 1939 I.S.C.M. Festival, for example, she might have listened to Webern's String Quartet, op. 28, Vogel's Violin Concerto, and Dallapiccola's Tre Laudi. The majority of these performances would have been accompanied by some sort of explanatory literature in the form of programme notes, although the latter would not necessarily have contained technical details.

Even if it is true that Lutyens heard only a handful of Webern's twelve-tone pieces before embarking upon her own brand of serialism, it is hard to see how she could have remained ignorant of the avid discussion and strong reactions which such music provoked amongst composers and critics alike. Indeed, Cecil Gray went as far as to say in 1936 that there was "unquestionably no more crucial or momentous issue in music today than that raised by so-called atonalism or twelve-note scale music of Arnold Schönberg and his followers."<sup>27</sup>

Lutyens's claim that she had not even "heard the names, still less the music, of the new Viennese School" by 1937 is especially difficult to believe, given that Schoenberg's name was by no means new to British musical circles, his music having been introduced to England over twenty years previously, and also that Lutyens possessed her own score of Berg's String Quartet, op.3, inscribed with the date 1936. Her other claim, that by 1938 she had not set eyes on a score of Webern, nor "yet

at least heard of many more works before 1940 which might have influenced her own serial development. Several twelve-tone pieces were broadcast and others, such as Berg's Violin Concerto, not only made a strong impact on those who did hear them, but also received a considerably high degree of publicity. Some compositions, including Schoenberg's Variations for Orchestra and Berg's Lyric Suite were repeated, thereby affording the listener an extra opportunity to experience them. Moreover, Lutyens may have heard serial pieces whilst abroad. During her trip to Warsaw for the 1939 I.S.C.M. Festival, for example, she might have listened to Webern's String Quartet, op. 28, Vogel's Violin Concerto, and Dallapiccola's Tre Laudi. The majority of these performances would have been accompanied by some sort of explanatory literature in the form of programme notes, although the latter would not necessarily have contained technical details.

Even if it is true that Lutyens heard only a handful of Webern's twelve-tone pieces before embarking upon her own brand of serialism, it is hard to see how she could have remained ignorant of the avid discussion and strong reactions which such music provoked amongst composers and critics alike. Indeed, Cecil Gray went as far as to say in 1936 that there was "unquestionably no more crucial or momentous issue in music today than that raised by so-called atonalism or twelve-note scale music of Arnold Schönberg and his followers."<sup>27</sup>

Lutyens's claim that she had not even "heard the names, still less the music, of the new Viennese School" by 1937 is especially difficult to believe, given that Schoenberg's name was by no means new to British musical circles, his music having been introduced to England over twenty years previously, and also that Lutyens possessed her own score of Berg's String Quartet, op.3, inscribed with the date 1936. Her other claim, that by 1938 she had not set eyes on a score of Webern, nor "yet

heard any music of Schoenberg (other than a performance of the Gurrelieder) or Berg and the knell-like sound of the word 'twelve-tone' was not as yet in our musical vocabulary" is equally misleading. Not only does Edward Clark maintain that Lutyens had heard Berg's Lyric Suite before 1938,<sup>28</sup> but also Lutyens avoids all mention of the fact that she could have heard of the twelve-tone method under a different name, such as 'atonalism'. The latter term was frequently deployed in the contemporary writings of Cecil Gray and Constant Lambert to denote serialism.

It is not possible at this stage to go any further beyond the above suggestions that Lutyens's move towards serialism was motivated by many more external influences than she cares to admit. Definitive proof is, as yet, lacking. Nevertheless, it is interesting to consider why Lutyens should have wished to assert her claims so vigorously. Perhaps her staunch denial that she was writing in any kind of derivative fashion may be attributed simply to her natural independence, manifest early in her youth, and to a rather vain desire to believe that she was in the vanguard of the contemporary music movement, especially since Clark had opened her eyes to the contemporary music scene abroad. Another factor may possibly have arisen out of the context of the approaching war with Germany: rather than have to admit to Teutonic influence of any description, it is understandable that Lutyens preferred to assert her individuality. Lutyens's standpoint made her rather suspicious of other serialists in Britain such as Mátyás Seiber, whom she seemed to regard as both ally and rival. She defiantly claimed that whereas she had 'serial ears', namely, a natural aptitude for serialism which developed out of her own compositional needs, there were many other composers who merely jumped on the twelve-tone bandwagon and adopted the method at second hand.<sup>29</sup>

At a time when adverse criticism of serialism prevailed, Lutyens's

heard any music of Schoenberg (other than a performance of the Gurrelieder) or Berg and the knell-like sound of the word 'twelve-tone' was not as yet in our musical vocabulary" is equally misleading. Not only does Edward Clark maintain that Lutyens had heard Berg's Lyric Suite before 1938,<sup>28</sup> but also Lutyens avoids all mention of the fact that she could have heard of the twelve-tone method under a different name, such as 'atonalism'. The latter term was frequently deployed in the contemporary writings of Cecil Gray and Constant Lambert to denote serialism.

It is not possible at this stage to go any further beyond the above suggestions that Lutyens's move towards serialism was motivated by many more external influences than she cares to admit. Definitive proof is, as yet, lacking. Nevertheless, it is interesting to consider why Lutyens should have wished to assert her claims so vigorously. Perhaps her staunch denial that she was writing in any kind of derivative fashion may be attributed simply to her natural independence, manifest early in her youth, and to a rather vain desire to believe that she was in the vanguard of the contemporary music movement, especially since Clark had opened her eyes to the contemporary music scene abroad. Another factor may possibly have arisen out of the context of the approaching war with Germany: rather than have to admit to Teutonic influence of any description, it is understandable that Lutyens preferred to assert her individuality. Lutyens's standpoint made her rather suspicious of other serialists in Britain such as Mátyás Seiber, whom she seemed to regard as both ally and rival. She defiantly claimed that whereas she had 'serial ears', namely, a natural aptitude for serialism which developed out of her own compositional needs, there were many other composers who merely jumped on the twelve-tone bandwagon and adopted the method at second hand.<sup>29</sup>

At a time when adverse criticism of serialism prevailed, Lutyens's

musical curiosity and determination still represent a remarkable achievement, regardless of whether or not one wholeheartedly believes her story. To appreciate this achievement more fully, it is worth pausing awhile to consider both the underlying causes and the sheer scale of the antagonism which the method aroused in Britain during the thirties and early forties.

It is certainly not sufficient to attribute this antagonism simply to a natural resistance to change. For instance, anti-German sentiment, which was accentuated by the context of World War II, may well have had a bearing on the general antipathy towards the method. Regardless of the fact that Schoenberg himself was a Jew and had had to seek asylum in America, serialism was regarded by some as the product of a corrupt Nazi culture, and those English composers who adopted it were likewise branded as traitors, as Lutyens explains: "One was hardly ever performed; one was jeered at by the players, if silently; one was considered 'dotty' and, the chief thing, one was considered un-English."<sup>30</sup> Ironically enough, however, Bach and Brahms still continued to provide the staple diet for study at the R.C.M.

Anti-cosmopolitan feelings were fuelled to some extent by the attempts of Vaughan Williams, Holst and their followers to unearth a specifically English idiom, by exploring English Renaissance, Baroque and folk styles of the past. Vaughan Williams, a leading light in the later era of the so-called 'British Renaissance' movement, held the view that composers should not assume any influences from abroad until they had discovered their own national musical 'soul', and he was held in such high esteem that there was, according to Lutyens, a tendency to condemn other English musicians who were seeking alternative paths. This complacency towards foreign developments was often matched by extreme isolationism,

musical curiosity and determination still represent a remarkable achievement, regardless of whether or not one wholeheartedly believes her story. To appreciate this achievement more fully, it is worth pausing awhile to consider both the underlying causes and the sheer scale of the antagonism which the method aroused in Britain during the thirties and early forties.

It is certainly not sufficient to attribute this antagonism simply to a natural resistance to change. For instance, anti-German sentiment, which was accentuated by the context of World War II, may well have had a bearing on the general antipathy towards the method. Regardless of the fact that Schoenberg himself was a Jew and had had to seek asylum in America, serialism was regarded by some as the product of a corrupt Nazi culture, and those English composers who adopted it were likewise branded as traitors, as Lutyens explains: "One was hardly ever performed; one was jeered at by the players, if silently; one was considered 'dotty' and, the chief thing, one was considered un-English."<sup>30</sup> Ironically enough, however, Bach and Brahms still continued to provide the staple diet for study at the R.C.M.

Anti-cosmopolitan feelings were fuelled to some extent by the attempts of Vaughan Williams, Holst and their followers to unearth a specifically English idiom, by exploring English Renaissance, Baroque and folk styles of the past. Vaughan Williams, a leading light in the later era of the so-called 'British Renaissance' movement, held the view that composers should not assume any influences from abroad until they had discovered their own national musical 'soul', and he was held in such high esteem that there was, according to Lutyens, a tendency to condemn other English musicians who were seeking alternative paths. This complacency towards foreign developments was often matched by extreme isolationism,

arrogance, and the conceited assumption that British musicians were, nevertheless, open-minded, as epitomized in Cecil Gray's passage below:

England,..., is the musical centre of the world to-day...the musical public in this country is the most eclectic, intelligent, and enlightened in the world at the present time,...because,..., we have opened our doors to works of every nationality and to composers of every school, without favour or prejudice.<sup>31</sup>

The émigrés, Hugo Weisgall and Mátyás Seiber, were quick to spot the dangers of sentiments such as those expressed above, and in particular of England's tendency to overrate her own composers:

...an intolerant and often patronizing attitude is discerned here with regard to contemporary music of other nations.

...we must be wary not to make the mistake of believing that everything is happening here... When the frontiers are open again..., I think we may have quite a number of surprises,...I hope, therefore, that the danger of isolationism, always inherent in an island community, will be divided... in a post-war world, the greatest hope... is international collaboration.<sup>32</sup>

There are other reasons why the war may have coloured people's attitude towards serialism detrimentally. The idea that the method negated variety and represented a 'tyranny' is to be found in several writings including Cecil Gray's Predicaments and Constant Lambert's Music Ho!,<sup>33</sup> and it is possible that fear of this somehow became equated with a fear of the political tyranny represented by Hitler and the Nazi regime. Certainly Herbert Read makes a similar equation with regard to art, explaining that in the mid-thirties classicism in painting was interpreted as "the intellectual counterpart of political tyranny."<sup>34</sup>

Individuality and the expression of a wide variety of human sentiments were two aspects which were felt to be threatened in the twenties and thirties not just by the war, but also by man's technological and industrial environment. Concern for the loss of human individuality was expressed by many contemporary artists, not only in the indistinguishable black pin-prick

arrogance, and the conceited assumption that British musicians were, nevertheless, open-minded, as epitomized in Cecil Gray's passage below:

England,..., is the musical centre of the world to-day...the musical public in this country is the most eclectic, intelligent, and enlightened in the world at the present time,...because,..., we have opened our doors to works of every nationality and to composers of every school, without favour or prejudice.<sup>31</sup>

The émigrés, Hugo Weisgall and Mátyás Seiber, were quick to spot the dangers of sentiments such as those expressed above, and in particular of England's tendency to overrate her own composers:

...an intolerant and often patronizing attitude is discerned here with regard to contemporary music of other nations.

...we must be wary not to make the mistake of believing that everything is happening here... When the frontiers are open again..., I think we may have quite a number of surprises,...I hope, therefore, that the danger of isolationism, always inherent in an island community, will be divided... in a post-war world, the greatest hope... is international collaboration.<sup>32</sup>

There are other reasons why the war may have coloured people's attitude towards serialism detrimentally. The idea that the method negated variety and represented a 'tyranny' is to be found in several writings including Cecil Gray's Predicaments and Constant Lambert's Music Ho!,<sup>33</sup> and it is possible that fear of this somehow became equated with a fear of the political tyranny represented by Hitler and the Nazi regime. Certainly Herbert Read makes a similar equation with regard to art, explaining that in the mid-thirties classicism in painting was interpreted as "the intellectual counterpart of political tyranny."<sup>34</sup>

Individuality and the expression of a wide variety of human sentiments were two aspects which were felt to be threatened in the twenties and thirties not just by the war, but also by man's technological and industrial environment. Concern for the loss of human individuality was expressed by many contemporary artists, not only in the indistinguishable black pin-prick

figures of paintings by Lowry such as Coming from the Mill (1930), but also by Michael Tippett and Benjamin Britten in the field of music. The notion of one row generating an entire piece, or one method generating a whole school of composers all writing in an identical stylistic idiom, may well have been linked in some minds with the image of a machine capable of mass production, with little or no necessity for human participation or interaction.

Ernest Newman, a critic carrying enormous public influence, was by no means alone in holding the opinion that atonal music sounded much the same, regardless of who had written it, and even Constant Lambert, elsewhere more tolerant of the method, was critical of its narrow emotional range and inability to accommodate lightness and comedy.<sup>35</sup> Lutyens's Suite Gauloise was held up as an example of serialism's denial of humorous expression in a Times review dated 5 May 1947 (although ironically enough, this piece contains several tonal passages), and it is possible that behind this criticism lay a jibe at serialism's association with the Teutonic race, notorious for its supposed lack of humour. Whereas the works written by contemporary neo-romantic composers such as Arnold Bax and Ernest Moeran reasserted music's ability to arouse emotions and even pictorial images via quasi-traditional, tonal means and, therefore, seemed to relate closely to man's personal experience, the sheer unfamiliarity of twelve-tonalism sounds tended to alienate the listener and rendered it extremely difficult for him to appreciate that a wide variety of human expression, albeit in a strange idiom, was embedded just as deeply in the music written by the Second Viennese. Serialism was regarded as a destroyer of true 'art' music (meaning here, 'tonal' music), in much the same way as war was felt to threaten and even annihilate civilized values; and at this time of crisis, when unity of purpose in all

figures of paintings by Lowry such as Coming from the Mill (1930), but also by Michael Tippett and Benjamin Britten in the field of music. The notion of one row generating an entire piece, or one method generating a whole school of composers all writing in an identical stylistic idiom, may well have been linked in some minds with the image of a machine capable of mass production, with little or no necessity for human participation or interaction.

Ernest Newman, a critic carrying enormous public influence, was by no means alone in holding the opinion that atonal music sounded much the same, regardless of who had written it, and even Constant Lambert, elsewhere more tolerant of the method, was critical of its narrow emotional range and inability to accommodate lightness and comedy.<sup>35</sup> Lutyens's Suite Gauloise was held up as an example of serialism's denial of humorous expression in a Times review dated 5 May 1947 (although ironically enough, this piece contains several tonal passages), and it is possible that behind this criticism lay a jibe at serialism's association with the Teutonic race, notorious for its supposed lack of humour. Whereas the works written by contemporary neo-romantic composers such as Arnold Bax and Ernest Moeran reasserted music's ability to arouse emotions and even pictorial images via quasi-traditional, tonal means and, therefore, seemed to relate closely to man's personal experience, the sheer unfamiliarity of twelve-tonalism sounds tended to alienate the listener and rendered it extremely difficult for him to appreciate that a wide variety of human expression, albeit in a strange idiom, was embedded just as deeply in the music written by the Second Viennese. Serialism was regarded as a destroyer of true 'art' music (meaning here, 'tonal' music), in much the same way as war was felt to threaten and even annihilate civilized values; and at this time of crisis, when unity of purpose in all

branches of life was needed, Schoenberg's reputation as a revolutionary would, as Constant Lambert points out, have done nothing to assist the serial cause.<sup>36</sup>

A need not only for unity of purpose but also for stability and permanence in the context of contemporary war and decline was strongly felt; in several instances English musicians explain that their distrust of serialism derives partly from its apparently individualistic and transitory nature, rendering it an unlikely successor to tonality as a foundation for composition in the future. Indeed, Cecil Gray describes serialism as a passing fad, of tenuous beauty but unlikely to last because "the present age is tired of individualism and freedom of expression, and yearns for law, order, and tradition." Frank Howes went as far as to say in the thirties that he thought the method was already moribund, and Carner also expressed the opinion that serialism seemed to have ceased to develop and was, perhaps, trapped in some sort of compositional cul-de-sac.<sup>37</sup>

Moreover, the war effectively reduced the number of contemporary music concerts in England. Although music by living German (or Austrian) composers was not banned altogether, as it had been during World War I, the need for light, entertaining music reduced all other concerns to secondary importance. On the radio light music dominated the Forces Programme, whilst the Home Service mixed classical with light repertoires, much to the disgust of high-minded critics like Ernest Newman, who complained in 1939 that the BBC was pouring

into the air day after day, an endless stream of trivialities and sillinesses, apparently labouring under the delusion that in any time of crisis the British public becomes just one colossal moron, to whose subsimian intelligence it must indulgently play down.<sup>38</sup>

Although organizations such as E.N.S.A. introduced many people to the serious repertoire for the first time, the demand was for pieces in

branches of life was needed, Schoenberg's reputation as a revolutionary would, as Constant Lambert points out, have done nothing to assist the serial cause.<sup>36</sup>

A need not only for unity of purpose but also for stability and permanence in the context of contemporary war and decline was strongly felt; in several instances English musicians explain that their distrust of serialism derives partly from its apparently individualistic and transitory nature, rendering it an unlikely successor to tonality as a foundation for composition in the future. Indeed, Cecil Gray describes serialism as a passing fad, of tenuous beauty but unlikely to last because "the present age is tired of individualism and freedom of expression, and yearns for law, order, and tradition." Frank Howes went as far as to say in the thirties that he thought the method was already moribund, and Carner also expressed the opinion that serialism seemed to have ceased to develop and was, perhaps, trapped in some sort of compositional cul-de-sac.<sup>37</sup>

Moreover, the war effectively reduced the number of contemporary music concerts in England. Although music by living German (or Austrian) composers was not banned altogether, as it had been during World War I, the need for light, entertaining music reduced all other concerns to secondary importance. On the radio light music dominated the Forces Programme, whilst the Home Service mixed classical with light repertoires, much to the disgust of high-minded critics like Ernest Newman, who complained in 1939 that the BBC was pouring

into the air day after day, an endless stream of trivialities and sillinesses, apparently labouring under the delusion that in any time of crisis the British public becomes just one colossal moron, to whose subsimian intelligence it must indulgently play down.<sup>38</sup>

Although organizations such as E.N.S.A. introduced many people to the serious repertoire for the first time, the demand was for pieces in

the grand emotional and romantic vein. Severely depleted orchestras were only too grateful to repeat the well-tried favourites such as symphonies and concertos by Schubert, Tchaikovsky and Beethoven, and in 1945 Hugo Weisgall wrote that the "Beethoven - Tchaikovsky - piano soloist disease which has gripped the British,..., is directly attributable to the War."<sup>39</sup> The existence of various organizations which were dedicated to the propagation of contemporary music, amongst them the Adolph Hallis Concerts Committee, the Macnaghten Concerts, the I.S.C.M. (with festivals in Britain in 1931, 1938 and 1946) and L.C.M.C., the Boosey and Hawkes Concert Series, the Committee for the Promotion of New Music and, to some extent, the BBC Symphony Orchestra, had little effect on relieving the majority of concert programmes during the thirties and forties of well-tried, tonal favourites. This can only have perpetuated the notion that the serial idiom was some sort of strange and ugly curiosity.

In addition to the war, it is possible to identify several rather interesting sociological factors which may have had a bearing on why serialism was greeted so unfavourably by the majority of British musicians. For example, there was the tendency of some to regard art in what Rollo Myers refers to as a 'utilitarian' manner; art was valued not for art's sake alone, but rather, like a commodity, by the extent to which it was useful, morally edifying, or at the very least, entertaining. Indeed, the idea that music should be used for the purpose of light entertainment only prevailed strongly enough in 1945 for Roberto Gerhard to ask whether there was "some truth, after all, in the saying that the Englishman regards art as of little consequence, or at best as a recreation..."<sup>40</sup> The enormous popularity of the cinema in the thirties, as well as the use of the wireless and growth of the gramophone industry encouraged the emergence of a non-sophisticated audience which valued music more for its entertainment than

the grand emotional and romantic vein. Severely depleted orchestras were only too grateful to repeat the well-tried favourites such as symphonies and concertos by Schubert, Tchaikovsky and Beethoven, and in 1945 Hugo Weisgall wrote that the "Beethoven - Tchaikovsky - piano soloist disease which has gripped the British,..., is directly attributable to the War."<sup>39</sup> The existence of various organizations which were dedicated to the propagation of contemporary music, amongst them the Adolph Hallis Concerts Committee, the Macnaghten Concerts, the I.S.C.M. (with festivals in Britain in 1931, 1938 and 1946) and L.C.M.C., the Boosey and Hawkes Concert Series, the Committee for the Promotion of New Music and, to some extent, the BBC Symphony Orchestra, had little effect on relieving the majority of concert programmes during the thirties and forties of well-tried, tonal favourites. This can only have perpetuated the notion that the serial idiom was some sort of strange and ugly curiosity.

In addition to the war, it is possible to identify several rather interesting sociological factors which may have had a bearing on why serialism was greeted so unfavourably by the majority of British musicians. For example, there was the tendency of some to regard art in what Rollo Myers refers to as a 'utilitarian' manner; art was valued not for art's sake alone, but rather, like a commodity, by the extent to which it was useful, morally edifying, or at the very least, entertaining. Indeed, the idea that music should be used for the purpose of light entertainment only prevailed strongly enough in 1945 for Roberto Gerhard to ask whether there was "some truth, after all, in the saying that the Englishman regards art as of little consequence, or at best as a recreation..."<sup>40</sup> The enormous popularity of the cinema in the thirties, as well as the use of the wireless and growth of the gramophone industry encouraged the emergence of a non-sophisticated audience which valued music more for its entertainment than

its serious art value. Cinema may even have contributed to the notion that music was merely a decorative adjunct to particular moods, emotions and visual scenes, rather than a communicative vehicle in its own right.

This utilitarian train of thought can, of course, be traced back much further than the thirties, to the Industrial Revolution, out of which arose the attitude that art, like industrially manufactured goods, should be valued in terms of its 'usefulness' to society. This view is not so far removed from a Marxist interpretation of the purpose of art, and it is significant that during the late twenties and thirties there was a swing towards socialist and even Marxist ideals by a great many intellectuals and artists from all branches. For example, the Communist Party, whose membership rose from 2,500 in 1930 to nearly 18,000 by 1939, attracted a large number of musicians to its ranks including Rutland Boughton (a party member from 1926 to 1929 and 1945 to 1956), Alan Bush, who succeeded Boughton as music adviser and conductor to the London Labour Choral Union in 1929 and founded the Workers' Music Association in 1936, and Benjamin Frankel. This swing seems to have arisen from the combined pressures of the Spanish Civil War, the rise of Fascist totalitarianism in Germany and Austria, and the severe economic depression and unemployment in Britain.

For the left-wing, any art which was considered 'abstract' was also considered unnecessary to the people, who required instead an art which concerned itself with life, and which contained within itself matters of social relevance. This effected a desire to turn towards simpler means of communication; because many artists regarded their role as a form of service to the anti-fascist and working-class movement,

a wide gap had to be quickly bridged: if culture was to help the workers to give a new direction to history, the 'forms of culture' had to learn to communicate in forms and language clear and convincing to ordinary people... This accessibility of thirties radical culture is perhaps its most important legacy."<sup>1</sup>

its serious art value. Cinema may even have contributed to the notion that music was merely a decorative adjunct to particular moods, emotions and visual scenes, rather than a communicative vehicle in its own right.

This utilitarian train of thought can, of course, be traced back much further than the thirties, to the Industrial Revolution, out of which arose the attitude that art, like industrially manufactured goods, should be valued in terms of its 'usefulness' to society. This view is not so far removed from a Marxist interpretation of the purpose of art, and it is significant that during the late twenties and thirties there was a swing towards socialist and even Marxist ideals by a great many intellectuals and artists from all branches. For example, the Communist Party, whose membership rose from 2,500 in 1930 to nearly 18,000 by 1939, attracted a large number of musicians to its ranks including Rutland Boughton (a party member from 1926 to 1929 and 1945 to 1956), Alan Bush, who succeeded Boughton as music adviser and conductor to the London Labour Choral Union in 1929 and founded the Workers' Music Association in 1936, and Benjamin Frankel. This swing seems to have arisen from the combined pressures of the Spanish Civil War, the rise of Fascist totalitarianism in Germany and Austria, and the severe economic depression and unemployment in Britain.

For the left-wing, any art which was considered 'abstract' was also considered unnecessary to the people, who required instead an art which concerned itself with life, and which contained within itself matters of social relevance. This effected a desire to turn towards simpler means of communication; because many artists regarded their role as a form of service to the anti-fascist and working-class movement,

a wide gap had to be quickly bridged: if culture was to help the workers to give a new direction to history, the 'forms of culture' had to learn to communicate in forms and language clear and convincing to ordinary people... This accessibility of thirties radical culture is perhaps its most important legacy."<sup>1</sup>

Working-class fiction such as Walter Greenwood's Love on the Dole (1933) and Walter Brierley's Means Test Man (1937), the Scrutiny movement, the Left Review journal, left-wing poets such as Montagu Slater, John Cornfold and Louis MacNeice, the Realist Film Unit, Unity Theatre (1936-9), Left Theatre (1934), and the Agitprop groups were all part of the widespread attempt in the early thirties to make art and its study more relevant to the social crisis.

It is interesting to compare the aforementioned socialist views with ostensibly similar ones expressed by Vaughan Williams in his lecture "Should Music be National?": "The composer must not shut himself up and think about art; he must live with his fellows and make his art an expression of the whole life of the community." Elsewhere, Vaughan Williams also writes that music should be "the art of the common man... the expression of the soul of the nation..."

In the light of these comments it is easy to see why serialism would have caused affront to many socialist thinkers (with the notable exceptions of Edward Clark and Elisabeth Lutyens!<sup>42</sup>). It appeared to be both incomprehensible and unperformable by all but a tiny circle of élitist composers, players and academics, failing to produce music which appealed "to 'the plain man' or average intelligent music lover"<sup>43</sup> and thus containing nothing of social relevance, either for the edification or the entertainment of the 'masses'. In its apparently deliberate alienation of the amateur, the practice of serialism would have been regarded as a cardinal sin in an age in which the British were "incurably amateur in disposition,"<sup>44</sup> and in which several more popular composers such as Vaughan Williams and Benjamin Britten were devoting much of their creative energy into providing music for this very group of performers. The opinion that serialism was the product of a bourgeois society, totally divorced from the suffering and experience of the common man is voiced by Alan Bush when speaking about his Symphony in C (1939): "I consciously

Working-class fiction such as Walter Greenwood's Love on the Dole (1933) and Walter Brierley's Means Test Man (1937), the Scrutiny movement, the Left Review journal, left-wing poets such as Montagu Slater, John Cornfold and Louis MacNeice, the Realist Film Unit, Unity Theatre (1936-9), Left Theatre (1934), and the Agitprop groups were all part of the widespread attempt in the early thirties to make art and its study more relevant to the social crisis.

It is interesting to compare the aforementioned socialist views with ostensibly similar ones expressed by Vaughan Williams in his lecture "Should Music be National?": "The composer must not shut himself up and think about art; he must live with his fellows and make his art an expression of the whole life of the community." Elsewhere, Vaughan Williams also writes that music should be "the art of the common man... the expression of the soul of the nation..."

In the light of these comments it is easy to see why serialism would have caused affront to many socialist thinkers (with the notable exceptions of Edward Clark and Elisabeth Lutyens!<sup>42</sup>). It appeared to be both incomprehensible and unperformable by all but a tiny circle of élitist composers, players and academics, failing to produce music which appealed "to 'the plain man' or average intelligent music lover"<sup>43</sup> and thus containing nothing of social relevance, either for the edification or the entertainment of the 'masses'. In its apparently deliberate alienation of the amateur, the practice of serialism would have been regarded as a cardinal sin in an age in which the British were "incurably amateur in disposition,"<sup>44</sup> and in which several more popular composers such as Vaughan Williams and Benjamin Britten were devoting much of their creative energy into providing music for this very group of performers. The opinion that serialism was the product of a bourgeois society, totally divorced from the suffering and experience of the common man is voiced by Alan Bush when speaking about his Symphony in C (1939): "I consciously

used the twelve-note method because it is a theory of Marxism that you should employ all the technical apparatus of the bourgeoisie against them."<sup>45</sup>

Serialism also met with much criticism for being misunderstood as an inflexible, mathematical system of composition, bringing "musical composition down to the level of the lower sort of mathematics" with a "geometric diagram for the discovery of variations on a theme."<sup>46</sup> This distaste of rigid formalism and certainly of anything considered to be 'intellectual', 'abstract', or 'systematic' in art can be traced back a long way in the English tradition, characterizing, for example, the 'irregularities' to be found in the counterpoint of Byrd and Purcell. As P.J. Pirie points out, it "is possible that something in the English genius does not take kindly to classical formalism; the contrast between Racine and Shakespeare is not an isolated instance,..."<sup>47</sup> Deficiencies in music education, in both the branches of composition and musicology in Britain would also have been partly responsible for the reluctance amongst composers and listeners to think about music more strongly in terms of structure and technique, a reluctance which greatly hindered any appreciation of new methods such as serialism. In 1944 Alec Rowley reported that music was still regarded as a mere luxury by most and was not even on all school curricula, whilst a year later Egon Wellesz bemoaned the fact that musicology was still not an independent branch of study in Britain, even though attempts were being made (particularly by Edward Dent at Cambridge and Donald Tovey at Edinburgh) to raise music to a status worthy of academic study.<sup>48</sup> Despite other encouraging signs including didactic radio talks (such as "The Orchestra Speaks"), the Morley College lectures and the publication of explanatory books such as Abraham's This Modern Stuff (1933), the inadequacies remained easier to perceive than the virtues. Even the BBC, which broadcast several serial performances, did

used the twelve-note method because it is a theory of Marxism that you should employ all the technical apparatus of the bourgeoisie against them."<sup>45</sup>

Serialism also met with much criticism for being misunderstood as an inflexible, mathematical system of composition, bringing "musical composition down to the level of the lower sort of mathematics" with a "geometric diagram for the discovery of variations on a theme."<sup>46</sup> This distaste of rigid formalism and certainly of anything considered to be 'intellectual', 'abstract', or 'systematic' in art can be traced back a long way in the English tradition, characterizing, for example, the 'irregularities' to be found in the counterpoint of Byrd and Purcell. As P.J. Pirie points out, it "is possible that something in the English genius does not take kindly to classical formalism; the contrast between Racine and Shakespeare is not an isolated instance,..."<sup>47</sup> Deficiencies in music education, in both the branches of composition and musicology in Britain would also have been partly responsible for the reluctance amongst composers and listeners to think about music more strongly in terms of structure and technique, a reluctance which greatly hindered any appreciation of new methods such as serialism. In 1944 Alec Rowley reported that music was still regarded as a mere luxury by most and was not even on all school curricula, whilst a year later Egon Wellesz bemoaned the fact that musicology was still not an independent branch of study in Britain, even though attempts were being made (particularly by Edward Dent at Cambridge and Donald Tovey at Edinburgh) to raise music to a status worthy of academic study.<sup>48</sup> Despite other encouraging signs including didactic radio talks (such as "The Orchestra Speaks"), the Morley College lectures and the publication of explanatory books such as Abraham's This Modern Stuff (1933), the inadequacies remained easier to perceive than the virtues. Even the BBC, which broadcast several serial performances, did

not escape criticism from Ernest Newman, who chastized the organization for leaving contemporary pieces to fall unintroduced and unexplained upon largely untrained ears.<sup>49</sup>

This British suspicion of applying the intellect to art was particularly noticeable to foreign composers or to those English musicians who had spent periods of study abroad. Mátyás Seiber, for example, felt that "in this country during the last decades (or centuries?) the craftsman-like approach has been neglected and the over-romanticized aspect of composition and of composers too much emphasized."<sup>50</sup> Lennox Berkeley, who studied with Boulanger in the 1920s, also compared composition teaching in Britain very unfavourably with methods in France, which were much more severe in technical matters and included rigorous solfège and contrapuntal training.<sup>51</sup>

One criticism which was voiced many times during the period in question was that serialism, because of its apparent reliance upon intellectualism, was a contrived method which was 'contrary to nature'. Noel Heath Taylor, in his article "Theorists in the Dark", vigorously attacks this stance, rightly making the point that tonality is really no more 'natural' than serialism, since both are based on the same system of equal temperament.<sup>52</sup> It is interesting to note that the contemporaneous abstract movement in art, led in Britain by Ben Nicholson (an acquaintance of Lutyens and her father, Sir Edwin) and Barbara Hepworth, was similarly accused of flying in the face of nature. This was at a time when painting in the thirties was dominated by a 'return to Nature' aesthetic, which was to some extent realized in the turn to a more popular, lyrical style of simple Nature painting by the Euston Road Group (1937-39), including artists such as William Coldstream and Claude Rogers.

As is recognized by Mellers, the apparent lack of lyrical vocality

not escape criticism from Ernest Newman, who chastized the organization for leaving contemporary pieces to fall unintroduced and unexplained upon largely untrained ears.<sup>49</sup>

This British suspicion of applying the intellect to art was particularly noticeable to foreign composers or to those English musicians who had spent periods of study abroad. Mátyás Seiber, for example, felt that "in this country during the last decades (or centuries?) the craftsman-like approach has been neglected and the over-romanticized aspect of composition and of composers too much emphasized."<sup>50</sup> Lennox Berkeley, who studied with Boulanger in the 1920s, also compared composition teaching in Britain very unfavourably with methods in France, which were much more severe in technical matters and included rigorous solfège and contrapuntal training.<sup>51</sup>

One criticism which was voiced many times during the period in question was that serialism, because of its apparent reliance upon intellectualism, was a contrived method which was 'contrary to nature'. Noel Heath Taylor, in his article "Theorists in the Dark", vigorously attacks this stance, rightly making the point that tonality is really no more 'natural' than serialism, since both are based on the same system of equal temperament.<sup>52</sup> It is interesting to note that the contemporaneous abstract movement in art, led in Britain by Ben Nicholson (an acquaintance of Lutyens and her father, Sir Edwin) and Barbara Hepworth, was similarly accused of flying in the face of nature. This was at a time when painting in the thirties was dominated by a 'return to Nature' aesthetic, which was to some extent realized in the turn to a more popular, lyrical style of simple Nature painting by the Euston Road Group (1937-39), including artists such as William Coldstream and Claude Rogers.

As is recognized by Mellers, the apparent lack of lyrical vocality

within serial pieces was yet another feature contributing to the method's unpopularity, partly because of the long-standing and much beloved choral tradition in England. In the early thirties approval of serialism was

noch undenkbar gewesen, nicht nur deswegen, weil Atonalität als unengl. und als eine Art Gesetzwidrigkeit angesehen wurde, sondern vor allem, weil ein durchchromatisierter Stil sich nicht zur Vokalität eignet und die engl. Musiküberlieferung zu allen Zeiten vorwiegend vokal und chorisches gewesen ist.<sup>53</sup>

Constant Lambert also recognized that this ostensible lack of vocality in serial music was a major factor hindering its general acceptance, since a sense of primitive (that is, fundamentally 'tonal') song was common to every musical sensitivity. It is the listener's inability to recognize tunefulness in a completely different idiom which lies at the heart of the problem, rather than an actual dearth of lyricism in many serial pieces.<sup>54</sup>

The serial cause was further hampered by the fact that there existed in Britain a more widespread suspicion of all new developments in music, with originality being valued far less highly in the thirties than perhaps it is now.<sup>55</sup> It is possible to relate this to a general lack of vision in the inter-war years (due partly to the loss in Britain's status as a world power), which affected politics as well as art, so that much that was progressive was treated with disdain. The émigré historian Karl Mannheim makes this very point in his book Man and Society in an Age of Reconstruction, in which he criticizes English laissez-faire policies and advocates instead a more creative response to change and new ideas.

In Music and Society (1946) Wilfrid Mellers acknowledges this "curious limitation of our contemporary musical culture, namely its complete neglect, as a popular force, of serious contemporary music,..." and he suggests that this situation has arisen because the listener has become a passive recipient of 'manufactured' music instead of a creator of music himself. Because he cannot comprehend the aspirations of his

within serial pieces was yet another feature contributing to the method's unpopularity, partly because of the long-standing and much beloved choral tradition in England. In the early thirties approval of serialism was

noch undenkbar gewesen, nicht nur deswegen, weil Atonalität als unengl. und als eine Art Gesetzwidrigkeit angesehen wurde, sondern vor allem, weil ein durchchromatisierter Stil sich nicht zur Vokalität eignet und die engl. Musiküberlieferung zu allen Zeiten vorwiegend vokal und chorisches gewesen ist.<sup>53</sup>

Constant Lambert also recognized that this ostensible lack of vocality in serial music was a major factor hindering its general acceptance, since a sense of primitive (that is, fundamentally 'tonal') song was common to every musical sensitivity. It is the listener's inability to recognize tunefulness in a completely different idiom which lies at the heart of the problem, rather than an actual dearth of lyricism in many serial pieces.<sup>54</sup>

The serial cause was further hampered by the fact that there existed in Britain a more widespread suspicion of all new developments in music, with originality being valued far less highly in the thirties than perhaps it is now.<sup>55</sup> It is possible to relate this to a general lack of vision in the inter-war years (due partly to the loss in Britain's status as a world power), which affected politics as well as art, so that much that was progressive was treated with disdain. The émigré historian Karl Mannheim makes this very point in his book Man and Society in an Age of Reconstruction, in which he criticizes English laissez-faire policies and advocates instead a more creative response to change and new ideas.

In Music and Society (1946) Wilfrid Mellers acknowledges this "curious limitation of our contemporary musical culture, namely its complete neglect, as a popular force, of serious contemporary music,..." and he suggests that this situation has arisen because the listener has become a passive recipient of 'manufactured' music instead of a creator of music himself. Because he cannot comprehend the aspirations of his

contemporaries who are creators, nor can he play an active, discerning role in the appreciation of contemporary developments, the listener, therefore, retreats into an obsession with the past or with naive and undemanding popular idioms.<sup>56</sup> Mellers enlarges upon this point in an earlier article printed in 1944, explaining therein that the average man who feels the popular commercial music beneath him and the serious contemporary art-music beyond him contents himself with the music of the past, in particular with one narrow strip of it, namely the nineteenth century. This is the period with which he is most familiar, and which offers him the most comforting opportunities for self-dramatization.<sup>57</sup>

Mellers was by no means alone in voicing concern over the contemporary rift between the composer and the listener. His solution, "the recovery of at least a degree of mutual social obligation between composer and people" was merely one amongst several which were suggested before the end of World War II, others including the use of folk music (on the misapprehension that industrialized man could still identify with it), the provision of *Gebrauchsmusik*, the aforementioned creation of music containing matters of relevant social concern, and the use of traditional, though not necessarily conventional, elements in music. The latter opinion was voiced by Vaughan Williams in 1932, using the argument that effective communication can only occur if some common ground exists between the listener and the composer.<sup>58</sup>

It seemed to many as if Schoenberg had deliberately tried to widen this rift between listener and composer, by creating music which ostensibly bore no relation to that of the past. This attitude betrayed, of course, a complete lack of historical perspective and knowledge about Schoenberg's compositional background and training, and only very few critics indeed, amongst them Constant Lambert, were perceptive enough to appreciate the

contemporaries who are creators, nor can he play an active, discerning role in the appreciation of contemporary developments, the listener, therefore, retreats into an obsession with the past or with naive and undemanding popular idioms.<sup>56</sup> Mellers enlarges upon this point in an earlier article printed in 1944, explaining therein that the average man who feels the popular commercial music beneath him and the serious contemporary art-music beyond him contents himself with the music of the past, in particular with one narrow strip of it, namely the nineteenth century. This is the period with which he is most familiar, and which offers him the most comforting opportunities for self-dramatization.<sup>57</sup>

Mellers was by no means alone in voicing concern over the contemporary rift between the composer and the listener. His solution, "the recovery of at least a degree of mutual social obligation between composer and people" was merely one amongst several which were suggested before the end of World War II, others including the use of folk music (on the misapprehension that industrialized man could still identify with it), the provision of *Gebrauchsmusik*, the aforementioned creation of music containing matters of relevant social concern, and the use of traditional, though not necessarily conventional, elements in music. The latter opinion was voiced by Vaughan Williams in 1932, using the argument that effective communication can only occur if some common ground exists between the listener and the composer.<sup>58</sup>

It seemed to many as if Schoenberg had deliberately tried to widen this rift between listener and composer, by creating music which ostensibly bore no relation to that of the past. This attitude betrayed, of course, a complete lack of historical perspective and knowledge about Schoenberg's compositional background and training, and only very few critics indeed, amongst them Constant Lambert, were perceptive enough to appreciate the

strong classical and romantic traits within this composer's make up. Peter Gradenwitz makes the point that, to several listeners, it seemed as if Schoenberg had rejected even his own past; having become accustomed to the beauty of Verklärte Nacht, which was received comparatively warmly when performed in Britain earlier in the century, many audiences became bewildered by the apparent rejection of this style in the serial pieces.<sup>59</sup>

It was the increased level of dissonance within serial compositions which the majority of audiences and critics alike found particularly abhorrent. Martin Cooper expressed his boredom at the continued negation of dissonance resolution, whilst André Mangeot expresses an equal dislike of the 'sickly' and 'morbid' harmonies of Schoenberg, with particular reference to the prevalence of sevenths and ninths within the textures of the Fourth Quartet.<sup>60</sup> Since shock was felt by some at the level of dissonance contained in Vaughan Williams's Symphony No. 4, it is not surprising that those same people would have been truly horrified by atonal assaults to their ears. Gerald Abraham was one of the very few critics of this period to appreciate that dissonance (even increased dissonance) was necessary in music, and that levels were bound to vary during different eras of musical history. However, the same author also pinpoints something which he considers to be a difficulty in listening to and playing Schoenberg's music, namely the compression of musical ideas into such a short space of time that it becomes very hard to detect formal principles or latch on to patternings such as sequence or repetition.<sup>61</sup> The same may certainly be said of Webern's more aphoristic pieces which sometimes provoked disastrous reactions, such as the aforementioned incident when James Whitehead, cellist of the Philharmonic Trio walked off the stage during the English premiere of Webern's String Trio, op. 20.

strong classical and romantic traits within this composer's make up. Peter Gradenwitz makes the point that, to several listeners, it seemed as if Schoenberg had rejected even his own past; having become accustomed to the beauty of Verklärte Nacht, which was received comparatively warmly when performed in Britain earlier in the century, many audiences became bewildered by the apparent rejection of this style in the serial pieces.<sup>59</sup>

It was the increased level of dissonance within serial compositions which the majority of audiences and critics alike found particularly abhorrent. Martin Cooper expressed his boredom at the continued negation of dissonance resolution, whilst André Mangeot expresses an equal dislike of the 'sickly' and 'morbid' harmonies of Schoenberg, with particular reference to the prevalence of sevenths and ninths within the textures of the Fourth Quartet.<sup>60</sup> Since shock was felt by some at the level of dissonance contained in Vaughan Williams's Symphony No. 4, it is not surprising that those same people would have been truly horrified by atonal assaults to their ears. Gerald Abraham was one of the very few critics of this period to appreciate that dissonance (even increased dissonance) was necessary in music, and that levels were bound to vary during different eras of musical history. However, the same author also pinpoints something which he considers to be a difficulty in listening to and playing Schoenberg's music, namely the compression of musical ideas into such a short space of time that it becomes very hard to detect formal principles or latch on to patternings such as sequence or repetition.<sup>61</sup> The same may certainly be said of Webern's more aphoristic pieces which sometimes provoked disastrous reactions, such as the aforementioned incident when James Whitehead, cellist of the Philharmonic Trio walked off the stage during the English premiere of Webern's String Trio, op. 20.

The Musical Times reviewer of a performance of Krenek's Second Piano Concerto in 1938 surely expresses an opinion that was widely held on the subject of atonal music, whether it was serial or, in this case, non-serial:

...Now this idiom is no new thing and we have had many an opportunity of getting ourselves used to it. But there is no evading the fact that, as far as the general music-loving public in this country is concerned, atonal music on the whole remains a sheer waste of time, and a source of irritation, boredom, and at times mental torture.<sup>62</sup>

Given this sort of opinion, and, indeed, the sheer scale of the opposition to the method which has been highlighted by the preceding commentary, it is not surprising that only two British composers adopted serialism before 1945. Indeed, when one considers the circumstances of Lutyens's life during the late thirties - the frequent illnesses, pregnancy, the break-up of her first marriage, several moves of house, the overshadowing war, and the time-consuming necessity of having to earn money by writing film music, or less glamorously, by copying, or writing 'jingles' and arrangements (as she did in 1939 for Stanley Bate, the Musical Director of Les Trois Arts Ballet Company) - it is astonishing that Britain's first piece to deploy twelve-tone technique could possibly have emerged in 1940 from her pen. It is also to Lutyens's credit that she persevered with the method in complete isolation for five more years, despite being patronized and simply not taken seriously, as a woman in what was still a very male domain. Not until 1946 did Humphrey Searle, who had in any case had the advantage of studying personally with Webern, begin to use serialism more consistently in his compositions.

The Musical Times reviewer of a performance of Krenek's Second Piano Concerto in 1938 surely expresses an opinion that was widely held on the subject of atonal music, whether it was serial or, in this case, non-serial:

...Now this idiom is no new thing and we have had many an opportunity of getting ourselves used to it. But there is no evading the fact that, as far as the general music-loving public in this country is concerned, atonal music on the whole remains a sheer waste of time, and a source of irritation, boredom, and at times mental torture.<sup>62</sup>

Given this sort of opinion, and, indeed, the sheer scale of the opposition to the method which has been highlighted by the preceding commentary, it is not surprising that only two British composers adopted serialism before 1945. Indeed, when one considers the circumstances of Lutyens's life during the late thirties - the frequent illnesses, pregnancy, the break-up of her first marriage, several moves of house, the overshadowing war, and the time-consuming necessity of having to earn money by writing film music, or less glamorously, by copying, or writing 'jingles' and arrangements (as she did in 1939 for Stanley Bate, the Musical Director of Les Trois Arts Ballet Company) - it is astonishing that Britain's first piece to deploy twelve-tone technique could possibly have emerged in 1940 from her pen. It is also to Lutyens's credit that she persevered with the method in complete isolation for five more years, despite being patronized and simply not taken seriously, as a woman in what was still a very male domain. Not until 1946 did Humphrey Searle, who had in any case had the advantage of studying personally with Webern, begin to use serialism more consistently in his compositions.

Notes to Chapter 2

1. Mosco Carner, Alban Berg: The Man and the Work (London: Duckworth, 1975), p. xiv.
2. Percy A. Scholes, The Mirror of Music 1844-1944: A Century of Musical Life in Britain as Reflected in the Pages of the Musical Times, 2 vols. (London: Novello & Co. and Oxford University Press, 1947), 1, 454.
3. Letter from Webern to Schoenberg dated 3 May, 1933, quoted in Hans Moldenhauer, Anton von Webern: A Chronicle of his Life and Work (London: Victor Gollancz, 1978), p. 396.
4. Times, 18 June 1938.  
  
Alan Frank, "The I.S.C.M. London Festival June 17-24", Musical Times 79 (July 1938), 537.  
  
F.X.N., "The I.S.C.M. Festival", Musical Opinion 61 (July 1938), 890.
5. Moldenhauer, Anton von Webern, p. 503.
6. Letter from Wilhelmine Webern to Ernst Diez dated 10 February 1947, quoted in Moldenhauer, Anton von Webern, p. 641.
7. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell, 1972), p. 117.
8. Ernest Newman, Essays From the World of Music: Essays From the 'Sunday Times', selected by Felix Aprahamian, 2 vols. (London: John Calder, 1976), 2, 106-9.
9. Constant Lambert, Music Ho! A Study of Music in Decline (London: Faber & Faber, 1934), pp. 299-300, 45, 122.
10. Cecil Gray, "Arnold Schönberg - A Critical Study", Music and Letters 3 (January 1922), 73-89.  
  
Idem, Predicaments or Music and The Future: An Essay in Constructive Criticism (London: Oxford University Press, 1936), pp. 168-95.
11. Scholes, The Mirror of Music, 1, 466.
12. "Anton Webern (1883-1945)", Tempo, o.s., no. 13 (December 1945), p. 7.
13. Walter Wilson Cobbett, ed. and comp., Cobbett's Cyclopedic Survey of Chamber Music, 2nd ed., with supplementary material edited by Colin Mason, 2 vols. (London: Oxford University Press, 1963), 2, 571-74.

Notes to Chapter 2

1. Mosco Carner, Alban Berg: The Man and the Work (London: Duckworth, 1975), p. xiv.
2. Percy A. Scholes, The Mirror of Music 1844-1944: A Century of Musical Life in Britain as Reflected in the Pages of the Musical Times, 2 vols. (London: Novello & Co. and Oxford University Press, 1947), 1, 454.
3. Letter from Webern to Schoenberg dated 3 May, 1933, quoted in Hans Moldenhauer, Anton von Webern: A Chronicle of his Life and Work (London: Victor Gollancz, 1978), p. 396.
4. Times, 18 June 1938.  
  
Alan Frank, "The I.S.C.M. London Festival June 17-24", Musical Times 79 (July 1938), 537.  
  
F.X.N., "The I.S.C.M. Festival", Musical Opinion 61 (July 1938), 890.
5. Moldenhauer, Anton von Webern, p. 503.
6. Letter from Wilhelmine Webern to Ernst Diez dated 10 February 1947, quoted in Moldenhauer, Anton von Webern, p. 641.
7. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell, 1972), p. 117.
8. Ernest Newman, Essays From the World of Music: Essays From the 'Sunday Times', selected by Felix Aprahamian, 2 vols. (London: John Calder, 1976), 2, 106-9.
9. Constant Lambert, Music Ho! A Study of Music in Decline (London: Faber & Faber, 1934), pp. 299-300, 45, 122.
10. Cecil Gray, "Arnold Schönberg - A Critical Study", Music and Letters 3 (January 1922), 73-89.  
  
Idem, Predicaments or Music and The Future: An Essay in Constructive Criticism (London: Oxford University Press, 1936), pp. 168-95.
11. Scholes, The Mirror of Music, 1, 466.
12. "Anton Webern (1883-1945)", Tempo, o.s., no. 13 (December 1945), p. 7.
13. Walter Wilson Cobbett, ed. and comp., Cobbett's Cyclopedic Survey of Chamber Music, 2nd ed., with supplementary material edited by Colin Mason, 2 vols. (London: Oxford University Press, 1963), 2, 571-74.

14. Grove's Dictionary of Music and Musicians, 3rd ed., s.v. "Schönberg, Arnold". by Edwin Evans.  
  
Edward Sackville-West, "Atonalism: Second Thoughts", New Statesman and Nation, Series 2, no. 23 (21 March 1942), p. 192.  
  
A.L. Bacharach, ed., British Music of Our Time, Pelican Books, no. 156 (Middlesex and New York: Harmondsworth, 1946), p. 219.  
  
Noel Heath Taylor, "The Schoenberg Concept", Music and Letters 20 (April 1939), 183-88.  
  
Idem, "Theorists in the Dark", Music Review 3 (May 1942), 81-91.  
  
Charles Henry Warren, "Schönberg and his English Critics", The Sackbut 12 (January 1932), 93-95.
15. André Mangeot, "Schönberg's Fourth String Quartet", Music Review 3 (February 1942), 33-37.
16. Humphrey Searle, "Conversations with Webern", Musical Times 81 (October 1940), 405-6.
17. Raymond Murray Schafer, British Composers in Interview (London: Faber & Faber, 1963), p. 79.
18. Lutyens, A Goldfish Bowl, p. 115.
19. Asa Briggs, The Golden Age of Wireless (London: Oxford University Press, 1965).
20. Letter from Webern to Schoenberg, dated 3 May 1933, quoted in Moldenhauer, Anton von Webern, p. 397.
21. Collection of letters to Edward Clark, London, British Library, Department of Manuscripts, Ad. MSS. 52256-7.
22. Lutyens, A Goldfish Bowl, p. 118.
23. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
24. In the draft of her monograph on Clark (Chapter 1, p. 5), Lutyens writes as follows: "I don't think, if my memory serves me aright, I had heard of nor met Edward Clark till 1937..." During this year she attended a May weekend course entitled 'Music and Life' which was chaired by Clark, and she also crossed his path when her first String Quartet was accepted for performance by the Adolph Hallis Concerts Committee, of which Clark was a member. However, it was not until the spring of 1938 that the two were introduced to each other properly at a restaurant called 'Casa Prada'. Lutyens explains that it was later that year, "at a party after the debacle of the Webern Trio performance and the dramatic repercussions it engendered, surrounded by many new friends and imbued with a good deal of alcohol that Edward Clark and I finally seemed to break the

14. Grove's Dictionary of Music and Musicians, 3rd ed., s.v. "Schönberg, Arnold". by Edwin Evans.  
  
Edward Sackville-West, "Atonalism: Second Thoughts", New Statesman and Nation, Series 2, no. 23 (21 March 1942), p. 192.  
  
A.L. Bacharach, ed., British Music of Our Time, Pelican Books, no. 156 (Middlesex and New York: Harmondsworth, 1946), p. 219.  
  
Noel Heath Taylor, "The Schoenberg Concept", Music and Letters 20 (April 1939), 183-88.  
  
Idem, "Theorists in the Dark", Music Review 3 (May 1942), 81-91.  
  
Charles Henry Warren, "Schönberg and his English Critics", The Sackbut 12 (January 1932), 93-95.
15. André Mangeot, "Schönberg's Fourth String Quartet", Music Review 3 (February 1942), 33-37.
16. Humphrey Searle, "Conversations with Webern", Musical Times 81 (October 1940), 405-6.
17. Raymond Murray Schafer, British Composers in Interview (London: Faber & Faber, 1963), p. 79.
18. Lutyens, A Goldfish Bowl, p. 115.
19. Asa Briggs, The Golden Age of Wireless (London: Oxford University Press, 1965).
20. Letter from Webern to Schoenberg, dated 3 May 1933, quoted in Moldenhauer, Anton von Webern, p. 397.
21. Collection of letters to Edward Clark, London, British Library, Department of Manuscripts, Ad. MSS. 52256-7.
22. Lutyens, A Goldfish Bowl, p. 118.
23. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
24. In the draft of her monograph on Clark (Chapter 1, p. 5), Lutyens writes as follows: "I don't think, if my memory serves me aright, I had heard of nor met Edward Clark till 1937..." During this year she attended a May weekend course entitled 'Music and Life' which was chaired by Clark, and she also crossed his path when her first String Quartet was accepted for performance by the Adolph Hallis Concerts Committee, of which Clark was a member. However, it was not until the spring of 1938 that the two were introduced to each other properly at a restaurant called 'Casa Prada'. Lutyens explains that it was later that year, "at a party after the debacle of the Webern Trio performance and the dramatic repercussions it engendered, surrounded by many new friends and imbued with a good deal of alcohol that Edward Clark and I finally seemed to break the

good-mannered ice between us..." (Draft monologue on Clark, Chapter 1, p. 9.) In this version Lutyens indicates that the party took place after the infamous March performance of Webern's Trio, during which the cellist stormed off the stage, whereas in her autobiography Lutyens explains that this party followed the later, more successful performance of the Trio in December at the Aeolian Hall (A Goldfish Bowl, p. 80). Lutyens and Clark drew together more closely from this time onwards and were with each other in Warsaw during the spring of 1939. Upon returning to London Lutyens left her first husband, Ian Glennie, and moved in with Clark. In 1940 she and Glennie divorced, and in the following year she married Clark.

25. Lutyens did, in fact, own a miniature score of Berg's String Quartet, op. 3 (1910). On the front cover of this score (found amongst her papers at the time of her death) is the handwritten inscription:
- Betty Lutyens  
1936
26. Lutyens, draft of monograph on Edward Clark, p. 5.
27. Gray, Predicaments, p. 21.
28. Edward Clark, British Council Talk.  
Source Universal Edition (London Office), file of press cuttings relating to Lutyens's life and work.
29. Elisabeth Lutyens, "Talking about Music", interview with John Amis, 8 April 1964. BBC LP 29225 (British Institute of Recorded Sound Archive).
30. Schafer, British Composers in Interview, p. 105.
31. Gray, Predicaments, pp. 107-8.
32. Hugo Weisgall, "English Musical Life - A Symposium", Tempo, o.s., no. 12 (September 1945), p. 10.
- Mátyás Seiber, "English Musical Life - A Symposium", Tempo, o.s., no. 11 (June 1945), p. 6.
33. Lambert, Music Ho!, p. 288.  
In this section Lambert voices the opinion that Schoenberg has escaped from one set of rules only to become completely entwined by another, and that this 'tyranny' is taken over en bloc by his pupils.
34. Herbert Read, A Concise History of Modern Painting (London: Thames & Hudson, 1959).
35. Newman, Essays, 2, 192-93.
- Lambert, Music Ho!, pp. 287-304.

good-mannered ice between us..." (Draft monologue on Clark, Chapter 1, p. 9.) In this version Lutyens indicates that the party took place after the infamous March performance of Webern's Trio, during which the cellist stormed off the stage, whereas in her autobiography Lutyens explains that this party followed the later, more successful performance of the Trio in December at the Aeolian Hall (A Goldfish Bowl, p. 80). Lutyens and Clark drew together more closely from this time onwards and were with each other in Warsaw during the spring of 1939. Upon returning to London Lutyens left her first husband, Ian Glennie, and moved in with Clark. In 1940 she and Glennie divorced, and in the following year she married Clark.

25. Lutyens did, in fact, own a miniature score of Berg's String Quartet, op. 3 (1910). On the front cover of this score (found amongst her papers at the time of her death) is the handwritten inscription:
- Betty Lutyens  
1936
26. Lutyens, draft of monograph on Edward Clark, p. 5.
27. Gray, Predicaments, p. 21.
28. Edward Clark, British Council Talk.  
Source Universal Edition (London Office), file of press cuttings relating to Lutyens's life and work.
29. Elisabeth Lutyens, "Talking about Music", interview with John Amis, 8 April 1964. BBC LP 29225 (British Institute of Recorded Sound Archive).
30. Schafer, British Composers in Interview, p. 105.
31. Gray, Predicaments, pp. 107-8.
32. Hugo Weisgall, "English Musical Life - A Symposium", Tempo, o.s., no. 12 (September 1945), p. 10.
- Mátyás Seiber, "English Musical Life - A Symposium", Tempo, o.s., no. 11 (June 1945), p. 6.
33. Lambert, Music Ho!, p. 288.  
In this section Lambert voices the opinion that Schoenberg has escaped from one set of rules only to become completely entwined by another, and that this 'tyranny' is taken over en bloc by his pupils.
34. Herbert Read, A Concise History of Modern Painting (London: Thames & Hudson, 1959).
35. Newman, Essays, 2, 192-93.
- Lambert, Music Ho!, pp. 287-304.

36. Lambert, Music Ho!, pp. 287-304.
37. Frank Howes, The Cheltenham Festival (London: Oxford University Press, 1965), p. 26.
- Mosco Carner, A Study of Twentieth-Century Harmony: A Treatise and Guide for the Student-Composer of To-Day, 2 vols. (London: Joseph Williams, 1942), 2, 71.
38. Scholes, The Mirror of Music, 2, 895.
39. Weisgall, "English Musical Life", p. 9.
40. Roberto Gerhard, "English Musical Life - A Symposium", Tempo, o.s., no. 11 (June 1945), p. 3.
41. Jon Clark et al., eds., Culture and Crisis in Britain in the Thirties (London: Lawrence and Wishart, 1979), p. 9.
42. Lutyens herself joined the Communist party in the early forties, a move which was stimulated partly by the North East environment in which she lived at that time, and partly by a sense of guilt about her own privileged upbringing. However, her passionate desire to communicate with people through her music did not prevent her from employing serialism; although Lutyens was a great friend of Alan Bush and Christian Darnton and shared their political views, she stood right at the opposite end of the musical scale (that is, as far as her serious art music was concerned), and did not see any dichotomy between socialist beliefs and the exploration of new musical devices or sounds.
43. Gray, Predicaments, p. 172.
44. Harvey Grace, Music, Britain Advances, no. 10 (London: Longman & Co., 1943), p. 32.
45. Schafer, British Composers in Interview, pp. 53-63.
46. Basil Maine, New Paths in Music (London: Thomas Nelson & Sons, 1940), p. 65.
47. Peter J. Pirie, The English Musical Renaissance (London: Victor Gollancz, 1979), p. 17.
48. Ralph Hill and Max Hinrichsen, eds., Hinrichsen's Year Book 1944: Music of Our Time (London: Hinrichsen Edition, 1944), pp. 109-12.
- Egon Wellesz, "English Musical Life - a Symposium", Tempo, o.s., no. 13 (December 1945), pp. 6-7.
49. Newman, Essays, 2, 173-77.
50. Seiber, "English Musical Life", p. 5.

36. Lambert, Music Ho!, pp. 287-304.
37. Frank Howes, The Cheltenham Festival (London: Oxford University Press, 1965), p. 26.
- Mosco Carner, A Study of Twentieth-Century Harmony: A Treatise and Guide for the Student-Composer of To-Day, 2 vols. (London: Joseph Williams, 1942), 2, 71.
38. Scholes, The Mirror of Music, 2, 895.
39. Weisgall, "English Musical Life", p. 9.
40. Roberto Gerhard, "English Musical Life - A Symposium", Tempo, o.s., no. 11 (June 1945), p. 3.
41. Jon Clark et al., eds., Culture and Crisis in Britain in the Thirties (London: Lawrence and Wishart, 1979), p. 9.
42. Lutyens herself joined the Communist party in the early forties, a move which was stimulated partly by the North East environment in which she lived at that time, and partly by a sense of guilt about her own privileged upbringing. However, her passionate desire to communicate with people through her music did not prevent her from employing serialism; although Lutyens was a great friend of Alan Bush and Christian Darnton and shared their political views, she stood right at the opposite end of the musical scale (that is, as far as her serious art music was concerned), and did not see any dichotomy between socialist beliefs and the exploration of new musical devices or sounds.
43. Gray, Predicaments, p. 172.
44. Harvey Grace, Music, Britain Advances, no. 10 (London: Longman & Co., 1943), p. 32.
45. Schafer, British Composers in Interview, pp. 53-63.
46. Basil Maine, New Paths in Music (London: Thomas Nelson & Sons, 1940), p. 65.
47. Peter J. Pirie, The English Musical Renaissance (London: Victor Gollancz, 1979), p. 17.
48. Ralph Hill and Max Hinrichsen, eds., Hinrichsen's Year Book 1944: Music of Our Time (London: Hinrichsen Edition, 1944), pp. 109-12.
- Egon Wellesz, "English Musical Life - a Symposium", Tempo, o.s., no. 13 (December 1945), pp. 6-7.
49. Newman, Essays, 2, 173-77.
50. Seiber, "English Musical Life", p. 5.

51. Schafer, British Composers in Interview, pp. 86-87.
52. Taylor, "Theorists in the Dark", pp. 81-91.
53. This passage translates as follows:

...absolutely unthinkable, not only because atonality would be considered as un-English and a forbidden practice, but above all, because a twelve-tone idiom does not lend itself to the voice and the English musical tradition has throughout all ages been primarily vocal and choral.

Friedrich Blume, gen. ed., Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik, 14 vols. (Bärenreiter: Kassel, Basel, Paris, London, New York, 1949-1968), vol. 3 (1954), col. 1409.

54. The use of Sprechgesang was particularly strongly attacked by several critics. For example, in response to its use within Schoenberg's Pierrot Lunaire, Ernest Newman wrote that nothing "more needlessly ugly and at the same time so pointless has ever been heard in London." Newman, Essays, p. 107.
55. Percy Scholes demonstrates this suspicion of new music by describing how the BBC series of contemporary music concerts was greeted by an audience of only four or five people at each performance. However, Scholes puts this down partly to the uncompromising content of the programmes, which "might have been deliberately designed by Contemporary Music's enemies to effect the 'choking off' of its potential friends." Scholes, The Mirror of Music, 2, 797.

It was not just foreign works that were affected: Roberto Gerhard reported in 1945 that, apart from the respect shown to Vaughan Williams and Britten, the works of other British contemporary composers hardly appeared in English concert programmes. Gerhard, "English Musical Life", pp. 4-8.

In a letter to Edward Clark dated 5 May 1929, Constant Lambert also expressed his anger at the lack of appreciation shown to the majority of young English composers, including himself: "I am tempted to think that it is only abroad that the young English composer meets with any intelligent response to and enthusiasm for his work."

Collection of letters to Edward Clark, London, British Library, Department of Manuscripts, AD. MSS 52256-7.

56. Wilfrid H. Mellers, Music and Society: England and the European Tradition (London: Dennis Dobson, 1946), p. 9.
57. Hill and Hinrichsen, eds., Hinrichsen's Year Book 1944, pp. 112-116.
58. Ralph Vaughan Williams, National Music (London: Oxford University Press, 1934), pp. 3-19.
59. Peter Gradenwitz, "The Idiom and Development in Schoenberg's Quartets", Music and Letters 26 (July 1945), 123-142.

51. Schafer, British Composers in Interview, pp. 86-87.
52. Taylor, "Theorists in the Dark", pp. 81-91.
53. This passage translates as follows:

...absolutely unthinkable, not only because atonality would be considered as un-English and a forbidden practice, but above all, because a twelve-tone idiom does not lend itself to the voice and the English musical tradition has throughout all ages been primarily vocal and choral.

Friedrich Blume, gen. ed., Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik, 14 vols. (Bärenreiter: Kassel, Basel, Paris, London, New York, 1949-1968), vol. 3 (1954), col. 1409.

54. The use of Sprechgesang was particularly strongly attacked by several critics. For example, in response to its use within Schoenberg's Pierrot Lunaire, Ernest Newman wrote that nothing "more needlessly ugly and at the same time so pointless has ever been heard in London." Newman, Essays, p. 107.
55. Percy Scholes demonstrates this suspicion of new music by describing how the BBC series of contemporary music concerts was greeted by an audience of only four or five people at each performance. However, Scholes puts this down partly to the uncompromising content of the programmes, which "might have been deliberately designed by Contemporary Music's enemies to effect the 'choking off' of its potential friends." Scholes, The Mirror of Music, 2, 797.

It was not just foreign works that were affected: Roberto Gerhard reported in 1945 that, apart from the respect shown to Vaughan Williams and Britten, the works of other British contemporary composers hardly appeared in English concert programmes. Gerhard, "English Musical Life", pp. 4-8.

In a letter to Edward Clark dated 5 May 1929, Constant Lambert also expressed his anger at the lack of appreciation shown to the majority of young English composers, including himself: "I am tempted to think that it is only abroad that the young English composer meets with any intelligent response to and enthusiasm for his work."

Collection of letters to Edward Clark, London, British Library, Department of Manuscripts, AD. MSS 52256-7.

56. Wilfrid H. Mellers, Music and Society: England and the European Tradition (London: Dennis Dobson, 1946), p. 9.
57. Hill and Hinrichsen, eds., Hinrichsen's Year Book 1944, pp. 112-116.
58. Ralph Vaughan Williams, National Music (London: Oxford University Press, 1934), pp. 3-19.
59. Peter Gradenwitz, "The Idiom and Development in Schoenberg's Quartets", Music and Letters 26 (July 1945), 123-142.

60. Martin Cooper, "Atonality and 'Zwölftonmusik'", Musical Times 74 (June 1933), 497-500.

Mangeot, "Schoenberg's Fourth String Quartet", pp. 33-37.

61. Gerald Abraham, This Modern Stuff: A Fairly "Plaine and Easie" Introduction to Contemporary Music (London: Denis Archer, 1933), p. 82.

62. Scholes, The Mirror of Music, 1, 464.

60. Martin Cooper, "Atonality and 'Zwölftonmusik'", Musical Times 74 (June 1933), 497-500.

Mangeot, "Schoenberg's Fourth String Quartet", pp. 33-37.

61. Gerald Abraham, This Modern Stuff: A Fairly "Plaine and Easie" Introduction to Contemporary Music (London: Denis Archer, 1933), p. 82.

62. Scholes, The Mirror of Music, 1, 464.

## CHAPTER 3

### Lutyens's Approach to Serialism

We have already seen how Lutyens's interest in Baroque music manifested itself in early songs such as Nonentity (1933). It was the experience of hearing André Mangeot's edition of Purcell's String Fantasias, however, which spurred her on to explore the music of her English forbear more closely and, in particular, to investigate using specific techniques and stylistic characteristics derived therefrom. Whereas contemporaries such as Rubbra and Tippett drew upon Purcellian ideas with a view to enriching their own tonal language, Lutyens's researches led her increasingly towards the atonal domain.<sup>1</sup>

The first fruit of Lutyens's investigations was the unpublished Fantasia for Five Strings (1936-1937). This piece comprises one movement which is divided up into contrasting sections, and it possesses an overall structure which is more sophisticated than any hitherto achieved by Lutyens. Whereas in the early thirties she had tended to restrict herself either to extremely short pieces based on a single motif, or else to longer structures comprising disparate sections (perhaps loosely connected by a refrain as in the case of The Dying of Tanneguy de Bois), in the Fantasia Lutyens manages to create a far more satisfactory design. This she achieves by composing a longer-breathed theme (as opposed to a short motif) and developing her already evident propensity for variation to the extent that this theme spawns the motivic material for the entire piece.

The process of variation works on three levels:

## CHAPTER 3

### Lutyens's Approach to Serialism

We have already seen how Lutyens's interest in Baroque music manifested itself in early songs such as Nonentity (1933). It was the experience of hearing André Mangeot's edition of Purcell's String Fantasias, however, which spurred her on to explore the music of her English forbear more closely and, in particular, to investigate using specific techniques and stylistic characteristics derived therefrom. Whereas contemporaries such as Rubbra and Tippett drew upon Purcellian ideas with a view to enriching their own tonal language, Lutyens's researches led her increasingly towards the atonal domain.<sup>1</sup>

The first fruit of Lutyens's investigations was the unpublished Fantasia for Five Strings (1936-1937). This piece comprises one movement which is divided up into contrasting sections, and it possesses an overall structure which is more sophisticated than any hitherto achieved by Lutyens. Whereas in the early thirties she had tended to restrict herself either to extremely short pieces based on a single motif, or else to longer structures comprising disparate sections (perhaps loosely connected by a refrain as in the case of The Dying of Tanneguy de Bois), in the Fantasia Lutyens manages to create a far more satisfactory design. This she achieves by composing a longer-breathed theme (as opposed to a short motif) and developing her already evident propensity for variation to the extent that this theme spawns the motivic material for the entire piece.

The process of variation works on three levels:

- i) variation of the theme in its entirety
- ii) fragmentation of the theme into shorter cells which are themselves subjected to variation
- iii) creation of fresh motifs from characteristics inherent in the theme. These new motifs are, in turn, also varied during the course of the piece.

The theme itself and these three levels of variation are demonstrated in the example below, which quotes the principal motivic shapes in operation throughout the piece. For the purpose of later discussion these motifs will be designated (a), (b), (c) and so on.

#### Example 1

Theme (bars 1-5: cello II)

*Adagio ma non troppo*

*pp dolce sostenuto*

- i) Transposition and shortening of the theme (bars 3-6: cello I)

*pp dolce sostenuto*

Rhythmic variation of the theme  
(bars 104-108: cello II)

*Allegro*

*f marcato* *sfz* *sfz*

- i) variation of the theme in its entirety
- ii) fragmentation of the theme into shorter cells which are themselves subjected to variation
- iii) creation of fresh motifs from characteristics inherent in the theme. These new motifs are, in turn, also varied during the course of the piece.

The theme itself and these three levels of variation are demonstrated in the example below, which quotes the principal motivic shapes in operation throughout the piece. For the purpose of later discussion these motifs will be designated (a), (b), (c) and so on.

#### Example 1

Theme (bars 1-5: cello II)

*Adagio ma non troppo*

*pp dolce sostenuto*

- i) Transposition and shortening of the theme (bars 3-6: cello I)

*pp dolce sostenuto*

Rhythmic variation of the theme  
(bars 104-108: cello II)

*Allegro*

*f marcato* *sfz* *sfz*

- ii) Employment, and subsequent rhythmic and melodic variation of a motivic cell (a) which is clearly derived from bar 4 of the theme. (bars 53-56: violin II)

*Andante con moto  
e inquieto*

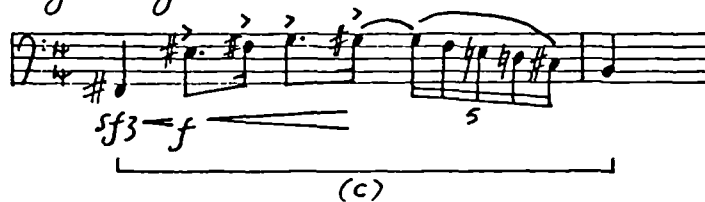


- iii) A fresh motif (b), its first six notes derived from pitch adjacencies present within the theme: A/F sharp; A/B flat; A/G sharp (A flat). This motif forms a countersubject to the main theme, and its dotted rhythm derives from bar 4 of the latter. (bars 7-8: cello I)



The following motif (c) begins similarly to the theme, with an ascending major seventh, but thereafter exploits the latter's penchant for tones and semitones independently. Whole tone patterns are shared by both the theme (A - G - F - E flat) and the motif below (G sharp - F sharp - E - D), which is often played against the countersubject quoted above (motif b). (bars 26-27: cello II)

*Allegro energico*



Motif (d) below commences with an inversion of the theme's initial major seventh, followed by a chromatically ascending scale from E to A flat. There is a similarity here with motif (c) quoted above, which contains a chromatic rise from E sharp to G sharp. The dotted rhythm also looks back to the aforementioned countersubject of the theme (motif b).

- ii) Employment, and subsequent rhythmic and melodic variation of a motivic cell (a) which is clearly derived from bar 4 of the theme. (bars 53-56: violin II)

*Andante con moto  
e inquieto*

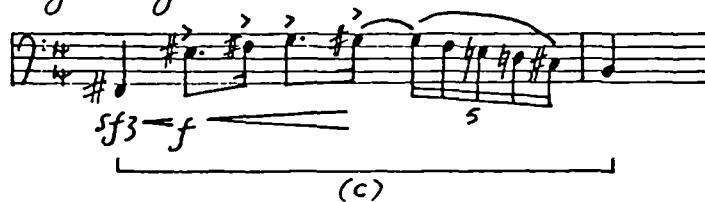


- iii) A fresh motif (b), its first six notes derived from pitch adjacencies present within the theme: A/F sharp; A/B flat; A/G sharp (A flat). This motif forms a countersubject to the main theme, and its dotted rhythm derives from bar 4 of the latter. (bars 7-8: cello I)



The following motif (c) begins similarly to the theme, with an ascending major seventh, but thereafter exploits the latter's penchant for tones and semitones independently. Whole tone patterns are shared by both the theme (A - G - F - E flat) and the motif below (G sharp - F sharp - E - D), which is often played against the countersubject quoted above (motif b). (bars 26-27: cello II)

*Allegro energico*



Motif (d) below commences with an inversion of the theme's initial major seventh, followed by a chromatically ascending scale from E to A flat. There is a similarity here with motif (c) quoted above, which contains a chromatic rise from E sharp to G sharp. The dotted rhythm also looks back to the aforementioned countersubject of the theme (motif b).

Example 1 cont'd ...  
 (bars 30-31: violin 1)



It is evident from example 1 that the new motifs relate closely not only to the theme from which they are derived, but also to each other. Moreover, the majority of accompanying figurations are imitations or variations of characteristics inherent in the theme or in one of its derived motifs.

Thus emerges a structure which on the one hand is extremely closely-knit, given that all the melodic material is derived from a single source, and yet on the other hand admits great flexibility. The latter is achieved by constructing the form from a series of continuously unfolding subsections, which contrast with each other in terms of mood, rhythm, texture and specific motivic ideas deployed, and which uphold the principle of continuous variation by avoiding any exact repetition during the course of the piece.

This type of structure has a certain affinity with that of the fantasia forms explored by composers such as John Coprario (?1570/80 - 1626), Matthew Locke (?1621/22 - 1677), John Jenkins (1592 - 1678), and Henry Purcell (1659 - 95). Lutyens's interest in this single movement genre was shared by a number of her contemporaries and predecessors, in particular Walter Cobbett, who in 1905 instituted a prize for chamber works in the 'phantasy' form. The works which emerged from this award - winners included Frank Bridge, Armstrong Gibbs, Herbert Howells and John Ireland - tended to approximate condensed sonatas. Nevertheless, the use of the term 'phantasy' alluded to the 16th and 17th century viol fancies which were deemed to represent a former pinnacle of achievement in England's musical history, particularly to those contemporary composers

Example 1 cont'd ...  
 (bars 30-31: violin 1)

Musical notation for violin 1, bars 30-31. The notation is in G major (one sharp) and 4/4 time. It features a melodic line with slurs and accents. Handwritten annotations include "Meno mosso espressivo" above the staff, "p subito" below the first measure, and a bracket labeled "(d)" under the first three measures. A triplet of eighth notes is marked with a "3" below it in the fourth measure.

It is evident from example 1 that the new motifs relate closely not only to the theme from which they are derived, but also to each other. Moreover, the majority of accompanying figurations are imitations or variations of characteristics inherent in the theme or in one of its derived motifs.

Thus emerges a structure which on the one hand is extremely closely-knit, given that all the melodic material is derived from a single source, and yet on the other hand admits great flexibility. The latter is achieved by constructing the form from a series of continuously unfolding subsections, which contrast with each other in terms of mood, rhythm, texture and specific motivic ideas deployed, and which uphold the principle of continuous variation by avoiding any exact repetition during the course of the piece.

This type of structure has a certain affinity with that of the fantasia forms explored by composers such as John Coprario (?1570/80 - 1626), Matthew Locke (?1621/22 - 1677), John Jenkins (1592 - 1678), and Henry Purcell (1659 - 95). Lutyens's interest in this single movement genre was shared by a number of her contemporaries and predecessors, in particular Walter Cobbett, who in 1905 instituted a prize for chamber works in the 'phantasy' form. The works which emerged from this award - winners included Frank Bridge, Armstrong Gibbs, Herbert Howells and John Ireland - tended to approximate condensed sonatas. Nevertheless, the use of the term 'phantasy' alluded to the 16th and 17th century viol fancies which were deemed to represent a former pinnacle of achievement in England's musical history, particularly to those contemporary composers

who were seeking to recreate a distinctively English style of chamber music. Lutyens's Fantasia, however, was inspired not so much by the latter concern, as by a genuine enthusiasm for Purcell's own examples of the form.

Purcell's fantasias from three to seven parts, as well as the later consort fancies of Jenkins, comprise sections which are dramatically contrasted in terms of tempo and texture, with homophonic sections, often in dance-like triple metre, juxtaposed with more imitative passages. Likewise, Lutyens plays off chordal passages of dancing triplets against more contrapuntal sections, as, for example, between bars 60-73, and bars 74-84. Admittedly, English fantasias were normally polythematic. However, there are a few examples of works which, as in Lutyens's music, exploit one theme and its derivative motifs throughout. Moreover, Lutyens's use of inversion, and both rhythmic and melodic modification of small motifs extracted from longer lines calls to mind Purcell's models. To extend comparisons even further, however, one can see that this compositional process of relating all parts to one melodic source is not so far removed from the concept behind the serial technique which Lutyens was to adopt two years later in the Chamber Concerto, op.8/1.

What makes Lutyens's Fantasia even more cohesive, is that despite varying the motifs upon each recurrence and avoiding exact repetition, she overlays a rough ternary design on the piece as is shown below. The principal motifs deployed in any one section are designated (a), (b), (c), and (d), as in example 1. Tempo is also indicated, since it enhances the ternary design: with the exception of the opening bars (1-25), the outer sections favour faster tempi compared with the slower pace of section B. (See example 2 overleaf.)

Before leaving formal considerations altogether, it is important to identify that most important of vehicles, inspired by the example of

who were seeking to recreate a distinctively English style of chamber music. Lutyens's Fantasia, however, was inspired not so much by the latter concern, as by a genuine enthusiasm for Purcell's own examples of the form.

Purcell's fantasias from three to seven parts, as well as the later consort fancies of Jenkins, comprise sections which are dramatically contrasted in terms of tempo and texture, with homophonic sections, often in dance-like triple metre, juxtaposed with more imitative passages. Likewise, Lutyens plays off chordal passages of dancing triplets against more contrapuntal sections, as, for example, between bars 60-73, and bars 74-84. Admittedly, English fantasias were normally polythematic. However, there are a few examples of works which, as in Lutyens's music, exploit one theme and its derivative motifs throughout. Moreover, Lutyens's use of inversion, and both rhythmic and melodic modification of small motifs extracted from longer lines calls to mind Purcell's models. To extend comparisons even further, however, one can see that this compositional process of relating all parts to one melodic source is not so far removed from the concept behind the serial technique which Lutyens was to adopt two years later in the Chamber Concerto, op.8/1.

What makes Lutyens's Fantasia even more cohesive, is that despite varying the motifs upon each recurrence and avoiding exact repetition, she overlays a rough ternary design on the piece as is shown below. The principal motifs deployed in any one section are designated (a), (b), (c), and (d), as in example 1. Tempo is also indicated, since it enhances the ternary design: with the exception of the opening bars (1-25), the outer sections favour faster tempi compared with the slower pace of section B. (See example 2 overleaf.)

Before leaving formal considerations altogether, it is important to identify that most important of vehicles, inspired by the example of

Example 2

	Motifs	Section Bar Numbers	Tempi
A	Theme (a) (b)	1-25	Adagio ma non troppo $\curvearrowright$
	(b) (c)	26-29	Allegro energico
	(d)	30-33	Meno mosso (molto allargando)
B	Brief thematic recurrence	34-50	A tempo
	(b) (a)		(rubato)
	(a)	51-73	Andante con moto e inquieto A tempo poco meno mosso $\curvearrowright$
	Theme (a)	74-93	Tempo 1°
A'	Brief thematic recurrence (a)	94-103	Andante con moto (molto accelerando)
	Theme in diminution	104-109	Allegro
	(c) (d)	110-117 118-125	Energico Meno mosso (molto rit [sub] - piu rit.)
CODA	Theme (a)	126-141	Tempo 1° $\curvearrowright$

Purcell, through which Lutyens was able to create an extended form from her single theme, namely counterpoint. This is something which she had used on only a very small scale previously, for example in the inner part writing of sporadic passages in The Dying of Tanneguy de Bois. In Fantasia, counterpoint is prevalent in most of the subsections, many of which begin with imitated entries. Within phrases also, small motifs are tossed between the equal parts, lending the music a more purposeful drive, and techniques such as augmentation, diminution, inversion and transposition are all employed in the process of varying the imitation.

Example 2

	Motifs	Section Bar Numbers	Tempi
A	Theme (a) (b)	1-25	Adagio ma non troppo $\curvearrowright$
	(b) (c)	26-29	Allegro energico
	(d)	30-33	Meno mosso (molto allargando)
B	Brief thematic recurrence	34-50	A tempo
	(b) (a)		(rubato)
	(a)	51-73	Andante con moto e inquieto A tempo poco meno mosso $\curvearrowright$
	Theme (a)	74-93	Tempo 1°
A'	Brief thematic recurrence (a)	94-103	Andante con moto (molto accelerando)
	Theme in diminution	104-109	Allegro
	(c) (d)	110-117 118-125	Energico Meno mosso (molto rit [sub] - piu rit.)
CODA	Theme (a)	126-141	Tempo 1° $\curvearrowright$

Purcell, through which Lutyens was able to create an extended form from her single theme, namely counterpoint. This is something which she had used on only a very small scale previously, for example in the inner part writing of sporadic passages in The Dying of Tanneguy de Bois. In Fantasia, counterpoint is prevalent in most of the subsections, many of which begin with imitated entries. Within phrases also, small motifs are tossed between the equal parts, lending the music a more purposeful drive, and techniques such as augmentation, diminution, inversion and transposition are all employed in the process of varying the imitation.

Counterpoint had, of course, played a vital role in Webern's, Schoenberg's, and, to a lesser extent, Berg's approach to serialism, in that it provided music with a necessary logic in the absence of any tonal foundation. Interestingly enough, whereas canon had been absolutely crucial to Webern's serial development, Lutyens favours a far more relaxed imitative technique in the Fantasia, admitting considerable rhythmic and intervallic variation of those motifs involved. Indeed, it is plain to see that her contrapuntal technique derives more from Purcell, than from the Teutonic tradition as represented by Bach, and it signifies, with its denial of rigour and admittance of irregularity, perhaps a typically English solution compared with that of Lutyens's Second Viennese counterparts. The example below demonstrates that Lutyens's propensity for irregular imitation is evident right from the start; not only do the distances between the initial entries vary, but also motivic variation in the form of contraction of the main theme occurs as early as the sixth bar.

Example 3

Bars	5	10	15	20	25
Violin I				C# (contracted form)	
Violin II			G# (contracted form)	A <sup>b</sup> (contracted form)	
Viola		C#			
Cello I	G# (contracted form)			F# (contracted form)	
Cello II	C#				E (contracted form)

Another example of contrapuntal inconsistency can be seen in Lutyens's treatment of her countersubject, motif (b), which appears with the theme

Counterpoint had, of course, played a vital role in Webern's, Schoenberg's, and, to a lesser extent, Berg's approach to serialism, in that it provided music with a necessary logic in the absence of any tonal foundation. Interestingly enough, whereas canon had been absolutely crucial to Webern's serial development, Lutyens favours a far more relaxed imitative technique in the Fantasia, admitting considerable rhythmic and intervallic variation of those motifs involved. Indeed, it is plain to see that her contrapuntal technique derives more from Purcell, than from the Teutonic tradition as represented by Bach, and it signifies, with its denial of rigour and admittance of irregularity, perhaps a typically English solution compared with that of Lutyens's Second Viennese counterparts. The example below demonstrates that Lutyens's propensity for irregular imitation is evident right from the start; not only do the distances between the initial entries vary, but also motivic variation in the form of contraction of the main theme occurs as early as the sixth bar.

Example 3

Bars	5	10	15	20	25
Violin I				C# (contracted form)	
Violin II			G# (contracted form)	A <sup>b</sup> (contracted form)	
Viola		C#			
Cello I	G# (contracted form)			F# (contracted form)	
Cello II	C#				E (contracted form)

Another example of contrapuntal inconsistency can be seen in Lutyens's treatment of her countersubject, motif (b), which appears with the theme

at the start, but thereafter does not necessarily accompany every thematic statement. Moreover, it is allowed to develop independently of the theme on occasion, as in the second section.

It is less easy to identify ways in which Lutyens's experience of hearing Purcell's fantasias directly influenced her harmonic thinking in Fantasia. The chromaticism which colours the texture stems from the nature of the theme, which is quoted once again below.

Example 4



Admittedly, one can determine the descending chromatic tetrachord, C sharp to G sharp, which looks towards Purcell's (or Frescobaldi's) use of the same within several ground basses. But this pattern is also to be found within Nonentity (1933), which was written well before Lutyens's recent experience.

What is noticeable, however, is that chromaticism in the Fantasia is far more pervasive compared with previous examples such as Nonentity or Bring, in this Timeless Grave to Throw (1936), extending over longer phrases and periods and blurring the sense of tonal direction to a greater extent. Indeed, the theme is very nearly twelve-tone, its thirteen notes comprising eleven out of the twelve pitches in the chromatic scale. (D is omitted, whilst A is repeated twice.) Clearly, however, the theme does not constitute a serial row; its intervallic order is by no means preserved throughout, it is subject to fragmentation, and is only seldom restated

at the start, but thereafter does not necessarily accompany every thematic statement. Moreover, it is allowed to develop independently of the theme on occasion, as in the second section.

It is less easy to identify ways in which Lutyens's experience of hearing Purcell's fantasias directly influenced her harmonic thinking in Fantasia. The chromaticism which colours the texture stems from the nature of the theme, which is quoted once again below.

Example 4



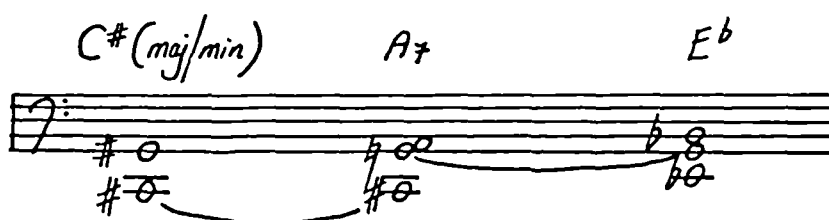
Admittedly, one can determine the descending chromatic tetrachord, C sharp to G sharp, which looks towards Purcell's (or Frescobaldi's) use of the same within several ground basses. But this pattern is also to be found within Nonentity (1933), which was written well before Lutyens's recent experience.

What is noticeable, however, is that chromaticism in the Fantasia is far more pervasive compared with previous examples such as Nonentity or Bring, in this Timeless Grave to Throw (1936), extending over longer phrases and periods and blurring the sense of tonal direction to a greater extent. Indeed, the theme is very nearly twelve-tone, its thirteen notes comprising eleven out of the twelve pitches in the chromatic scale. (D is omitted, whilst A is repeated twice.) Clearly, however, the theme does not constitute a serial row; its intervallic order is by no means preserved throughout, it is subject to fragmentation, and is only seldom restated

in complete form. Instead, it is used quite conventionally to delineate principal structural divisions within the one movement form; the thematic statements beginning in bars 1, 34, 74, 95, 103 and 126 in each case articulate the start of a new section.

Despite the increased level of chromaticism, Lutyens is still applying tonal procedures in Fantasia to a limited extent. One perhaps needs to remember at this point that in the period between 1936 and 1945, Lutyens continued to write as many tonal works as atonal pieces.<sup>2</sup> There is evidence of tonality right at the start in the nature of the theme, whose prevalence of tone and semitone intervals lends it the character of a descending scale. Secondly, Lutyens arranges her theme rhythmically so that certain pitches are stressed: C sharp; G sharp; A (because it occurs three times); G (by virtue of the fact that the G sharp - F sharp - A triplet is anacrusic); E flat; and B flat. At this stage she sets up an ambiguity between the following three tonal areas.

Example 5

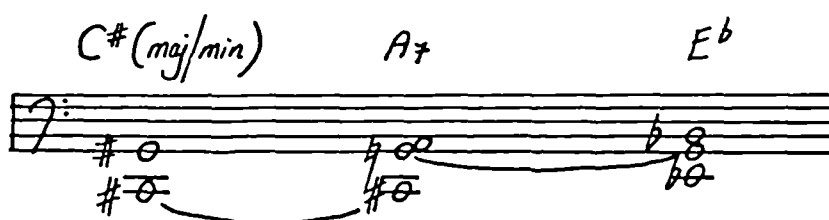


During the course of the piece, however, C sharp assumes predominance as a reference pitch, along with its dominant 'satellite', G sharp. Whilst it would be a mistake to describe C sharp as a 'tonic', since the piece is not built upon a conventional system of key relationships, this pitch is clearly being used in a quasi-tonal manner. The way in which it

in complete form. Instead, it is used quite conventionally to delineate principal structural divisions within the one movement form; the thematic statements beginning in bars 1, 34, 74, 95, 103 and 126 in each case articulate the start of a new section.

Despite the increased level of chromaticism, Lutyens is still applying tonal procedures in Fantasia to a limited extent. One perhaps needs to remember at this point that in the period between 1936 and 1945, Lutyens continued to write as many tonal works as atonal pieces.<sup>2</sup> There is evidence of tonality right at the start in the nature of the theme, whose prevalence of tone and semitone intervals lends it the character of a descending scale. Secondly, Lutyens arranges her theme rhythmically so that certain pitches are stressed: C sharp; G sharp; A (because it occurs three times); G (by virtue of the fact that the G sharp - F sharp - A triplet is anacrusic); E flat; and B flat. At this stage she sets up an ambiguity between the following three tonal areas.

Example 5



During the course of the piece, however, C sharp assumes predominance as a reference pitch, along with its dominant 'satellite', G sharp. Whilst it would be a mistake to describe C sharp as a 'tonic', since the piece is not built upon a conventional system of key relationships, this pitch is clearly being used in a quasi-tonal manner. The way in which it

determines Lutyens's choice of pitches for each subsequent thematic statement provides a particularly clear example of this. The table below presents the first pitch of each thematic statement to appear during the course of the piece, relating these pitches to C sharp by means of tonal terms of reference.

Example 6

Bar Numbers	Initial Pitches	Relationship to C sharp	Ternary Form
1	C sharp	Tonic	A
3	G sharp	Dominant	
10	C sharp	Tonic	
12	G sharp	Dominant	
17	C sharp	Tonic	
19	A flat	Dominant (G sharp)	
20	F sharp	Subdominant	B
23	E	Mediant	
34	F sharp	Subdominant	
74	E	Mediant	
76	B	Minor Seventh	
80	F sharp	Subdominant	
82	C sharp	Tonic	A'
86	C	Leading-note (B sharp)	
95	C	Leading-note (B sharp)	
103	C sharp	Tonic	
104	C sharp	Tonic	
105	C sharp	Tonic	
106	C sharp	Tonic	CODA
126	C sharp	Tonic	
128	G sharp	Dominant	
129	C sharp	Tonic	
130	G sharp	Dominant	
131	C sharp	Tonic	
137	C sharp	Tonic	

The composition's overall ternary design is clearly articulated by the above pitch scheme, with C sharp firmly established in sections A, A' and the Coda, whilst section B explores a wider range of pitch areas.



determines Lutyens's choice of pitches for each subsequent thematic statement provides a particularly clear example of this. The table below presents the first pitch of each thematic statement to appear during the course of the piece, relating these pitches to C sharp by means of tonal terms of reference.

Example 6

Bar Numbers	Initial Pitches	Relationship to C sharp	Ternary Form
1	C sharp	Tonic	A
3	G sharp	Dominant	
10	C sharp	Tonic	
12	G sharp	Dominant	
17	C sharp	Tonic	
19	A flat	Dominant (G sharp)	
20	F sharp	Subdominant	B
23	E	Mediant	
34	F sharp	Subdominant	
74	E	Mediant	
76	B	Minor Seventh	
80	F sharp	Subdominant	
82	C sharp	Tonic	A'
86	C	Leading-note (B sharp)	
95	C	Leading-note (B sharp)	
103	C sharp	Tonic	
104	C sharp	Tonic	
105	C sharp	Tonic	
106	C sharp	Tonic	CODA
126	C sharp	Tonic	
128	G sharp	Dominant	
129	C sharp	Tonic	
130	G sharp	Dominant	
131	C sharp	Tonic	
137	C sharp	Tonic	

The composition's overall ternary design is clearly articulated by the above pitch scheme, with C sharp firmly established in sections A, A' and the Coda, whilst section B explores a wider range of pitch areas.



Using C sharp as a foundation pitch or pedal is another means by which Lutyens emphasizes its structural significance. From bar 10 until the end of the first section, for example, C sharp (or D flat) recurs frequently at the bottom of the texture on cello II. Moreover, C sharp forms the root of each of the five principal cadences, quoted below in example 7. In the first, third and fifth cadences A natural is sounded simultaneously with C sharp and G sharp, thus lending the cadences a tonal ambiguity which looks back to that of the theme itself, with its emphasis on this pitch. Likewise, the presence of D sharp in cadences 1 and 5 harks back to the theme's stress on E flat. Indeed, all of these cadences are subject to added notes: in cadence 2 a G major triad (again, affording comparison with the theme's stress on G) is superimposed on to a C sharp minor chord, whilst in cadence 4, the C sharp/G sharp fifth is topped not only by a G major chord, but also by an implication of F (minor) in bar 94. As far as the central cadence is concerned, the movement of the melodic parts converges on to a chord which combines a C sharp minor triad with an A minor one (assuming B sharp = C natural). Despite the ambiguity caused by triadic superimpositions of this nature, however, C sharp's function as a reference pole for the piece is endorsed rather than seriously challenged by these cadences. One further point to make about these cadences is that they appear to pinpoint a latent arch structure overlaid upon the ternary design, since similarities of pitch content quite clearly relate cadences 1 and 5, and 2 and 4, as shown in the example below.

As in the serial or partially serial works of both Schoenberg and Berg there are other quasi-tonal elements in Lutyens's Fantasia which can be detected. For example, the forceful chromatic rise in the bass, with the two cellos playing in parallel fifths, from C sharp/G sharp in bar 128

Using C sharp as a foundation pitch or pedal is another means by which Lutyens emphasizes its structural significance. From bar 10 until the end of the first section, for example, C sharp (or D flat) recurs frequently at the bottom of the texture on cello II. Moreover, C sharp forms the root of each of the five principal cadences, quoted below in example 7. In the first, third and fifth cadences A natural is sounded simultaneously with C sharp and G sharp, thus lending the cadences a tonal ambiguity which looks back to that of the theme itself, with its emphasis on this pitch. Likewise, the presence of D sharp in cadences 1 and 5 harks back to the theme's stress on E flat. Indeed, all of these cadences are subject to added notes: in cadence 2 a G major triad (again, affording comparison with the theme's stress on G) is superimposed on to a C sharp minor chord, whilst in cadence 4, the C sharp/G sharp fifth is topped not only by a G major chord, but also by an implication of F (minor) in bar 94. As far as the central cadence is concerned, the movement of the melodic parts converges on to a chord which combines a C sharp minor triad with an A minor one (assuming B sharp = C natural). Despite the ambiguity caused by triadic superimpositions of this nature, however, C sharp's function as a reference pole for the piece is endorsed rather than seriously challenged by these cadences. One further point to make about these cadences is that they appear to pinpoint a latent arch structure overlaid upon the ternary design, since similarities of pitch content quite clearly relate cadences 1 and 5, and 2 and 4, as shown in the example below.

As in the serial or partially serial works of both Schoenberg and Berg there are other quasi-tonal elements in Lutyens's Fantasia which can be detected. For example, the forceful chromatic rise in the bass, with the two cellos playing in parallel fifths, from C sharp/G sharp in bar 128

Example 7

(Reduced score)

The image displays a handwritten musical score for Example 7, labeled as a reduced score. It consists of five systems of piano and bass staves, each beginning with a measure number in a circle. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as chords, melodic lines, and triplets. A large bracket on the right side of the page groups the systems from measure 22 to 135.

- System 1 (Measures 22-25):** The piano part features a melodic line with eighth and quarter notes, while the bass part provides a harmonic accompaniment with chords and single notes. A triplet of eighth notes is marked in the piano part at measure 25.
- System 2 (Measures 26-31):** The piano part consists of sustained chords, with some notes marked with a fermata. The bass part continues with a rhythmic accompaniment. A triplet of eighth notes is marked in the bass part at measure 31.
- System 3 (Measures 32-37):** The piano part shows a sequence of chords with some notes marked with a fermata. The bass part has a melodic line with eighth notes. A triplet of eighth notes is marked in the bass part at measure 37.
- System 4 (Measures 38-43):** The piano part features a melodic line with eighth notes and some notes marked with a fermata. The bass part has a rhythmic accompaniment. A triplet of eighth notes is marked in the piano part at measure 43.
- System 5 (Measures 44-49):** The piano part consists of sustained chords, with some notes marked with a fermata. The bass part continues with a rhythmic accompaniment. A triplet of eighth notes is marked in the piano part at measure 49.

Example 7

(Reduced score)

The image displays a handwritten musical score for Example 7, labeled as a reduced score. It consists of five systems of music, each with a piano (right) and bass (left) staff. The key signature is one sharp (F#) and the time signature is 4/4. The systems are numbered 22, 46, 72, 91, and 135. System 22 shows a melodic line in the piano staff with slurs and a triplet in the bass staff. System 46 features a complex texture with many notes in both staves, including slurs and a triplet. System 72 has a melodic line in the piano staff with slurs and a triplet in the bass staff. System 91 shows a melodic line in the piano staff with slurs and a triplet in the bass staff. System 135 features a melodic line in the piano staff with slurs and a triplet in the bass staff. The score is written in black ink on white paper.

to G sharp/D sharp in bar 133 (recalling similar transition passages in Fall, Leaves, Fall and The Dying of Tanneguy de Bois), the consonance arising from parallel thirds in certain passages, the use of sequence (as between bars 43 and 46), those areas of strong pitch stress arising from the use of pedals (as at bars 51 to 57, during which the viola maintains a triplet crotchet pattern of repeated F sharps), the use of suspension (exemplified in bar 6, where cello II's E flat 'resolves' on to D and then C sharp, so as to create a consonance with cello I's A natural), and, finally, the use of arpeggio figurations or outlines. An example of the latter occurs between bars 26 and 29, during which the imitative entries of motif (c) start successively on pitches outlining a diminished seventh chord, F sharp - A - C - E flat.

In one sense these aforementioned residues of tonal thinking imbue the harmony with a cohesiveness it might otherwise lack. For it would appear that Lutyens's new-found preoccupation with melodic counterpoint in the Fantasia led her temporarily to abandon that concern with overall consistency of harmonic colour, which is a quality she so admired in Debussy<sup>3</sup> and which had been very evident in many of her earlier pieces, including Fall, Leaves, Fall. Admittedly, one can still detect certain passages in which particular harmonic intervals appear to predominate. In the example overleaf, taken from the opening of the piece, both the semitone and tone (and their inversions) plus the tritone are used so commonly that they appear to assume significance as unificatory harmonic colours.

Moreover it is possible to trace all three of these harmonic intervals back to the original theme, which itself favours semitones and tones, comprising as it does the following intervals: 4 x semitone; 1 x major seventh; 5 x tone; 1 x minor third; 1 x fourth. The tritone is

to G sharp/D sharp in bar 133 (recalling similar transition passages in Fall, Leaves, Fall and The Dying of Tanneguy de Bois), the consonance arising from parallel thirds in certain passages, the use of sequence (as between bars 43 and 46), those areas of strong pitch stress arising from the use of pedals (as at bars 51 to 57, during which the viola maintains a triplet crotchet pattern of repeated F sharps), the use of suspension (exemplified in bar 6, where cello II's E flat 'resolves' on to D and then C sharp, so as to create a consonance with cello I's A natural), and, finally, the use of arpeggio figurations or outlines. An example of the latter occurs between bars 26 and 29, during which the imitative entries of motif (c) start successively on pitches outlining a diminished seventh chord, F sharp - A - C - E flat.

In one sense these aforementioned residues of tonal thinking imbue the harmony with a cohesiveness it might otherwise lack. For it would appear that Lutyens's new-found preoccupation with melodic counterpoint in the Fantasia led her temporarily to abandon that concern with overall consistency of harmonic colour, which is a quality she so admired in Debussy<sup>3</sup> and which had been very evident in many of her earlier pieces, including Fall, Leaves, Fall. Admittedly, one can still detect certain passages in which particular harmonic intervals appear to predominate. In the example overleaf, taken from the opening of the piece, both the semitone and tone (and their inversions) plus the tritone are used so commonly that they appear to assume significance as unificatory harmonic colours.

Moreover it is possible to trace all three of these harmonic intervals back to the original theme, which itself favours semitones and tones, comprising as it does the following intervals: 4 x semitone; 1 x major seventh; 5 x tone; 1 x minor third; 1 x fourth. The tritone is



## Example 8

Interval 1  
Class:

6

11 (12+)  
6

111314

6

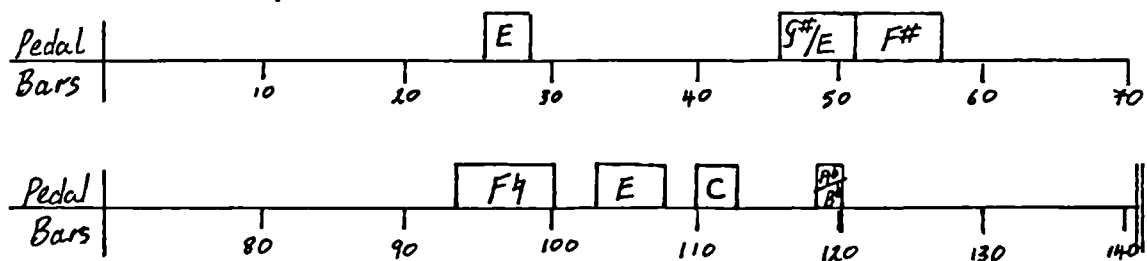
outlined in the theme, in the relationship between C sharp and G natural on the one hand, and A natural and E flat on the other. But, Lutyens does not go on to favour these particular intervals harmonically throughout the rest of the piece. As we shall see in the ensuing discussion, however, it was not long before Lutyens reconsidered her use of the harmonic parameter.

Before leaving the Fantasia altogether, one must say that perhaps one of the most striking aspects of this work is its tremendous sense of drive and energy, a quality which Lutyens had never really managed to capture before in her previous output. This is in part due to the use of counterpoint, but the harmony also contributes two vital ingredients here. Firstly, despite the apparent equality of the five string parts, Lutyens still uses the bass line as a springboard from which to drive her harmony. There is a momentum from the bottom of the texture which betrays very clearly the influence of Baroque models and it is evident in many passages, such as the one already cited occurring between bars 128 and 133, where the two cellos rise chromatically in parallel fifths from C sharp/G sharp to G sharp/D sharp.

Secondly, there is a very real sense in which the process of dissonance 'resolving' on to consonance contributes to the harmonic sense of forward motion. Example 8 above demonstrates how Lutyens tends to

create harsher dissonances on the first and subsequent strong beats of the bar (using intervals such as semitones or sevenths), but then resolves these on to more consonant intervals (including thirds, fourths and fifths) on the weaker beats. Needless to say she is by no means consistent in this respect, but by occasionally relieving the otherwise rather gritty sonority she does instil the music with an impression of progress. Thirdly, the way in which Lutyens controls her use of pedal notes contributes to the overall momentum. The example below quotes those pitches which are held as pedals during the course of the piece. Although there is no particular pattern concerning the choice of pitches, the increasingly frequent appearance of pedal notes from bars 94 to 120 does help to build up a climax in preparation for the last section, the coda.

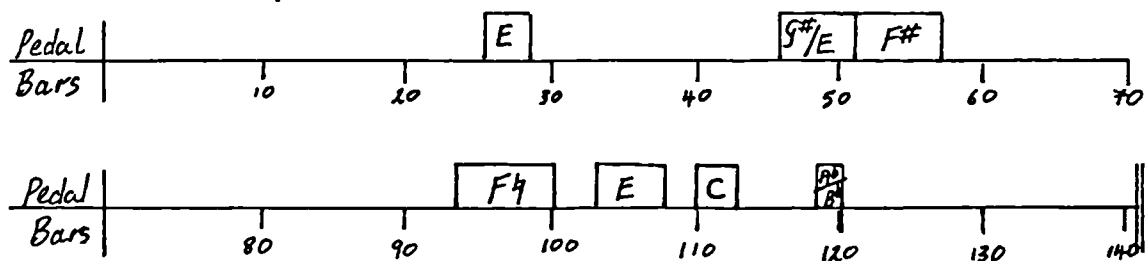
Example 9



Not only the continuous motivic variation, but also the frequent contrasts of tempo and texture add to the excitement in the piece. As example 2 demonstrates, a pattern of slowing the tempo from a fast pace back to 'tempo primo' occurs three times in all (over sections 2-4, 5-6, and 7-11), and this maintains a musical interest which is further enhanced by the variety of bowings, expressive markings and texture changes deployed. There is a great deal of contrast between the sections as far as these three parameters are concerned, although with respect to the latter, Lutyens does tend to thicken her textures to five parts towards the end

create harsher dissonances on the first and subsequent strong beats of the bar (using intervals such as semitones or sevenths), but then resolves these on to more consonant intervals (including thirds, fourths and fifths) on the weaker beats. Needless to say she is by no means consistent in this respect, but by occasionally relieving the otherwise rather gritty sonority she does instil the music with an impression of progress. Thirdly, the way in which Lutyens controls her use of pedal notes contributes to the overall momentum. The example below quotes those pitches which are held as pedals during the course of the piece. Although there is no particular pattern concerning the choice of pitches, the increasingly frequent appearance of pedal notes from bars 94 to 120 does help to build up a climax in preparation for the last section, the coda.

Example 9



Not only the continuous motivic variation, but also the frequent contrasts of tempo and texture add to the excitement in the piece. As example 2 demonstrates, a pattern of slowing the tempo from a fast pace back to 'tempo primo' occurs three times in all (over sections 2-4, 5-6, and 7-11), and this maintains a musical interest which is further enhanced by the variety of bowings, expressive markings and texture changes deployed. There is a great deal of contrast between the sections as far as these three parameters are concerned, although with respect to the latter, Lutyens does tend to thicken her textures to five parts towards the end

of every section. Lutyens draws on a wider range of string colour and expressive indications than hitherto, contrasting, for example, smooth legato bowings with markings which tend to be of emphatic rather than subtle nature: *sfz*; *molto espressivo*; *punta d'arco*; *marcato*. Dynamics also contribute to the overall shaping of the music, which ends as it began, on a *pianissimo* level. The contrasts between the sections are sometimes extremely brusque, as is the case between sections 2 and 3, where a five part texture, coloured by accented bowing and engaged in a fortissimo crescendo in bar 29, is suddenly juxtaposed in bar 30 with a gentle violin I melody played '*p. subito espressivo*', accompanied by *pianissimo* double-stopping on violin II and imitated by cello I. But sudden changes like these merely serve to heighten the sense of vitality overall.

Example 10

*(Allegro energico)*

*Meno mosso*

Handwritten musical score for Example 10, showing a transition from *Allegro energico* to *Meno mosso*. The score consists of five staves. The first part (bars 28-29) is marked *Allegro energico* and features a fortissimo (*ff*) crescendo with accented notes and a *sfz* marking. The second part (bars 30-31) is marked *Meno mosso* and features a *p subito espressivo* marking, with a violin I melody and double-stopping on violin II and cello I. The score includes various dynamics like *ff*, *sfz*, *p subito*, and *espressivo*, along with performance instructions like *bom* and *es.*

Lastly, the piece possesses a strong rhythmic drive, which is due partly to the contrapuntal interchanges between the parts, and partly to

of every section. Lutyens draws on a wider range of string colour and expressive indications than hitherto, contrasting, for example, smooth legato bowings with markings which tend to be of emphatic rather than subtle nature: *sfz*; *molto espressivo*; *punta d'arco*; *marcato*. Dynamics also contribute to the overall shaping of the music, which ends as it began, on a *pianissimo* level. The contrasts between the sections are sometimes extremely brusque, as is the case between sections 2 and 3, where a five part texture, coloured by accented bowing and engaged in a fortissimo crescendo in bar 29, is suddenly juxtaposed in bar 30 with a gentle violin I melody played '*p. subito espressivo*', accompanied by *pianissimo* double-stopping on violin II and imitated by cello I. But sudden changes like these merely serve to heighten the sense of vitality overall.

Example 10

*(Allegro energico)*

*Meno mosso*

Handwritten musical score for Example 10, showing a transition from *Allegro energico* to *Meno mosso*. The score consists of five staves. The first part (bars 28-29) is marked *Allegro energico* and features a fortissimo (*ff*) crescendo with accented notes and a *sfz* marking. The second part (bars 30-31) is marked *Meno mosso* and features a *p subito espressivo* marking, with a violin I melody and double-stopping on violin II and cello I. The score includes various dynamics like *ff*, *sfz*, *p subito*, and *espressivo*, along with performance markings like accents and slurs.

Lastly, the piece possesses a strong rhythmic drive, which is due partly to the contrapuntal interchanges between the parts, and partly to

Lutyens's employment of a wider range of rhythmic values. There are notably more triplets and dotted rhythms for example, the latter stemming once again from the influence of Purcell. Although simple time still predominates and there is nothing extraordinary per se about the rhythmic patterns used, Fantasia is imbued with a certain degree of interest by the contrasts, syncopations and cross rhythms in which Lutyens indulges. Just one example occurs in the passage between bars 26 and 28, quoted below. Here the viola ostinato pattern is of 3 x  $\text{♪}$  length, although the music is written in 4/4, with the result that the viola pattern commences on a different beat of the bar each time as follows: first beat; fourth beat; third beat; second beat.

Example 11

*Allegro energico*

*mp sempre*

One could perhaps summarize the Fantasia by describing it as a piece in which Lutyens's excitement at discovering for herself a new idiom to explore is clearly transmitted into the music. It is as if the hesitancy and uncertainty shown in The Dying of Tanneguy de Bois have been swept aside, as Lutyens's new confident sense of purpose and direction is directly mirrored in the refreshing dynamism of this work.

The Fantasia is part of the opus 5 series of six works, all of which are written for strings, Lutyens's preferred medium at this time for her experimentations: Sonata for Viola (1938); String Quartet No. 1

Lutyens's employment of a wider range of rhythmic values. There are notably more triplets and dotted rhythms for example, the latter stemming once again from the influence of Purcell. Although simple time still predominates and there is nothing extraordinary per se about the rhythmic patterns used, Fantasia is imbued with a certain degree of interest by the contrasts, syncopations and cross rhythms in which Lutyens indulges. Just one example occurs in the passage between bars 26 and 28, quoted below. Here the viola ostinato pattern is of 3 x  $\text{♪}$  length, although the music is written in 4/4, with the result that the viola pattern commences on a different beat of the bar each time as follows: first beat; fourth beat; third beat; second beat.

Example 11

*Allegro energico*

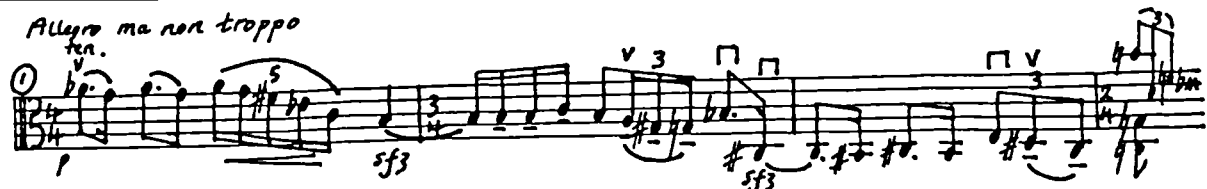
mp sempre

One could perhaps summarize the Fantasia by describing it as a piece in which Lutyens's excitement at discovering for herself a new idiom to explore is clearly transmitted into the music. It is as if the hesitancy and uncertainty shown in The Dying of Tanneguy de Bois have been swept aside, as Lutyens's new confident sense of purpose and direction is directly mirrored in the refreshing dynamism of this work.

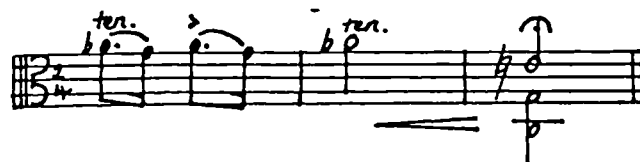
The Fantasia is part of the opus 5 series of six works, all of which are written for strings, Lutyens's preferred medium at this time for her experimentations: Sonata for Viola (1938); String Quartet No. 1

October 1937-January 1938)<sup>4</sup>; String Quartet No. 2 (1938); Partita for Two Violins (1938); and String Trio (1939). The Sonata, quartets and Partita are very closely related to the Fantasia. All are constructed from the same principle of deriving motifs from one main melodic source and then subjecting these motifs to variation procedures such as inversion, retrograde, rhythmic alteration and imitation within a contrapuntal idiom. Although these later pieces comprise individual movements, motivic relationships between the movements remain close and Lutyens characteristically ends several of these pieces with a clear reprise of introductory material. There are harmonic similarities also, with tonality still very much in evidence at vital structural points such as cadences or the beginnings of new sections. To take just one example, the viola sonata's theme clearly 'resolves' on to a C/G double stop, foreshadowing the later emphasis given to the pitch C, both within phrases (as in bar 32, the melodic peak of the first movement) and at cadences. Thus even this solo piece betrays a strong underlying harmonic conception.

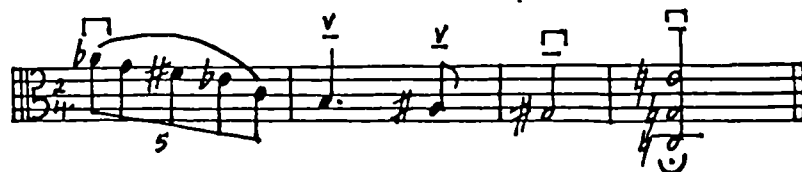
Example 12

*Allegro ma non troppo*  
*ten.*  
 ① 

Final cadence of  
 Movement I



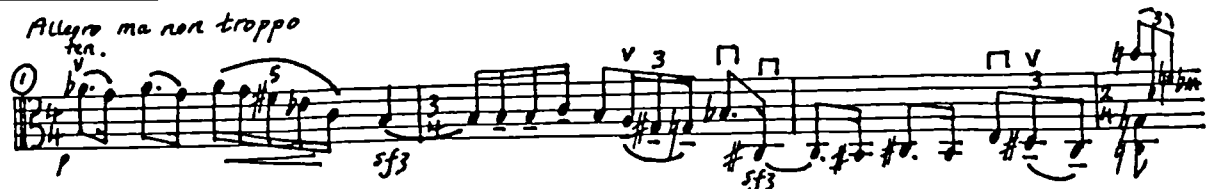
Final cadence of  
 Sonata



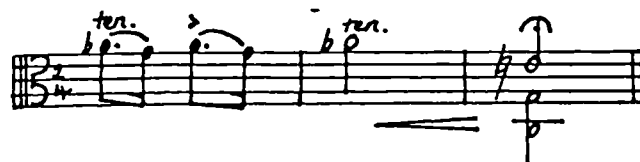
Perhaps the most striking link between Fantasia and the first four works mentioned above is that in each case, the nature of the principal

October 1937-January 1938)<sup>4</sup>; String Quartet No. 2 (1938); Partita for Two Violins (1938); and String Trio (1939). The Sonata, quartets and Partita are very closely related to the Fantasia. All are constructed from the same principle of deriving motifs from one main melodic source and then subjecting these motifs to variation procedures such as inversion, retrograde, rhythmic alteration and imitation within a contrapuntal idiom. Although these later pieces comprise individual movements, motivic relationships between the movements remain close and Lutyens characteristically ends several of these pieces with a clear reprise of introductory material. There are harmonic similarities also, with tonality still very much in evidence at vital structural points such as cadences or the beginnings of new sections. To take just one example, the viola sonata's theme clearly 'resolves' on to a C/G double stop, foreshadowing the later emphasis given to the pitch C, both within phrases (as in bar 32, the melodic peak of the first movement) and at cadences. Thus even this solo piece betrays a strong underlying harmonic conception.

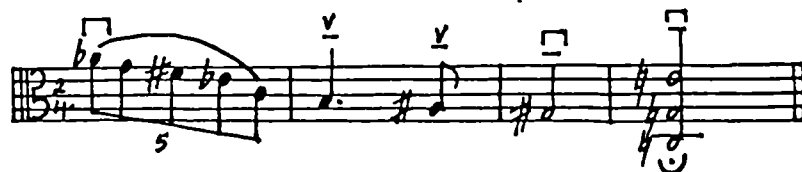
Example 12

*Allegro ma non troppo*  
*ten.*  
 ① 

Final cadence of  
 Movement I



Final cadence of  
 Sonata



Perhaps the most striking link between Fantasia and the first four works mentioned above is that in each case, the nature of the principal

theme continues to reflect Baroque influence. Indeed, the fourth and final movement of String Quartet No. 1 is labelled by Lutyens in the extant ink MS as a "Ricercaresul un tema di Frescobaldi", and is based on a theme which was also used by the English composers Dowland and Purcell.

Example 13



Moreover, there are even close motivic similarities between the different works, and just a small selection of examples are highlighted below.

Example 14

String Quartet I (Mov.I)

Viola Sonata (Mov.I)

Fantasia



= String Quartet II (Mov.I) String Quartet I (Mov.I) Viola Sonata (Mov.II)



= String Quartet I (Mov.III)

Fantasia



In a few respects the last piece of the opus 5 set, the String Trio recalls the Fantasia, in that the former is a continuous, one-movement structure divided up into seven contrasted sections. Moreover, the Trio commences with a motto whose first five notes are an inversion of the first five pitches of Fantasia's theme.

theme continues to reflect Baroque influence. Indeed, the fourth and final movement of String Quartet No. 1 is labelled by Lutyens in the extant ink MS as a "Ricercaresul un tema di Frescobaldi", and is based on a theme which was also used by the English composers Dowland and Purcell.

Example 13



Moreover, there are even close motivic similarities between the different works, and just a small selection of examples are highlighted below.

Example 14

String Quartet I (Mov.I)

Viola Sonata (Mov.I)

Fantasia



= String Quartet II (Mov.I) String Quartet I (Mov.I) Viola Sonata (Mov.II)



= String Quartet I (Mov.III)

Fantasia



In a few respects the last piece of the opus 5 set, the String Trio recalls the Fantasia, in that the former is a continuous, one-movement structure divided up into seven contrasted sections. Moreover, the Trio commences with a motto whose first five notes are an inversion of the first five pitches of Fantasia's theme.

## Example 15

String Trio

String Trio

(first 5 pitches)

Fantasia

On closer inspection, however, the String Trio reveals marked contrasts with its predecessors. The work was completed in May 1939, and parts of it were apparently written on the train journey between Moscow and Warsaw which Lutyens undertook in April 1939, in order to hear a performance of her String Quartet No. 2 at the I.S.C.M. Festival in Warsaw.

What makes this piece so different is that it shows for the first time the influence of Webern upon Lutyens's style. Having begun to listen to his music in 1938, it was Webern, in preference to Schoenberg or Berg<sup>5</sup>, who, despite his somewhat iconoclastic reputation (or even because of it) made the greatest impression upon the young English composer. By 1939 Webern was, of course, by far the most frequently performed of the Viennese. In particular it is Webern's own String Trio op. 20, written and published in 1927, which seems to have exerted a strong influence on Lutyens. This is one of the few serial works which Lutyens admits to having heard before the 1940s, and certain elements of Webern's piece are transmitted into her own Trio.

One such element is the pervasion of the semitone, within both the melodic lines and the harmonic texture. In Webern's case, the propensity for this interval arises from the construction of the serial row, which comprises dyads consisting entirely of semitones.

## Example 15

String Trio

String Trio

(first 5 pitches)

Fantasia



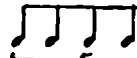

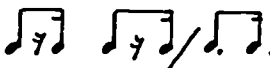
On closer inspection, however, the String Trio reveals marked contrasts with its predecessors. The work was completed in May 1939, and parts of it were apparently written on the train journey between Moscow and Warsaw which Lutyens undertook in April 1939, in order to hear a performance of her String Quartet No. 2 at the I.S.C.M. Festival in Warsaw.

What makes this piece so different is that it shows for the first time the influence of Webern upon Lutyens's style. Having begun to listen to his music in 1938, it was Webern, in preference to Schoenberg or Berg<sup>5</sup>, who, despite his somewhat iconoclastic reputation (or even because of it) made the greatest impression upon the young English composer. By 1939 Webern was, of course, by far the most frequently performed of the Viennese. In particular it is Webern's own String Trio op. 20, written and published in 1927, which seems to have exerted a strong influence on Lutyens. This is one of the few serial works which Lutyens admits to having heard before the 1940s, and certain elements of Webern's piece are transmitted into her own Trio.

One such element is the pervasion of the semitone, within both the melodic lines and the harmonic texture. In Webern's case, the propensity for this interval arises from the construction of the serial row, which comprises dyads consisting entirely of semitones.

Example 16



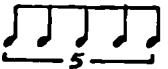


Lutyens does not deploy a row, but she does use the semitone interval to such an extensive degree that it renders her melodic lines more chromatic than those of any example discussed hitherto and gives her harmony a most distinctive colour. As well as accentuating Lutyens's trend during the thirties towards increased chromaticism, the semitone plays a crucial structural role in the String Trio, representing the principal factor to be held in common by the otherwise very sharply contrasted sections.

These sections are like tiny movements in themselves, each possessing an individual texture (be it contrapuntal, melody-and-accompaniment, or homorhythmic), tempo, musical identity and its own clear formal outline. Some contain repeated subsections or written out repeats (as in section II, where bars 63 to 75 constitute a transposed and varied repetition of bars 49 to 62), whilst others are through-composed, but all commence with short motifs which are subsequently varied during the course of the section. Each section is characterized by a different motivic cell. The majority of these short motifs are imbued with individual rhythmic characteristics which tend to be preserved throughout any one section, even though the intervallic properties of these cells might be undergoing change. Sections I and III demonstrate this unificatory use of rhythmic cells particularly clearly: section I exploits three - i)  (or ) ii)  iii)  - whilst section III is entirely based upon the dotted pattern .

Although contrasted sections were a feature of Fantasia, the form

Example 16

Lutyens does not deploy a row, but she does use the semitone interval to such an extensive degree that it renders her melodic lines more chromatic than those of any example discussed hitherto and gives her harmony a most distinctive colour. As well as accentuating Lutyens's trend during the thirties towards increased chromaticism, the semitone plays a crucial structural role in the String Trio, representing the principal factor to be held in common by the otherwise very sharply contrasted sections.

These sections are like tiny movements in themselves, each possessing an individual texture (be it contrapuntal, melody-and-accompaniment, or homorhythmic), tempo, musical identity and its own clear formal outline. Some contain repeated subsections or written out repeats (as in section II, where bars 63 to 75 constitute a transposed and varied repetition of bars 49 to 62), whilst others are through-composed, but all commence with short motifs which are subsequently varied during the course of the section. Each section is characterized by a different motivic cell. The majority of these short motifs are imbued with individual rhythmic characteristics which tend to be preserved throughout any one section, even though the intervallic properties of these cells might be undergoing change. Sections I and III demonstrate this unificatory use of rhythmic cells particularly clearly: section I exploits three - i)  (or ) ii)  iii)  - whilst section III is entirely based upon the dotted pattern .

Although contrasted sections were a feature of Fantasia, the form

of the String Trio is utterly different in that no motivic recurrences occur between sections and there are certainly no ternary or arch outlines to govern the overall shape. Moreover, Lutyens seems to have abandoned the notion that a single motto (or long-breathed theme, as in Fantasia) with specific melodic, rhythmic and harmonic characteristics is necessary as a focal point from which to orientate an entire piece. Instead, she allows each section its own motif. The reason why the piece nevertheless retains a sense of overall coherence, is that all the motifs deployed are constructed predominantly from semitone intervallic steps. In other words, it is not the introductory cello motif itself, but rather the semitone seed within it which spawns all the ensuing motivic material in the piece, ensuring that fresh motifs can be introduced with each new section without sacrificing a sense of structural interrelationship between the parts. The example below cites the principal motifs of all seven sections, highlighting the prevalence of semitone intervals (or displacements such as major sevenths and minor ninths) in each.

Example 17

Section I - bars 1 to 3

Handwritten musical notation for Section I, bars 1 to 3. The notation is for Violin (Vln), Viola (Vla), and Cello. The Cello part features a prominent motif of semitone steps (F#-G-A-B-A-G-F#) marked with 'pp' and 'fp'. The Violin and Viola parts also show semitone intervals and are marked with 'pp' and 'esp'.

Section 2 - bars 49 to 52

Handwritten musical notation for Section 2, bars 49 to 52. The notation is for Violin (Vln) and shows a motif of semitone steps (Bb-A-G-F#-G-A-B) marked with 'pp'.

of the String Trio is utterly different in that no motivic recurrences occur between sections and there are certainly no ternary or arch outlines to govern the overall shape. Moreover, Lutyens seems to have abandoned the notion that a single motto (or long-breathed theme, as in Fantasia) with specific melodic, rhythmic and harmonic characteristics is necessary as a focal point from which to orientate an entire piece. Instead, she allows each section its own motif. The reason why the piece nevertheless retains a sense of overall coherence, is that all the motifs deployed are constructed predominantly from semitone intervallic steps. In other words, it is not the introductory cello motif itself, but rather the semitone seed within it which spawns all the ensuing motivic material in the piece, ensuring that fresh motifs can be introduced with each new section without sacrificing a sense of structural interrelationship between the parts. The example below cites the principal motifs of all seven sections, highlighting the prevalence of semitone intervals (or displacements such as major sevenths and minor ninths) in each.

Example 17

Section I - bars 1 to 3

Handwritten musical notation for Section I, bars 1 to 3. The notation shows three staves: Violin (Vln), Viola (Vla), and Cello. The Cello staff has a prominent motif of semitone steps (F#-G-A-B-A-G-F#) marked with 'pp' and 'fp'. The Violin and Viola staves have corresponding notes, with some semitone intervals circled in dashed lines. A '3' is written below the Cello staff in the third bar. Dynamics include 'pp' and 'esp'.

Section 2 - bars 49 to 52

Handwritten musical notation for Section 2, bars 49 to 52. The notation shows a single staff for Violin (Vln). The notation features semitone steps (Bb-A-Bb-A-B) circled in dashed lines. Dynamics include 'pp'.

Example 17 cont'd....

Section 3 - bars 76 to 79

Musical score for Section 3, bars 76 to 79. The score is written for Violin (Vln), Viola (Vla), and Cello (Cello). The key signature is two sharps (F# and C#), and the time signature is 2/4. The Violin part starts with a *pp* dynamic and features a melodic line with slurs and accents. The Viola part also starts with *pp* and has a similar melodic line. The Cello part provides a bass line with *pp* dynamics and includes a circled note in bar 78.

Section 4 - bars 136 to 137  
(liberamente...)

Musical score for Section 4, bars 136 to 137. The score is for Violin (Vln), Viola (Vla), and Cello (Cello). The key signature is two sharps (F# and C#), and the time signature is 2/4. The Violin part includes *ten.* markings and slurs. The Viola part has *f* dynamics and *trem.* markings. The Cello part has *f* dynamics and *dim.* markings. There are circled notes in the Cello part in bars 136 and 137.

Section 5 - bars 141 to 145

Musical score for Section 5, bars 141 to 145. The score is for Viola (Vla). The key signature is two sharps (F# and C#), and the time signature is 2/4. The part starts with a *p dolce* dynamic and features a melodic line with slurs and accents.

Section 6 - bars 161 - 166

Musical score for Section 6, bars 161 to 166. The score is for Violin (Vln), Viola (Vla), and Cello (Cello). The key signature is two sharps (F# and C#), and the time signature is 2/4. The Violin part has *pizz* markings. The Viola part has *arco* and *pizz* markings. The Cello part has *pizz* and *arco* markings. There are circled notes in the Violin and Cello parts.

Example 17 cont'd....

Section 3 - bars 76 to 79

Section 4 - bars 136 to 137  
(liberamente...)

Section 5 - bars 141 to 145

Section 6 - bars 161 - 166

Example 17 cont'd...

The above example also demonstrates the extent to which the semitone (major seventh and minor ninth) features harmonically, lending the work a consistency of colour which was lacking from the Fantasia. The application of set theory to the String Trio does not reveal any preponderance of particular interval groups in which the semitone is present; although Lutyens is concerned to endow her harmonic parameter with some kind of aural consistency, this does not as yet entail any more rigorous means of harmonic control. Nevertheless, the characteristic flavour which the semitones lend to the sound contributes considerably to the overall cohesion of the piece, in the absence of any true tonal foundation. Indeed, from the point of view of Lutyens's gradual approach towards serialism the Trio is particularly interesting, for it demonstrates one of the concepts behind the method. This is, namely, that specific intervals can spawn both the harmonic background and the motivic foreground of a piece and that it is this intervallic organization of the whole, rather than thematic organization per se, which can be sufficient to ensure a work's formal coherence.

Given the percussive harmonic stridency and driving rhythms of certain passages in the String Trio, and the characteristic carving out of continuously varying motivic cells within an essentially chromatic, contrapuntal texture, it is interesting to consider at this point to what degree Bartok may have influenced Lutyens's style. Malcolm Williamson has suggested that Lutyens was extremely interested in Bartok's music,

Example 17 cont'd...

The above example also demonstrates the extent to which the semitone (major seventh and minor ninth) features harmonically, lending the work a consistency of colour which was lacking from the Fantasia. The application of set theory to the String Trio does not reveal any preponderance of particular interval groups in which the semitone is present; although Lutyens is concerned to endow her harmonic parameter with some kind of aural consistency, this does not as yet entail any more rigorous means of harmonic control. Nevertheless, the characteristic flavour which the semitones lend to the sound contributes considerably to the overall cohesion of the piece, in the absence of any true tonal foundation. Indeed, from the point of view of Lutyens's gradual approach towards serialism the Trio is particularly interesting, for it demonstrates one of the concepts behind the method. This is, namely, that specific intervals can spawn both the harmonic background and the motivic foreground of a piece and that it is this intervallic organization of the whole, rather than thematic organization per se, which can be sufficient to ensure a work's formal coherence.

Given the percussive harmonic stridency and driving rhythms of certain passages in the String Trio, and the characteristic carving out of continuously varying motivic cells within an essentially chromatic, contrapuntal texture, it is interesting to consider at this point to what degree Bartok may have influenced Lutyens's style. Malcolm Williamson has suggested that Lutyens was extremely interested in Bartok's music,

before she became totally preoccupied with serialism.<sup>6</sup> Indeed, Bartok's incorporation of a comparatively high proportion of semitones, minor ninths and sevenths within chords may well have stimulated Lutyens's own acceptance of higher dissonance levels within her compositions during the thirties. Furthermore, there is evidence to suggest that Bartok also explored the possibility of uniting the harmonic and melodic planes intervallically. In the String Quartet No. 4 (1928), for instance, several theorists including Babbitt, George Perle, Colin Mason and Allen Forte, have discovered an approach to serial technique, in Bartok's tendency to draw both melodies and chords from the same 'basic shape', or group of intervals and pitches. For that matter, it is possible to see in some of Debussy's work a uniting of harmony and melody in the same dimension, in much the same way as a serial row. In Voiles, for example, the pitches of each of the three sections are derived from a restricted selection of the notes of the semitonal scale, defined only with regard to content, not to order. Thus, each set is, in effect, functioning both as a chord and a scale. Whilst there is probably very little substance in the conjecture that Debussy or Bartok may have directly helped to point Lutyens towards serial technique, there is, nevertheless, the possibility that their examples of harmonically cohesive writing exercised an influence on the development of her own harmonic technique.

Compared with Fantasia, the String Trio shows a marked advance down the path towards atonality. Whereas in the Fantasia it was the pitches rather than the intervals of the introductory melodic statement which, to some extent, determined the harmonic structure of the whole, in the Trio the position is reversed and the semitone intervals announced at the outset assume far greater structural significance than the actual pitches C sharp, D, D sharp, and E sharp. Even the very first and last notes of

before she became totally preoccupied with serialism.<sup>6</sup> Indeed, Bartok's incorporation of a comparatively high proportion of semitones, minor ninths and sevenths within chords may well have stimulated Lutyens's own acceptance of higher dissonance levels within her compositions during the thirties. Furthermore, there is evidence to suggest that Bartok also explored the possibility of uniting the harmonic and melodic planes intervallically. In the String Quartet No. 4 (1928), for instance, several theorists including Babbitt, George Perle, Colin Mason and Allen Forte, have discovered an approach to serial technique, in Bartok's tendency to draw both melodies and chords from the same 'basic shape', or group of intervals and pitches. For that matter, it is possible to see in some of Debussy's work a uniting of harmony and melody in the same dimension, in much the same way as a serial row. In Voiles, for example, the pitches of each of the three sections are derived from a restricted selection of the notes of the semitonal scale, defined only with regard to content, not to order. Thus, each set is, in effect, functioning both as a chord and a scale. Whilst there is probably very little substance in the conjecture that Debussy or Bartok may have directly helped to point Lutyens towards serial technique, there is, nevertheless, the possibility that their examples of harmonically cohesive writing exercised an influence on the development of her own harmonic technique.

Compared with Fantasia, the String Trio shows a marked advance down the path towards atonality. Whereas in the Fantasia it was the pitches rather than the intervals of the introductory melodic statement which, to some extent, determined the harmonic structure of the whole, in the Trio the position is reversed and the semitone intervals announced at the outset assume far greater structural significance than the actual pitches C sharp, D, D sharp, and E sharp. Even the very first and last notes of

the entire piece in the cello part attest to this interval's importance; the relationship between the pitches C sharp and C natural frames the whole work. Although temporary pitch centres are established within a few of the Trio's sections (for example, D flat, C and D natural in section IV, and G, B flat, B natural, D in section VI), there is no overall pattern of pitch relationships extending across the sections as in Fantasia. The only faint pitch link between two sections occurs towards the end of the piece, as section VI's emphasized pitches (detailed above) act as a quasi-dominant to the final cadence's foundation upon C natural, this cadence itself being rendered ambiguous by the inclusion of two pitches from the 'dominant' chord, G and B, as well as a G sharp. Admittedly, Lutyens still allows suspensions, voice-leading, sequences and the inclusion of perfect fifths within cadential chords, but in general the overall sense of tonality is greatly weakened. Moreover, despite the occurrence of pitch repetition there are certain phrases which approach a twelve-tone circulation of pitches very closely. In example 18 overleaf (bars 11-23, section I), the violin part, interacting with the viola for the first three bars, demonstrates just one such chromatic passage.

Example 18 demonstrates Lutyens's use of the device of retrograde, for the chromatic ascent from D natural which occurs between bars 11 and 14 (violin and viola, bars 11-13, violin and cello, bar 14) is complemented in bars 16 to 23 by the violin's chromatic descending scale from D natural (although the outline of descent is not as clear as that of the ascent, due to the inclusion of alternating pitches not belonging to this pattern). This is by no means the only example of retrograde. Indeed, in those sections of the String Trio which are contrapuntal, devices such as retrograde, inversion and varied imitation, often combined with transposition, are applied in abundance to the small motifs which Lutyens juggles between the parts.

the entire piece in the cello part attest to this interval's importance; the relationship between the pitches C sharp and C natural frames the whole work. Although temporary pitch centres are established within a few of the Trio's sections (for example, D flat, C and D natural in section IV, and G, B flat, B natural, D in section VI), there is no overall pattern of pitch relationships extending across the sections as in Fantasia. The only faint pitch link between two sections occurs towards the end of the piece, as section VI's emphasized pitches (detailed above) act as a quasi-dominant to the final cadence's foundation upon C natural, this cadence itself being rendered ambiguous by the inclusion of two pitches from the 'dominant' chord, G and B, as well as a G sharp. Admittedly, Lutyens still allows suspensions, voice-leading, sequences and the inclusion of perfect fifths within cadential chords, but in general the overall sense of tonality is greatly weakened. Moreover, despite the occurrence of pitch repetition there are certain phrases which approach a twelve-tone circulation of pitches very closely. In example 18 overleaf (bars 11-23, section I), the violin part, interacting with the viola for the first three bars, demonstrates just one such chromatic passage.

Example 18 demonstrates Lutyens's use of the device of retrograde, for the chromatic ascent from D natural which occurs between bars 11 and 14 (violin and viola, bars 11-13, violin and cello, bar 14) is complemented in bars 16 to 23 by the violin's chromatic descending scale from D natural (although the outline of descent is not as clear as that of the ascent, due to the inclusion of alternating pitches not belonging to this pattern). This is by no means the only example of retrograde. Indeed, in those sections of the String Trio which are contrapuntal, devices such as retrograde, inversion and varied imitation, often combined with transposition, are applied in abundance to the small motifs which Lutyens juggles between the parts.

Example 18

Example 19 presents only two out of the many more instances of inversion and retrograde to be found in the piece.

Example 19

Example 18

Example 19 presents only two out of the many more instances of inversion and retrograde to be found in the piece.

Example 19

Once again one can detect the influence of Webern at work, even though Lutyens's melodic style is far more conjunct and her rhythms and string writing are more traditional. For having been initially attracted to counterpoint by the example of Purcell, it is now Webern's contrapuntal technique which begins to colour Lutyens's use of the same. This is evident in the more intense manipulation of tiny motifs, as opposed to longer-breathed themes, between the parts, thus sustaining a musical continuity which depends for its coherence more on consistency of rhythmic shape and interval than on thematic development. As was the case with the pre-serial works of the Second Viennese, Lutyens goes on to deploy similar contrapuntal techniques to those mentioned above in her early serial output.

As far as one can tell from the extant material available, Lutyens completed five more works in 1939. With the exception of three works including a ballet for nine instruments called King Midas,<sup>7</sup> which is stylistically akin to the earlier opus 5 pieces and even deploys passages extracted from the Partita for Two Violins, the remaining compositions lean ever more closely towards serialism, thus rendering 1939 a crucial year in Lutyens's development.

In one sense the String Trio posed a problem for Lutyens, for although she had found a means of creating a motivic and harmonic continuum by limiting the choice of intervals deployed, the actual element of pitch choice remained somewhat random in the absence of obvious tonal frames of reference. In her Three Pieces for Orchestra, op. 7, the earliest adoption of atonal writing within an orchestral rather than a string chamber medium Lutyens explores one possible solution to this problem. The fact that the title of her piece immediately invites comparisons with Webern's Five Pieces for Orchestra, op. 10, Schoenberg's Five Pieces for Orchestra op. 16 and Berg's Three Pieces for Orchestra op. 6, suggests that Viennese

Once again one can detect the influence of Webern at work, even though Lutyens's melodic style is far more conjunct and her rhythms and string writing are more traditional. For having been initially attracted to counterpoint by the example of Purcell, it is now Webern's contrapuntal technique which begins to colour Lutyens's use of the same. This is evident in the more intense manipulation of tiny motifs, as opposed to longer-breathed themes, between the parts, thus sustaining a musical continuity which depends for its coherence more on consistency of rhythmic shape and interval than on thematic development. As was the case with the pre-serial works of the Second Viennese, Lutyens goes on to deploy similar contrapuntal techniques to those mentioned above in her early serial output.

As far as one can tell from the extant material available, Lutyens completed five more works in 1939. With the exception of three works including a ballet for nine instruments called King Midas,<sup>7</sup> which is stylistically akin to the earlier opus 5 pieces and even deploys passages extracted from the Partita for Two Violins, the remaining compositions lean ever more closely towards serialism, thus rendering 1939 a crucial year in Lutyens's development.

In one sense the String Trio posed a problem for Lutyens, for although she had found a means of creating a motivic and harmonic continuum by limiting the choice of intervals deployed, the actual element of pitch choice remained somewhat random in the absence of obvious tonal frames of reference. In her Three Pieces for Orchestra, op. 7, the earliest adoption of atonal writing within an orchestral rather than a string chamber medium Lutyens explores one possible solution to this problem. The fact that the title of her piece immediately invites comparisons with Webern's Five Pieces for Orchestra, op. 10, Schoenberg's Five Pieces for Orchestra op. 16 and Berg's Three Pieces for Orchestra op. 6, suggests that Viennese

models may have provided Lutyens with an example. In particular, the brevity of Lutyens's three movements (*Molto Lento*, *Allegretto*, and *Alla Breve*) calls to mind the example of Webern.

The first of the Three Pieces is introduced by a melodic statement which comprises ten different pitches, divided rhythmically into two sets of five, detailed (a) and (b) in the example below.

Example 20

The image shows a musical score for Example 20. It consists of a main score and two detailed sections, (a) and (b). The main score is written for a string quartet, with parts for Violin I (Vn.), Violin II (Va.), Viola (Vcl.), and Cello (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score begins with a circled '1' and a 'p' dynamic marking. The first five notes of the melodic statement are: B-flat, A, G, F, E. The next five notes are: D, C, B, A, G. The score includes various performance instructions such as 'sul tasto' and 'pp' (pianissimo). Below the main score, two detailed sections are shown: (a) shows the first five notes (B-flat, A, G, F, E) and (b) shows the next five notes (D, C, B, A, G).

These pitches do not constitute a row whose orderings are circulated continuously, and it is obvious that the melodic statement does not comprise the full chromatic complement of twelve tones; the last pitch of the complement, E flat, is not sounded until towards the end of this fourteen-bar piece, in bar 9. However, it transpires during the course of the piece that these two five-note pitch groups are wholly or partially restated throughout, usually with their pitch content reordered. Of the two, the first group recurs the most frequently. The example below demonstrates this procedure, quoting only the pitches of the first movement in the order in which they are stated. For the sake of clear presentation,

models may have provided Lutyens with an example. In particular, the brevity of Lutyens's three movements (Molto Lento, Allegretto, and Alla Breve) calls to mind the example of Webern.

The first of the Three Pieces is introduced by a melodic statement which comprises ten different pitches, divided rhythmically into two sets of five, detailed (a) and (b) in the example below.

Example 20

The image shows a musical score for Example 20. It consists of a main score and two detailed sections, (a) and (b). The main score is written for a string quartet, with parts for Violin I (Vn.), Violin II (Va.), Viola (Vcl.), and Cello (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score begins with a circled '1' and a 'p' dynamic marking. The first five notes of the melodic statement are: B-flat, A, G, F, E. The next five notes are: D, C, B, A, G. The score includes various performance instructions such as 'sul tasto' and 'pp' (pianissimo). Below the main score, two detailed sections are provided: (a) shows the first five notes (B-flat, A, G, F, E) and (b) shows the next five notes (D, C, B, A, G). Both detailed sections are written on a single staff with a treble clef and a key signature of one flat.

These pitches do not constitute a row whose orderings are circulated continuously, and it is obvious that the melodic statement does not comprise the full chromatic complement of twelve tones; the last pitch of the complement, E flat, is not sounded until towards the end of this fourteen-bar piece, in bar 9. However, it transpires during the course of the piece that these two five-note pitch groups are wholly or partially restated throughout, usually with their pitch content reordered. Of the two, the first group recurs the most frequently. The example below demonstrates this procedure, quoting only the pitches of the first movement in the order in which they are stated. For the sake of clear presentation,

the pitches are octave-transposed where necessary so as to fit on to a single treble staff, and immediate note repetitions are omitted.

Example 21

A clear example of transposition of the opening five-note cell, (a), is given in bars 10 to 12.

Example 22

(a)

Transposition  
(bars 10-12)

the pitches are octave-transposed where necessary so as to fit on to a single treble staff, and immediate note repetitions are omitted.

Example 21

Example 21 is a musical score in a single treble staff, divided into four systems. It features a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and accidentals. Brackets labeled 'a' and 'b' indicate specific musical cells or groups of notes. Circled numbers 1, 5, and 10 mark specific measures. The notation includes a key signature of one sharp (F#) and a time signature of 4/4.

A clear example of transposition of the opening five-note cell, (a), is given in bars 10 to 12.

Example 22

Example 22 consists of two staves. The top staff, labeled '(a)', shows a five-note cell in a treble clef with a key signature of one sharp (F#). The bottom staff, labeled 'Transposition (bars 10-12)', shows the same five-note cell transposed, with a key signature of one flat (Bb).

However, this is the only such example of transposition, thus revealing Lutyens's preference for reordering untransposed pitch groups. The increased textural density of the second and third movements renders it harder to perceive pitch patterns comparable to those which are to be found in the first piece. Nevertheless, one can still detect the same principle at work of recurring pitch groups, occasionally transposed but more often with their content reordered.

It is not a great step from restating two selected but unordered pitch groups throughout a piece, to using ordered pitch/interval groups in a manner approaching that of serial technique. Interestingly enough, the latter is most clearly foreshadowed not in an instrumental piece, the medium in which Lutyens had concentrated all her experimentations of the previous three years, but in one of the Four Songs (1938-39) on French texts, "La Nuit froide et sombre". Although it is not possible to say exactly when this song was completed, judging by its technique it would appear to have been written just prior to Lutyens's Chamber Concerto, op. 8/1.

The set of Four Songs exists in three different versions,<sup>48</sup> but for the sake of analysis Lutyens's own MS reduction of "La Nuit froide et sombre" is quoted below in its entirety.

However, this is the only such example of transposition, thus revealing Lutyens's preference for reordering untransposed pitch groups. The increased textural density of the second and third movements renders it harder to perceive pitch patterns comparable to those which are to be found in the first piece. Nevertheless, one can still detect the same principle at work of recurring pitch groups, occasionally transposed but more often with their content reordered.

It is not a great step from restating two selected but unordered pitch groups throughout a piece, to using ordered pitch/interval groups in a manner approaching that of serial technique. Interestingly enough, the latter is most clearly foreshadowed not in an instrumental piece, the medium in which Lutyens had concentrated all her experimentations of the previous three years, but in one of the Four Songs (1938-39) on French texts, "La Nuit froide et sombre". Although it is not possible to say exactly when this song was completed, judging by its technique it would appear to have been written just prior to Lutyens's Chamber Concerto, op. 8/1.

The set of Four Songs exists in three different versions,<sup>48</sup> but for the sake of analysis Lutyens's own MS reduction of "La Nuit froide et sombre" is quoted below in its entirety.

Example 23

*Poco adagio*

[\*accompanying instrument not specified on original MS source]

La nuit froide et sombre — Couvrant d'obscur ombre — la

(parlando) *pp*

terre et les cieux aussi doux que miel fait couler du ciel le som-

-meil aux yeux puis le jour lui-sant au la-beur dui-sant sa-lueur ex-

*p dolce e serenamente*

-po...se et d'un teindi-vers le grand suri-vers tapisse et com-

po.....se

Example 23

*Poco adagio*

[\*accompanying instrument not specified on original MS source]

La nuit froide et sombre — Couvrant d'obscur ombre — la

(parlando) *pp*

terre et les cieux aussi doux que miel fait couler du ciel le som-

-meil aux yeux puis le jour lui-sant au la-beur dui-sant sa-lueur ex-

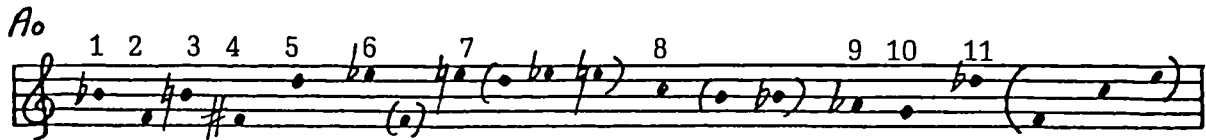
*p dolce e serenamente*

-po...se et d'un tein-di-vers le grand suri-vers ta-pisse et com-

po.....se

The first melodic statement (bars 1-5) comprises an eleven-pitch row (A).

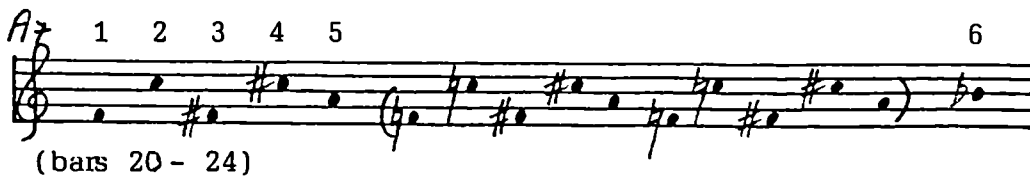
Example 24



(Note repetitions are bracketed)

During bars 7 to 13 and 20 to 24, parts of this row are reiterated at different transpositions, as shown below.

Example 25

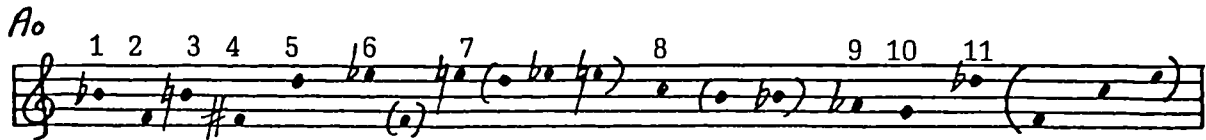


This row does not, however, operate throughout the song. For between bars 14 and 20 Lutyens deploys a different, nine-pitch series (B) as shown below. Bars 17 to 20 entail a transposition down a fifth of the first five notes of series B, followed by a transposition up a minor third of series B's remaining pitches. (See example 26 overleaf.)

Apart from the fact that the first four notes of both series comprise two sequential dyads (two descending fourths in row (A) and two ascending minor thirds in row (B)), there is no close relationship between the two. In addition, the presentation of the two rows entails a fair

The first melodic statement (bars 1-5) comprises an eleven-pitch row (A).

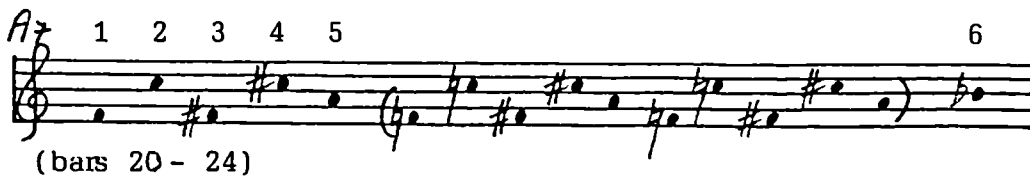
Example 24



(Note repetitions are bracketed)

During bars 7 to 13 and 20 to 24, parts of this row are reiterated at different transpositions, as shown below.

Example 25



This row does not, however, operate throughout the song. For between bars 14 and 20 Lutyens deploys a different, nine-pitch series (B) as shown below. Bars 17 to 20 entail a transposition down a fifth of the first five notes of series B, followed by a transposition up a minor third of series B's remaining pitches. (See example 26 overleaf.)

Apart from the fact that the first four notes of both series comprise two sequential dyads (two descending fourths in row (A) and two ascending minor thirds in row (B)), there is no close relationship between the two. In addition, the presentation of the two rows entails a fair

## Example 26

$B_0$  1 2 3 4 5 6 7 8 9

(bars 14-17)

$B_5$  1 2 3 4 5 6 7 8 9 7 8 9

(bars 17-20)

$B_3$   $B_1$

degree of pitch repetition. Nevertheless, the serial concept of preserving the intervallic order of a primary source, even under transposition and rhythmic variation, is very much at work in "La Nuit".

It is interesting that having found a means of controlling pitch choice, Lutyens gained the confidence to admit back into her idiom the tonal associations which she had fought so strongly to dispel in the String Trio. For example, the emphasis on E during bars 5 to 9 acts like a dominant preparation of the A natural ostinato between bars 13 and 20. Likewise, row  $A_2$  stands in 'dominant' relationship to  $A_7$  (which would, in turn, have prepared  $A_0$  had the music continued). Moreover, the song ends as it began, on B flat, although Lutyens makes little effort elsewhere in the piece to emphasize this pitch as a tonic.

Tonal associations are by no means absent from the Chamber Concerto, op. 8/1, which Lutyens began in the autumn of 1939 and completed the following year. (This piece is quoted in appendix 9.) Compared with its "naive and in the nature of things tentative" precursors,<sup>9</sup> the Chamber Concerto, which is dedicated to Edward Clark, shows the first extensive use of serial principles. Perhaps because of this, it is also the first work which Lutyens considers to be of real value. Scored for nine instruments (three woodwind, three brass and three strings), the work's

## Example 26

$B_0$  1 2 3 4 5 6 7 8 9

(bars 14-17)

$B_5$  1 2 3 4 5 6 7 8 9 7 8 9

(bars 17-20)

$B_3$   $B_1$

degree of pitch repetition. Nevertheless, the serial concept of preserving the intervallic order of a primary source, even under transposition and rhythmic variation, is very much at work in "La Nuit".

It is interesting that having found a means of controlling pitch choice, Lutyens gained the confidence to admit back into her idiom the tonal associations which she had fought so strongly to dispel in the String Trio. For example, the emphasis on E during bars 5 to 9 acts like a dominant preparation of the A natural ostinato between bars 13 and 20. Likewise, row  $A_2$  stands in 'dominant' relationship to  $A_7$  (which would, in turn, have prepared  $A_0$  had the music continued). Moreover, the song ends as it began, on B flat, although Lutyens makes little effort elsewhere in the piece to emphasize this pitch as a tonic.

Tonal associations are by no means absent from the Chamber Concerto, op. 8/1, which Lutyens began in the autumn of 1939 and completed the following year. (This piece is quoted in appendix 9.) Compared with its "naive and in the nature of things tentative" precursors,<sup>9</sup> the Chamber Concerto, which is dedicated to Edward Clark, shows the first extensive use of serial principles. Perhaps because of this, it is also the first work which Lutyens considers to be of real value. Scored for nine instruments (three woodwind, three brass and three strings), the work's

title refers to its characteristic play of solo instruments within a non-symphonic medium. However, the title also calls to mind Berg's Chamber Concerto of 1923-1925 (which was performed in London at Edward Clark's suggestion and conducted by Webern in 1933) and Webern's Chamber Concerto, op. 24, which is also for nine instruments and of similar duration to Lutyens's piece, approximately nine minutes. Along with the choice of a small-scale rather than large orchestral medium for the divulgence of her early serial workings, Lutyens shares the use of classical and baroque formal outlines, in which variation plays a vital role, with her Viennese counterparts. Examples can be found for instance, in Webern's Symphony, op. 21, Schoenberg's op. 26 and Berg's Chamber Concerto. The four movements of Lutyens's work are entitled Theme and Variations, Aria, Scherzo (and Trio) and Rondo respectively. These movements are not clearly related motivically, harmonically or serially to each other.

On the face of it, the eight variations of movement I also seem to share very little in common, either with each other or with the 'theme' from which they apparently stem. There are a few exceptions to this, such as the use of introductory linear statements followed by duple rhythm chords in both Variations VII and VIII, or the mutual employment of dotted and triplet rhythms and similar instrumental pairings between the Theme and Variation I.<sup>10</sup> But in general, such links are far outweighed by the contrasts between sections. In a structure which looks back to that of the String Trio, the music is continuous but each variation appears to be a separate entity, with its own melodic and rhythmic style, formal shape, dynamic level and textural character. Indeed, in preference to development of themes across the sections, symmetrical traits, by their very nature inward-looking and non-progressive, are evident in every variation.

title refers to its characteristic play of solo instruments within a non-symphonic medium. However, the title also calls to mind Berg's Chamber Concerto of 1923-1925 (which was performed in London at Edward Clark's suggestion and conducted by Webern in 1933) and Webern's Chamber Concerto, op. 24, which is also for nine instruments and of similar duration to Lutyens's piece, approximately nine minutes. Along with the choice of a small-scale rather than large orchestral medium for the divulgence of her early serial workings, Lutyens shares the use of classical and baroque formal outlines, in which variation plays a vital role, with her Viennese counterparts. Examples can be found for instance, in Webern's Symphony, op. 21, Schoenberg's op. 26 and Berg's Chamber Concerto. The four movements of Lutyens's work are entitled Theme and Variations, Aria, Scherzo (and Trio) and Rondo respectively. These movements are not clearly related motivically, harmonically or serially to each other.

On the face of it, the eight variations of movement I also seem to share very little in common, either with each other or with the 'theme' from which they apparently stem. There are a few exceptions to this, such as the use of introductory linear statements followed by duple rhythm chords in both Variations VII and VIII, or the mutual employment of dotted and triplet rhythms and similar instrumental pairings between the Theme and Variation I.<sup>10</sup> But in general, such links are far outweighed by the contrasts between sections. In a structure which looks back to that of the String Trio, the music is continuous but each variation appears to be a separate entity, with its own melodic and rhythmic style, formal shape, dynamic level and textural character. Indeed, in preference to development of themes across the sections, symmetrical traits, by their very nature inward-looking and non-progressive, are evident in every variation.

The brevity of the variations (which vary from only three to ten bars in length) only serves to accentuate the structural divisions between them. Moreover, the gestures within the variations tend to be short and aphoristic, perhaps not to the extremes of Webern, but nevertheless pointing to that composer's influence on Lutyens's style, as she herself admits:

... he [Webern] made us aware of the single sound, - its own validity, its own timbre, duration, register, with its own musical significance in its own dimensions. And from the single to the multiple. He has made us re-listen.<sup>11</sup>

This attention to the microlevel is carried over into the field of orchestration. Not only does each of Lutyens's variations enjoy a different instrumentation, but also the small-scale structural divisions within variations are paralleled by frequent changes of timbre, thus creating a sonority which is quite different from that of previous works such as King Midas (also for nine instruments), where colours are sustained for longer periods. This feature necessitates the use of a high proportion of the nine instruments in each variation, six being the lowest number deployed (in Variations II and VII). The completely different timbre given to each chord of Variation IV, so that even when an instrument is used twice (such as the cello), its second statement occurs in a completely different register from the first, and the alternation of woodwind and brass in the second subsection of Variation VII, are but two of the many examples of Lutyens's use of colour change to clarify inner structure.

Example 27, given overleaf, cites Variations I and II, as just one demonstration of the apparent degree of contrast between subsequent sections. In Variation I Lutyens establishes a canon. Despite her usual preference for inexact imitation, in this case Webern's influence comes to the fore once again, and each melodic cell is exactly imitated at the octave below, at a distance of three quavers, and on an instrument belonging

The brevity of the variations (which vary from only three to ten bars in length) only serves to accentuate the structural divisions between them. Moreover, the gestures within the variations tend to be short and aphoristic, perhaps not to the extremes of Webern, but nevertheless pointing to that composer's influence on Lutyens's style, as she herself admits:

... he [Webern] made us aware of the single sound, - its own validity, its own timbre, duration, register, with its own musical significance in its own dimensions. And from the single to the multiple. He has made us re-listen.<sup>11</sup>

This attention to the microlevel is carried over into the field of orchestration. Not only does each of Lutyens's variations enjoy a different instrumentation, but also the small-scale structural divisions within variations are paralleled by frequent changes of timbre, thus creating a sonority which is quite different from that of previous works such as King Midas (also for nine instruments), where colours are sustained for longer periods. This feature necessitates the use of a high proportion of the nine instruments in each variation, six being the lowest number deployed (in Variations II and VII). The completely different timbre given to each chord of Variation IV, so that even when an instrument is used twice (such as the cello), its second statement occurs in a completely different register from the first, and the alternation of woodwind and brass in the second subsection of Variation VII, are but two of the many examples of Lutyens's use of colour change to clarify inner structure.

Example 27, given overleaf, cites Variations I and II, as just one demonstration of the apparent degree of contrast between subsequent sections. In Variation I Lutyens establishes a canon. Despite her usual preference for inexact imitation, in this case Webern's influence comes to the fore once again, and each melodic cell is exactly imitated at the octave below, at a distance of three quavers, and on an instrument belonging

to the same family, as follows: oboe/bassoon; horn/trombone; viola/cello; clarinet/bassoon. The return of woodwind colour at the end reflects back to the opening melodic cell and certainly the final bassoon phrase matches in register with that of the first oboe snippet, as if a full circle has been drawn during the section. Each cell possesses a wider melodic span in turn than its predecessor, whilst the gradual increase in the time elapsing between the beginning of one point and the start of the next (from a crotchet to a minim to three and a half crotchets) also lends the section a definitive overall shape.

Example 27

*Allegretto (Variation I)* *Piu mosso (Variation II)*

The musical score is handwritten and consists of two systems of staves. The first system, labeled 'Allegretto (Variation I)', contains staves for Oboe, Clarinet, Bassoon, Trumpet, Horn, Tenor Trombone, Violin, Viola, and Violoncello. The second system, labeled 'Piu mosso (Variation II)', contains the same instruments. The woodwind parts feature melodic lines with various dynamics (p, mp, f) and articulations. The string parts provide a rhythmic accompaniment. The score is divided into two measures by a double bar line, with the first variation occupying the first measure and the second variation occupying the second measure.

Ⓞ Given the otherwise exact retrograde pitch order and canon, it is likely that the omission of a sharp accidental in bar 11 of the printed score (J & W Chester Ltd, London 1947) is an error. [The score of the Chamber Concerto, op. 8/3, also published by J & W Chester Ltd, contains a number of errors of this kind.]

to the same family, as follows: oboe/bassoon; horn/trombone; viola/cello; clarinet/bassoon. The return of woodwind colour at the end reflects back to the opening melodic cell and certainly the final bassoon phrase matches in register with that of the first oboe snippet, as if a full circle has been drawn during the section. Each cell possesses a wider melodic span in turn than its predecessor, whilst the gradual increase in the time elapsing between the beginning of one point and the start of the next (from a crotchet to a minim to three and a half crotchets) also lends the section a definitive overall shape.

Example 27

The image shows a handwritten musical score for Example 27, divided into two variations: *Allegretto (Variation I)* and *Più mosso (Variation II)*. The score is written for a chamber ensemble and includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Tenor Trombone (Ten. Trb.), Violin (Vn.), Viola (Vla.), and Violoncello (Vcl.). The music features various dynamics (p, mp, mf, f) and articulations (accents, slurs, triplets). The time signature is 4/4. The score is written in a single system with a double bar line separating the two variations.

Ⓞ Given the otherwise exact retrograde pitch order and canon, it is likely that the omission of a sharp accidental in bar 11 of the printed score (J & W Chester Ltd, London 1947) is an error. [The score of the Chamber Concerto, op. 8/3, also published by J & W Chester Ltd, contains a number of errors of this kind.]

Variation I possesses a generally quicker pacing of events (as the gradually lengthening canonic fragments scurry after one another), a faster tempo, and greater rhythmic interest, owing to its changing time signatures, than the Theme.

Variation II, on the other hand, contrasts not only with the Theme but also with Variation I; its dance-like rhythmic regularity, looser construction (comprising a quasi-sequential melodic statement followed by clear cadential articulation), faster tempo and pared down instrumentation create quite a different musical effect. Likewise, the almost static Variation IV, whose music seems to be paralyzed within three 'poco lento' pianissimo chords, presents a stark contrast against the preceding third variation, with its allegro tempo, jaunty rhythms, loud dynamics and imitative snippets eventually subsumed into a chord. Neither the 'allargando' and sudden 'piano' during the last bar of Variation III, nor the fact that both sections commence with a chord incorporating a major seventh at the top are sufficient to soften the effect of this otherwise brusque contrast.

It is the nature of the theme itself which enables Lutyens to indulge in such extreme contrasts between her variations. For it is not the particular rhythmic and melodic identity of the opening section which constitutes the 'Theme' for the entire movement, but rather, the ordered row of pitches from which those opening melodic lines are derived. In a sense it would be more accurate to describe the opening section not as the 'Theme', but as the first variation on the true underlying theme which is the movement's basic pitch series. The opening section is quoted below in its entirety in example 28, with the 'Theme's' division into three segments of four, six and five notes denoted as cells (a), (b) and (c) respectively.

Variation I possesses a generally quicker pacing of events (as the gradually lengthening canonic fragments scurry after one another), a faster tempo, and greater rhythmic interest, owing to its changing time signatures, than the Theme.

Variation II, on the other hand, contrasts not only with the Theme but also with Variation I; its dance-like rhythmic regularity, looser construction (comprising a quasi-sequential melodic statement followed by clear cadential articulation), faster tempo and pared down instrumentation create quite a different musical effect. Likewise, the almost static Variation IV, whose music seems to be paralyzed within three 'poco lento' pianissimo chords, presents a stark contrast against the preceding third variation, with its allegro tempo, jaunty rhythms, loud dynamics and imitative snippets eventually subsumed into a chord. Neither the 'allargando' and sudden 'piano' during the last bar of Variation III, nor the fact that both sections commence with a chord incorporating a major seventh at the top are sufficient to soften the effect of this otherwise brusque contrast.

It is the nature of the theme itself which enables Lutyens to indulge in such extreme contrasts between her variations. For it is not the particular rhythmic and melodic identity of the opening section which constitutes the 'Theme' for the entire movement, but rather, the ordered row of pitches from which those opening melodic lines are derived. In a sense it would be more accurate to describe the opening section not as the 'Theme', but as the first variation on the true underlying theme which is the movement's basic pitch series. The opening section is quoted below in its entirety in example 28, with the 'Theme's' division into three segments of four, six and five notes denoted as cells (a), (b) and (c) respectively.

Example 28

*Poco. lento*

Oboe  
Clarinet in B $\flat$   
Bassoon  
Trumpet in B $\flat$   
Horn in F  
Tenor Trombone  
Violin  
Viola  
Cello

*pp espress*  
*pp espress*  
*pp espress*  
*pp espress*  
*pp espress*  
*pp dolce*  
*pp dolce*

(5)  
(a)  
(c)  
(a)  
(a)  
(b)

Oboe  
Clarinet  
Bsn.  
Vln.  
Viola  
Cello

*pp dolce*

(10)

Lutyens's debt to Webern is evident in the way in which the 'Theme' is immediately segmented and distributed between parts, rather

Example 28

*Poco. lento*

Oboe  
Clarinet in B $\flat$   
Bassoon  
Trumpet in B $\flat$   
Horn in F  
Tenor Trombone  
Violin  
Viola  
Cello

*pp espress*  
*pp espress*  
*pp espress*  
*pp espress*  
*pp espress*  
*pp dolce*  
*pp dolce*

Oboe  
Clarinet  
Bsn.  
Vln.  
Viola  
Cello

*pp dolce*

Lutyens's debt to Webern is evident in the way in which the 'Theme' is immediately segmented and distributed between parts, rather

than presented as a single melody on one instrument. Such immediate fragmentation sets the scene for the interplay of short melodic cells which ensues in the variations. Cells (a), (b) and (c) are all of two bars' duration, presented linearly and constructed so as to link contrapuntally, as at bars 5 and 6. Each cell is repeated three times at a distance of two bars and at a lower octave transposition each time, so that a movement of gradual descent characterizes the section in addition to a gradual widening of melodic spans over the three cells.

Example 29



The presentation of cells produces a quasi-symmetrical structure around bars 5 and 6 where all three are combined, resulting in a corresponding thickening of texture and increased dissonance.

Bars:	1 - 2	3 - 4	5      6	7 - 8	9 - 10
Cells:	(a)	(a)+(b)	(a)+(b)+(c)	(b)+(c)	(c)
		<span style="display: inline-block; width: 100%; border-bottom: 1px solid black;"></span>			

The instrumentation, which changes regularly every two bars without repeating any combination, further reflects this quasi-symmetrical arrangement, since the central cell, (b), is restricted to the string family, whereas cells (a) and (c) are presented on both woodwind and brass.

than presented as a single melody on one instrument. Such immediate fragmentation sets the scene for the interplay of short melodic cells which ensues in the variations. Cells (a), (b) and (c) are all of two bars' duration, presented linearly and constructed so as to link contrapuntally, as at bars 5 and 6. Each cell is repeated three times at a distance of two bars and at a lower octave transposition each time, so that a movement of gradual descent characterizes the section in addition to a gradual widening of melodic spans over the three cells.

Example 29



The presentation of cells produces a quasi-symmetrical structure around bars 5 and 6 where all three are combined, resulting in a corresponding thickening of texture and increased dissonance.

Bars:	1 - 2	3 - 4	5    6	7 - 8	9 - 10
Cells:	(a)	(a)+(b)	(a)+(b)+(c)	(b)+(c)	(c)
		<span style="display: inline-block; width: 100%; border-left: 1px solid black; border-right: 1px solid black;"></span>			

The instrumentation, which changes regularly every two bars without repeating any combination, further reflects this quasi-symmetrical arrangement, since the central cell, (b), is restricted to the string family, whereas cells (a) and (c) are presented on both woodwind and brass.

	Bars	1 - 2	3 - 4	5 - 6	7 - 8	9 - 10
Cells						
(a)		oboe	horn	trombone		
(b)			violin	viola	'cello	
(c)				trumpet	clarinet	bassoon

Webern's influence can be seen both in the way in which Lutyens uses very quiet dynamics so as to focus the ear's attention on to this structurally important material, and in cell (b)'s lean into triple metre. The latter invites comparison with Webern's trumpet part during the first two bars of his Chamber Concerto, op. 24. Lutyens's melodic figurations are, however, longer and less disjunct than their counterparts on the first page of Webern's op. 24, and the pacing of events is altogether slower.

If the pitches of cells (a), (b) and (c) are stated consecutively, then a row emerges which demonstrates various quasi-symmetrical properties as identified below. As was the case in "La Nuit froide et sombre", the series is longer than twelve pitches. Here, the row comprises fifteen notes. (See example 30 overleaf.) Certain symmetrically structured rows of Webern, including that of his Symphony, op. 21 are called to mind here. In addition, the above row's propensity for semitone intervals (or octave displacements thereof) reminds one not just of Lutyens's own String Trio, but also of several of Webern's rows, including that of the Kinderstück (E flat - E - C - B - B flat - C sharp - D - A - G sharp - G - F sharp - F).

However, neither the aforementioned quasi-symmetrical properties nor the preference for semitones disguises the comparatively loose structure of Lutyens's row, as distinct from the majority of Webern's

	Bars	1 - 2	3 - 4	5 - 6	7 - 8	9 - 10
Cells						
(a)		oboe	horn	trombone		
(b)			violin	viola	'cello	
(c)				trumpet	clarinet	bassoon

Webern's influence can be seen both in the way in which Lutyens uses very quiet dynamics so as to focus the ear's attention on to this structurally important material, and in cell (b)'s lean into triple metre. The latter invites comparison with Webern's trumpet part during the first two bars of his Chamber Concerto, op. 24. Lutyens's melodic figurations are, however, longer and less disjunct than their counterparts on the first page of Webern's op. 24, and the pacing of events is altogether slower.

If the pitches of cells (a), (b) and (c) are stated consecutively, then a row emerges which demonstrates various quasi-symmetrical properties as identified below. As was the case in "La Nuit froide et sombre", the series is longer than twelve pitches. Here, the row comprises fifteen notes. (See example 30 overleaf.) Certain symmetrically structured rows of Webern, including that of his Symphony, op. 21 are called to mind here. In addition, the above row's propensity for semitone intervals (or octave displacements thereof) reminds one not just of Lutyens's own String Trio, but also of several of Webern's rows, including that of the Kinderstück (E flat - E - C - B - B flat - C sharp - D - A - G sharp - G - F sharp - F).

However, neither the aforementioned quasi-symmetrical properties nor the preference for semitones disguises the comparatively loose structure of Lutyens's row, as distinct from the majority of Webern's

## Example 30

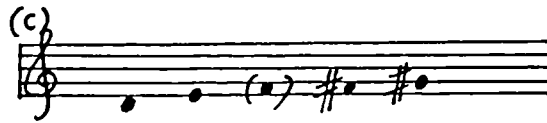
Interval classes

models. In particular, Lutyens's tolerance of tonal allusion distances her series even further from the examples of Webern. Rhythmic stress is of paramount importance when determining whether or not a serial melody has tonal associations, and Lutyens's use of classically derived rhythms which preserve a sense of the beat and which contrast strongly with the metric displacement to be found on the first page of Webern's Concerto, op. 24, tends to enhance any tonal allusion. By emphasizing the first D natural of cell (a) rhythmically, Lutyens creates the impression that the E flat is acting as a neapolitan on to D minor/major. The repetition of pitches D, F and F sharp in cell (c) enhances this tonal allusion found at the beginning and combines it with an implication of the whole tone scale; cell (c)'s pitches could be written out thus:

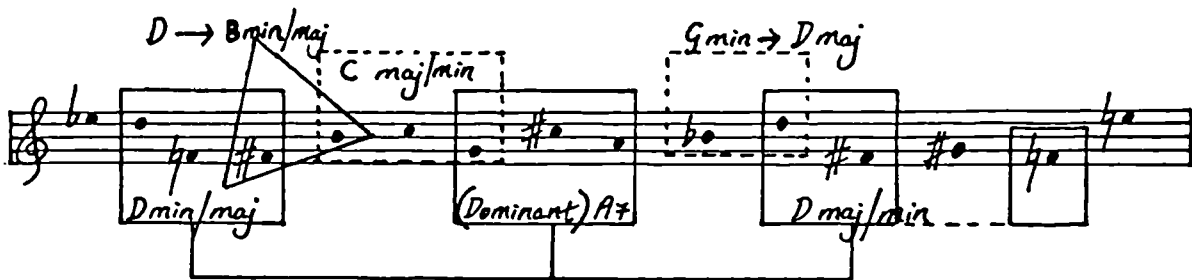
## Example 30

Interval classes

models. In particular, Lutyens's tolerance of tonal allusion distances her series even further from the examples of Webern. Rhythmic stress is of paramount importance when determining whether or not a serial melody has tonal associations, and Lutyens's use of classically derived rhythms which preserve a sense of the beat and which contrast strongly with the metric displacement to be found on the first page of Webern's Concerto, op. 24, tends to enhance any tonal allusion. By emphasizing the first D natural of cell (a) rhythmically, Lutyens creates the impression that the E flat is acting as a neapolitan on to D minor/major. The repetition of pitches D, F and F sharp in cell (c) enhances this tonal allusion found at the beginning and combines it with an implication of the whole tone scale; cell (c)'s pitches could be written out thus:

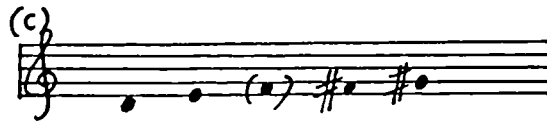
Example 31

The D minor/major allusion is further pinpointed by the dominant seventh figuration, G/C sharp/A, whose position is central in the row, thereby acting like a pivot between the D minor stresses at either side. Lutyens does not exploit this potential in order to direct harmonic movements over long periods, but short term associations between the dominant seventh and its tonic, D natural, do exist in some of the variations, as will be discussed below. The row contains further potentially tonal traits, which are highlighted in the following example.

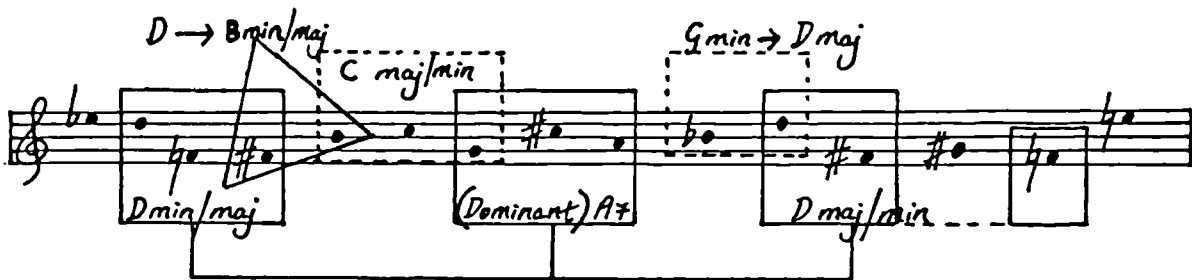
Example 32

The admittance of octave cross relations and doublings even at this early stage in Lutyens's serial writing, between the trumpet and trombone parts of bar 6, involving F natural, for example, serves only to strengthen the possibility of aural tonal implication.

The following chart summarizes how Lutyens proceeds to use her row during the course of the first movement of Chamber Concerto, op. 8/1. For the sake of clarity, the row and all quotations cited below are transposed so as to fit on to a single staff.

Example 31

The D minor/major allusion is further pinpointed by the dominant seventh figuration, G/C sharp/A, whose position is central in the row, thereby acting like a pivot between the D minor stresses at either side. Lutyens does not exploit this potential in order to direct harmonic movements over long periods, but short term associations between the dominant seventh and its tonic, D natural, do exist in some of the variations, as will be discussed below. The row contains further potentially tonal traits, which are highlighted in the following example.

Example 32

The admittance of octave cross relations and doublings even at this early stage in Lutyens's serial writing, between the trumpet and trombone parts of bar 6, involving F natural, for example, serves only to strengthen the possibility of aural tonal implication.

The following chart summarizes how Lutyens proceeds to use her row during the course of the first movement of Chamber Concerto, op. 8/1. For the sake of clarity, the row and all quotations cited below are transposed so as to fit on to a single staff.

Example 33

**R<sup>0</sup>**  
 Divided into four cells of 2,2,4 and 8 notes respectively. The last two cells contain symmetrical interval relationships.  
 The  $G^{\sharp} \oplus$  is, in all probability an error, caused by the omission of the  $\sharp$  accidental in the printed score (see p. 128).

**R<sup>0'</sup>**  
 Reordering occurs within encircled pitch groups. Two pitches omitted ( $C^{\sharp}$  and  $I \times F^{\sharp}$ ).  
**R<sup>0''</sup>** (with extra  $E^{\sharp} - \oplus$ )  
 Five pitches omitted ( $C^{\sharp}, B^{\flat}, I \times F^{\sharp}, I \times D^{\sharp}, E^{\sharp}$ )

**Po'**  
 Free ordering (omitting  $G^{\sharp}$ )  
 Pitch content within the boxed segments is derived from Po, but subjected to extensive reordering.  
 High occurrence of pitch repetition (eg.  $A^{\flat}/B^{\flat}$ ) in the 2nd boxed segment.

**Po'** (replacing 3rd pitch,  $F^{\sharp}$ , with  $G^{\flat} - \oplus$ )  
 Divided into three cells of 4, 6 and 5 notes respectively (cf. THEME).

**Variation I:**

(b. 11-14)  

 Internal class: 4 1 4 5 1 5 1 9 1

**Variation II:**

(b. 15-16)  

 vln.

(b. 16-17)

vln.

**Variation III:**

(b. 18-21)  

 Po pitch order no: 6/8-11 15-1-2  
 (reordered)  
 5-15  
 (reordered)

**Variation IV:**

(b. 22-24)  

 f

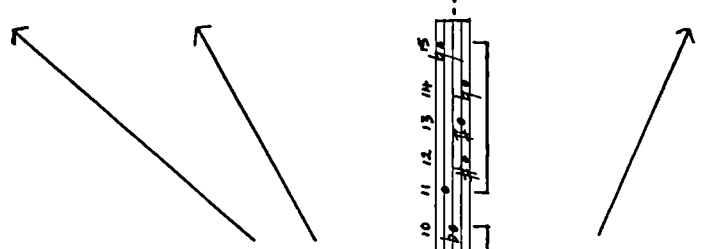
**THEME**

Po

Pitch order.

(bars 1-10)

Divided into three cells of 4, 6 and 5 notes respectively



Example 33

**R<sup>0</sup>**  
 Divided into four cells of 2,2,4 and 8 notes respectively. The last two cells contain symmetrical interval relationships.  
 The  $G^{\sharp} \oplus$  is, in all probability an error, caused by the omission of the  $\sharp$  accidental in the printed score (see p. 128).

**R<sup>0'</sup>**  
 Reordering occurs within encircled pitch groups. Two pitches omitted ( $C^{\sharp}$  and  $I \times F^{\sharp}$ ).  
**R<sup>0''</sup>** (with extra  $E^{\sharp} - \oplus$ )  
 Five pitches omitted ( $C^{\sharp}, B^{\sharp}, I \times F^{\sharp}, I \times D^{\sharp}, E^{\sharp}$ )

**Po'**  
 Free ordering (omitting  $G^{\sharp}$ )  
 Pitch content within the boxed segments is derived from Po, but subjected to extensive reordering.  
 High occurrence of pitch repetition (eg.  $A^{\sharp}/B^{\sharp}$ ) in the 2nd boxed segment.

**Po'** (replacing 3rd pitch,  $F^{\sharp}$ , with  $G^{\sharp} - \oplus$ )  
 Divided into three cells of 4, 6 and 5 notes respectively (cf. THEME).

**Variation I:**

(b. 11-14)  
  
 Interval class: 4 5 1 5 1 9 1

**Variation II:**

(b. 15-16)  
  
 vln.

**Variation III:**

(b. 18-21)  
  
 Po pitch order no: 6/8-11 15-1-2 5-15 (reordered)

**Variation IV:**

(b. 22-24)

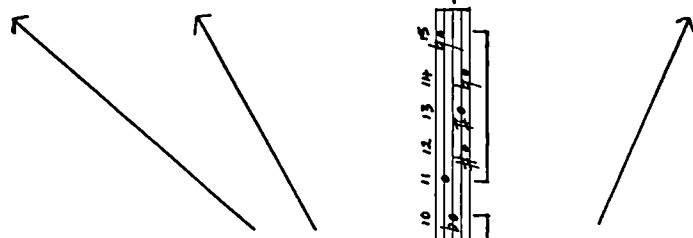
**THEME**

Po

Pitch order.

(bars 1-10)

Divided into three cells of 4, 6 and 5 notes respectively



Variation V:  
(b. 25-26)

Ro''' (with extra F<sup>♯</sup>/D<sup>♯</sup> - ⊕)

Cyclic permutation of Ro commencing on B<sup>♭</sup>.  
Two pitches omitted (1 x F<sup>♯</sup>, 1 x F<sup>♮</sup>)

Free ordering (omitting E<sup>♭</sup>)

Pitch content within the boxed segments is derived from Po, but subjected to extensive reordering.  
Minimal pitch repetition occurs in 2nd and 3rd box segments (involving E<sup>♯</sup> and B<sup>♯</sup> respectively).

(b. 27-31)

Variation VI:

(b. 32-34)

(b. 34-35)

(b. 35-36)

(b. 36-40)

Divided into three cells of 4, 6 and 5 notes respectively

THEME

Po

Pitch order.

Po''

Reordering occurs within encircled pitch groups

Po''' (with extra D<sup>♯</sup> - ⊕)

Reordering occurs within encircled pitch groups. E<sup>♯</sup> omitted.

Po''''

Six pitches omitted (F<sup>♯</sup>, G<sup>♯</sup>, C<sup>♯</sup>, D<sup>♯</sup>, G<sup>♯</sup>, E<sup>♯</sup>)

Po<sup>0</sup> → Ro (with extra E<sup>♭</sup> - ⊕)

Minor reordering within encircled pitch groups.

Variation V:  
(b. 25-26)

Ro''' (with extra F<sup>♯</sup>/D<sup>♯</sup> - ⊕)

Cyclic permutation of Ro commencing on B<sup>b</sup>.  
Two pitches omitted (1 x F<sup>♯</sup>, 1 x F<sup>♮</sup>)

Free ordering (omitting E<sup>b</sup>)

Pitch content within the boxed segments is derived from Po, but subjected to extensive reordering.  
Minimal pitch repetition occurs in 2nd and 3rd box segments (involving E<sup>♯</sup> and B<sup>♯</sup> respectively).

(b. 27-31)

Variation VI:

(b. 32-34)

(b. 34-35)

(b. 35-36)

(b. 36-40)

THEME

Po

Pitch order.

Divided into three cells of 4, 6 and 5 notes respectively

Po''

Reordering occurs within encircled pitch groups

Po''' (with extra D<sup>♯</sup> - ⊕)

Reordering occurs within encircled pitch groups. E<sup>♯</sup> omitted.

Po''''

Six pitches omitted (F<sup>♯</sup>, G<sup>♯</sup>, C<sup>♯</sup>, D<sup>♯</sup>, G<sup>♯</sup>, E<sup>♯</sup>)

Po<sup>0</sup> → Ro (with extra E<sup>b</sup> - ⊕)

Minor reordering within encircled pitch groups.

Example 33 cont'd...

THEME

Po  
Pitch  
order.

(bars 1-15)

Divided into three cells of 4, 6 and 5 notes respectively

Variation VII:

(1.41-45)

Po pitch orders: 3-6 (reordered), 9-15 (reordered), 1-14 (reordered)

Free ordering

Pitch content within boxed segments is derived from Po, but subjected to reordering. Pitch repetitions admitted.

(b. 46-50)

Free ordering (with extra G<sup>#</sup>, E<sup>b</sup>, & A<sup>b</sup> - ⊕)

Pitch content within boxed segment is derived from pitches 1 to 13 of Po. Extensive reordering occurs, and E<sup>b</sup> is omitted altogether.

Variation VIII:

(b. 51-54)

Po pitch orders: 7-15 (reordered) (Extra E<sup>4</sup>) (Omitted G<sup>4</sup> + G<sup>4</sup>), 1-10 (reordered) (Extra E<sup>b</sup>) (Omitted B<sup>4</sup> + E<sup>4</sup>), 5-15

(b. 55-59)

Free ordering

As in Variation VII above, the pitch content is very loosely derived from Po as shown. Both pitch repetition and omission occur.

Free ordering

In terms of Po pitches, 1 x F<sup>4</sup> is omitted, whilst 4 pitches appear twice: E<sup>b</sup>; B<sup>b</sup>; A<sup>b</sup>; and G<sup>#</sup>.

Example 33 cont'd...

THEME

Po  
Pitch  
order.

(bars 1-15)

Divided into three cells of 4, 6 and 5 notes respectively

Variation VII:

(1.41-45)

Po pitch orders: 3-6 (reordered), 9-15 (reordered), 1-14 (reordered)

Free ordering

Pitch content within boxed segments is derived from Po, but subjected to reordering. Pitch repetitions admitted.

(b. 46-50)

Free ordering (with extra G<sup>#</sup>, E<sup>b</sup>, & A<sup>b</sup> - ⊕)

Pitch content within boxed segment is derived from pitches 1 to 13 of Po. Extensive reordering occurs, and E<sup>b</sup> is omitted altogether.

Variation VIII:

(b. 51-54)

Po pitch orders: 7-15 (reordered) (Extra E<sup>4</sup>) (Omitted G<sup>4</sup> + G<sup>4</sup>), 1-10 (reordered) (Extra E<sup>b</sup>) (Omitted B<sup>4</sup> + E<sup>4</sup>), 5-15

(b. 55-59)

Free ordering

As in Variation VII above, the pitch content is very loosely derived from Po as shown. Both pitch repetition and omission occur.

Free ordering

In terms of Po pitches, 1 x F<sup>4</sup> is omitted, whilst 4 pitches appear twice: E<sup>b</sup>; B<sup>b</sup>; A<sup>b</sup>; and G<sup>#</sup>.

As is evident from the above chart, Lutyens restricts herself to the use of only one series, in untransposed prime and retrograde versions. This invites comparison with Schoenberg's early serial usage, for example, in the third movement of his Serenade, op. 24, where a fourteen-note row containing eleven pitches is deployed in untransposed prime and retrograde forms only. Webern's and Berg's earliest serial pieces demonstrate a similar restriction in the number of row forms used. Berg's Schliesse mir die Augen beide, for instance, makes no use at all of inversion, transposition or even retrograde.

More interesting, however, is the fact that Lutyens manipulates her series in a comparatively free, flexible fashion, avoiding the application of any dogmatic rules. The row is subject to variation, in the form of note repetition, omission or reordering as early as Variation I. In fact, a different version of the 'theme' is presented in every single variation. There are occasions, as in Variation VII, when the row is reordered to such an extent that the technical procedures approximate those of the earlier Three Pieces for Orchestra, where Lutyens reorders components within segments derived from the row source. There are even times when Lutyens virtually abandons the row's ordering altogether, as in Variation III. Here, highly cohesive factors such as imitative devices and rhythmic regularity operate to compensate for the relatively lax pitch control, which calls to mind the free atonality practised in the String Trio. The presence of these non-serial factors renders Lutyens's description of op. 8/1 as her "first really serial work"<sup>12</sup> somewhat inaccurate, particularly when one considers that only one other movement of the piece, the Scherzo, deploys serialism to anything like the extent of the Theme and Variations; the Aria and Rondo are far freer in conception. In reality, Lutyens uses the method in her Chamber Concerto

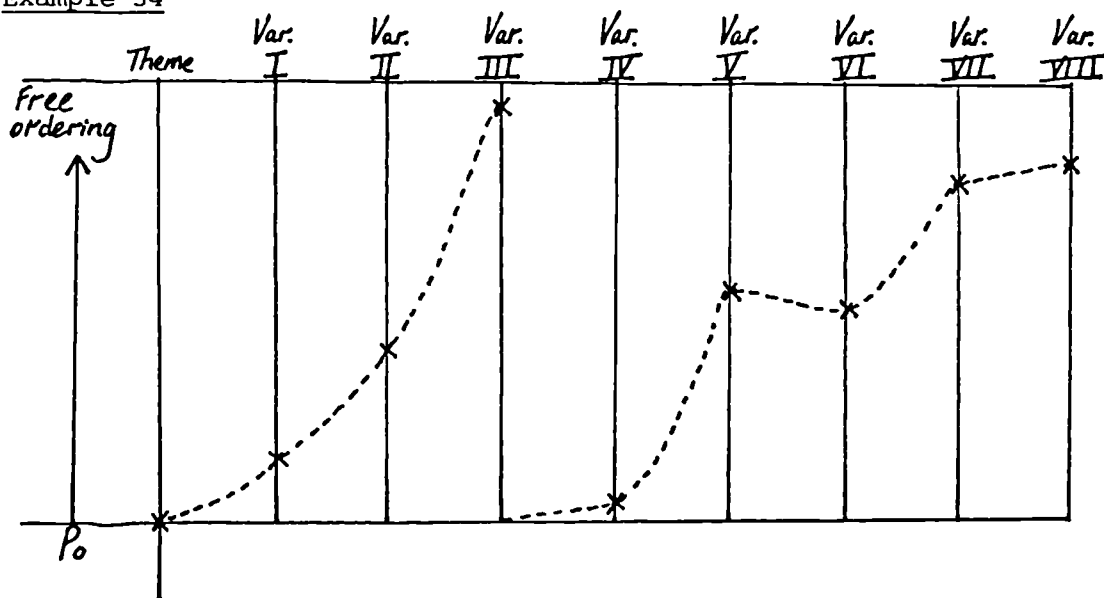
As is evident from the above chart, Lutyens restricts herself to the use of only one series, in untransposed prime and retrograde versions. This invites comparison with Schoenberg's early serial usage, for example, in the third movement of his Serenade, op. 24, where a fourteen-note row containing eleven pitches is deployed in untransposed prime and retrograde forms only. Webern's and Berg's earliest serial pieces demonstrate a similar restriction in the number of row forms used. Berg's Schliesse mir die Augen beide, for instance, makes no use at all of inversion, transposition or even retrograde.

More interesting, however, is the fact that Lutyens manipulates her series in a comparatively free, flexible fashion, avoiding the application of any dogmatic rules. The row is subject to variation, in the form of note repetition, omission or reordering as early as Variation I. In fact, a different version of the 'theme' is presented in every single variation. There are occasions, as in Variation VII, when the row is reordered to such an extent that the technical procedures approximate those of the earlier Three Pieces for Orchestra, where Lutyens reorders components within segments derived from the row source. There are even times when Lutyens virtually abandons the row's ordering altogether, as in Variation III. Here, highly cohesive factors such as imitative devices and rhythmic regularity operate to compensate for the relatively lax pitch control, which calls to mind the free atonality practised in the String Trio. The presence of these non-serial factors renders Lutyens's description of op. 8/1 as her "first really serial work"<sup>12</sup> somewhat inaccurate, particularly when one considers that only one other movement of the piece, the Scherzo, deploys serialism to anything like the extent of the Theme and Variations; the Aria and Rondo are far freer in conception. In reality, Lutyens uses the method in her Chamber Concerto

in a tentative manner and one which suggests that she is still trying to get to grips with the technicalities involved. One is reminded in this of Schoenberg's initial forays into dodecaphony as demonstrated in his opus 23 Piano Pieces and in the Serenade, op. 24, where serial technique is by no means deployed throughout.

Despite the apparently flexible approach to serial technique in Lutyens's Chamber Concerto, it is interesting to note that an overall pattern emerges from the degree of association between each variation's serial usage and the original prime ordering. This pattern entails two gradual movements away from the basic prime ordering of the thematic section, the first occurring between Variations I and III, and the second extending between Variations IV and VIII. This can be represented diagrammatically as follows:

Example 34

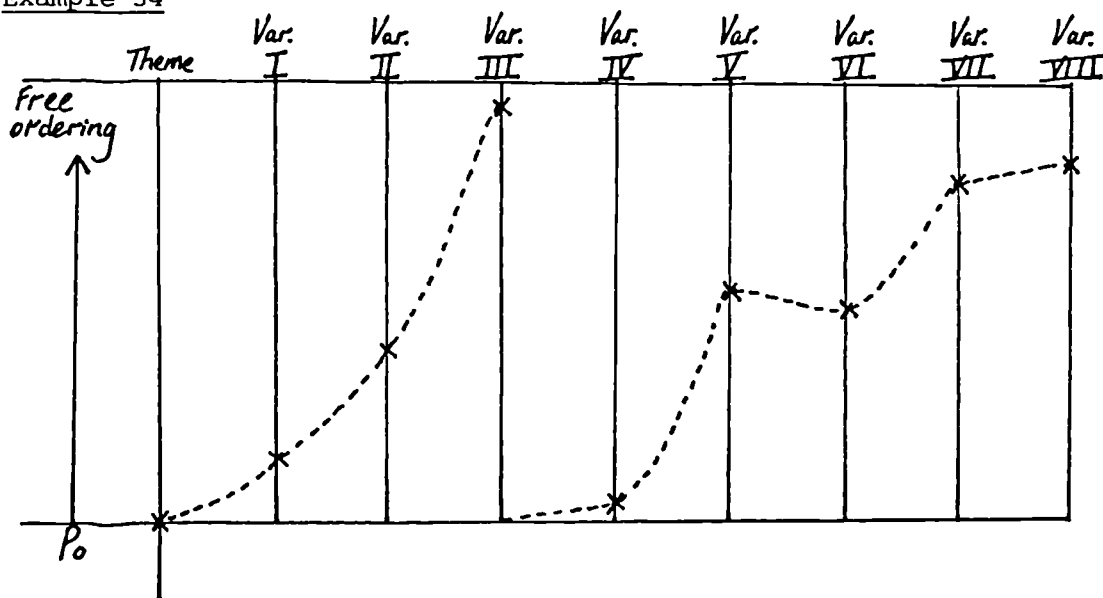


This in itself would not be particularly noteworthy, were it not for the fact that Lutyens shadows this pattern via tempo and dynamics, thereby articulating an overall two-part structure which is superimposed

in a tentative manner and one which suggests that she is still trying to get to grips with the technicalities involved. One is reminded in this of Schoenberg's initial forays into dodecaphony as demonstrated in his opus 23 Piano Pieces and in the Serenade, op. 24, where serial technique is by no means deployed throughout.

Despite the apparently flexible approach to serial technique in Lutyens's Chamber Concerto, it is interesting to note that an overall pattern emerges from the degree of association between each variation's serial usage and the original prime ordering. This pattern entails two gradual movements away from the basic prime ordering of the thematic section, the first occurring between Variations I and III, and the second extending between Variations IV and VIII. This can be represented diagrammatically as follows:

Example 34



This in itself would not be particularly noteworthy, were it not for the fact that Lutyens shadows this pattern via tempo and dynamics, thereby articulating an overall two-part structure which is superimposed

on to the apparently through-composed form; each of the two parts (Theme - Variation III, and Variation IV - Variation VIII respectively) traces a gradual movement from a quiet 'poco lento' section to a louder and faster 'allegro' or 'robusto' section. Without slavishly following every dip and curve in the pattern quoted above in example 34, these two parameters do, nevertheless, complement the serial activity.

Example 35

Section	Theme	Var. 1	Var. 2	Var. 3		Var. 4	Var. 5	Var. 6	Var. 7	Var. 8
Dynamics	pp<>	p, mp<	mf=f<	sfz f< sfz>p		pp<p	p, mp< mf<fp, p>	f, mf, ff<f> mp>pp	p<mf<	f<ff< ff()
Tempo	Poco lento	Allegretto	Piu mosso	Allegro (allarg)		Poco lento	Allegretto	Allegro	Poco allegro	Robusto

Moreover, these patterns help to give the piece a clear sense of momentum. One is reminded yet again of the extensive use which the Second Viennese made of tempo and dynamics in both their pre-serial and serial works, to provide variety and movement in structures which might otherwise seem rather static in the absence of tonal drive.

Rhythm and texture also contribute to the overall shaping of the piece, although the aforementioned serial, tempo and dynamic patterns are not mirrored exactly. As far as texture is concerned, for instance, there is a gradual move from counterpoint to the incorporation of more homophony over the first three variations, culminating in the wholly chordal Variation IV. A similar pattern extends over the remainder of the piece, beginning with counterpoint in Variation V and ending with Variation VIII's final chords. With respect to rhythm the Chamber Concerto seems

on to the apparently through-composed form; each of the two parts (Theme - Variation III, and Variation IV - Variation VIII respectively) traces a gradual movement from a quiet 'poco lento' section to a louder and faster 'allegro' or 'robusto' section. Without slavishly following every dip and curve in the pattern quoted above in example 34, these two parameters do, nevertheless, complement the serial activity.

Example 35


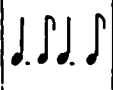
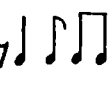



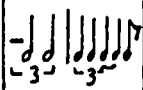
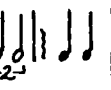
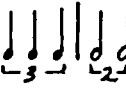

Section	Theme	Var. 1	Var. 2	Var. 3		Var. 4	Var. 5	Var. 6	Var. 7	Var. 8
Dynamics	pp<>	p, mp<	mf=f<	sfz f< sfz>p		pp<p	p, mp< mf<fp, p>	f, mf, ff<f> mp>pp	p<mf<	f<ff< ff()
Tempo	Poco lento	Allegretto	Piu mosso	Allegro (allarg)		Poco lento	Allegretto	Allegro	Poco allegro	Robusto

Moreover, these patterns help to give the piece a clear sense of momentum. One is reminded yet again of the extensive use which the Second Viennese made of tempo and dynamics in both their pre-serial and serial works, to provide variety and movement in structures which might otherwise seem rather static in the absence of tonal drive.

Rhythm and texture also contribute to the overall shaping of the piece, although the aforementioned serial, tempo and dynamic patterns are not mirrored exactly. As far as texture is concerned, for instance, there is a gradual move from counterpoint to the incorporation of more homophony over the first three variations, culminating in the wholly chordal Variation IV. A similar pattern extends over the remainder of the piece, beginning with counterpoint in Variation V and ending with Variation VIII's final chords. With respect to rhythm the Chamber Concerto seems

unremarkable; many of the rhythms derive from classical patterns and observe rather than blur the sense of 'beat' within the bar. Time signatures are restricted to 2/4, 3/4, 4/4 and 6/8 (plus one 9/8 bar) and five of the nine sections contain no change of signature at all. Phrases tend to be balanced and rhythmic sequences abound. However, it is possible to describe the variations as 'regular' or 'free' with respect to rhythmic character, as shown below. The term 'regular' denotes those variations containing rhythmic motifs which are repeated for half or more of the section's duration. Yet again, one can see a pattern extending from the Theme to Variation III, and then repeated over the course of Variation IV to VIII. The pattern comprises simply a 'regular' beginning and end framing a 'free' interlude.

Example 36

Section	Theme	Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6	Var. 7	Var. 8
Rhythm	Regular	Free	Regular	Regular	Regular	Free	Free	Regular	Regular
									
									
									

By drawing on parameters such as tempo, rhythm, dynamics and texture to fulfil a structural role Lutyens manages to achieve a most skilful form. For the structure encapsulates an interesting dichotomy between, on the one hand, the forceful motivic, instrumental and 'character' contrasts which are driven between the variations and which

create the impression that each of the nine sections is an individual entity, and on the other hand, those procedures identified above which imbue the movement with an overall momentum and shape. Thus, from the apparently fragmentary, Lutyens creates a whole. Moreover, the movement achieves a sense of dynamism without resorting to thematic development at any stage.

As was the case with the String Trio, Lutyens uses harmony in her Chamber Concerto, op. 8/1 as a means of enhancing the work's sense of overall identity. Without resorting to rigidly maintained schemes, Lutyens ensures that her harmony is not left merely to be a by-product of the serialism on the one hand, or the counterpoint, which she continues to exploit extensively, on the other. In this case, the intervals which feature most commonly in the harmonic compilations and which thereby go to make up the work's distinctive colour are the semitone (or major seventh or minor ninth) and major or minor thirds. It is notable that the semitone and major third (and their respective inversions) are predominant within the structure of the series, demonstrating Lutyens's desire to unite the harmonic and melodic planes to a certain extent.

Example 37



Interval  
 classes    1   9    13   7    1   5   6    8   11   8   4   2   9   1

The presence of so many thirds lends the harmony a warmth which mollifies the otherwise dissonant effect arising from the semitone, seventh and

create the impression that each of the nine sections is an individual entity, and on the other hand, those procedures identified above which imbue the movement with an overall momentum and shape. Thus, from the apparently fragmentary, Lutyens creates a whole. Moreover, the movement achieves a sense of dynamism without resorting to thematic development at any stage.

As was the case with the String Trio, Lutyens uses harmony in her Chamber Concerto, op. 8/1 as a means of enhancing the work's sense of overall identity. Without resorting to rigidly maintained schemes, Lutyens ensures that her harmony is not left merely to be a by-product of the serialism on the one hand, or the counterpoint, which she continues to exploit extensively, on the other. In this case, the intervals which feature most commonly in the harmonic compilations and which thereby go to make up the work's distinctive colour are the semitone (or major seventh or minor ninth) and major or minor thirds. It is notable that the semitone and major third (and their respective inversions) are predominant within the structure of the series, demonstrating Lutyens's desire to unite the harmonic and melodic planes to a certain extent.

Example 37



Interval														
classes	<u>1</u>	9	<u>13</u>	7	<u>1</u>	5	6	<u>8</u>	<u>11</u>	<u>8</u>	<u>4</u>	2	9	<u>1</u>

The presence of so many thirds lends the harmony a warmth which mollifies the otherwise dissonant effect arising from the semitone, seventh and

ninth clashes, and which distinguishes the sonority of Lutyens's music from that of Webern.

On a far smaller scale also, one can detect the use of various harmonic procedures to enhance cohesion within individual variations. The use of parallelism, interval links and pitch links across phrases or subsections are just three of the devices Lutyens draws upon. A brief example of parallelism may be found in Variation II, existing between the trombone and the lower line of the violin part during bars 15 and 16.

Example 38



Variation IV provides an example of the latter two devices. Although they are distinguished instrumentally, the three chords comprising this variation and quoted below in transcribed form are related intervallically.

Example 39



Interval class 11	8	9 - 8
(12+) 4 - 5	[ 3 ]	2
(linear 11)	8 - 7	4

ninth clashes, and which distinguishes the sonority of Lutyens's music from that of Webern.

On a far smaller scale also, one can detect the use of various harmonic procedures to enhance cohesion within individual variations. The use of parallelism, interval links and pitch links across phrases or subsections are just three of the devices Lutyens draws upon. A brief example of parallelism may be found in Variation II, existing between the trombone and the lower line of the violin part during bars 15 and 16.

Example 38



Variation IV provides an example of the latter two devices. Although they are distinguished instrumentally, the three chords comprising this variation and quoted below in transcribed form are related intervallically.

Example 39



Interval class	11		8	9 - 8
	(12+) 4 - 5	[	3	2
	(linear 11)	]	8 - 7	4

A major third forms the basis of the bottom interval in each chord. In the case of the first chord, Lutyens uses an octave plus a third (E flat to G), and in the second chord, a minor sixth (B to G), an inversion of the major third. The first two chords are also related by the fact that the bass interval changes, to a perfect fourth in the first case and to a perfect fifth in the second. The glissandi or linear movements in all three chords trace a semitone or its inversion, a major seventh, whilst a further link exists between the first and third chords in that both are placed in similar registers, with D natural forming a bass and with F sharp constituting another shared pitch. The quasi-symmetrical shape arising from the links between the first and third chords is also to be found within the interval structure of the individual chords, as shown in the example above. Moreover, if the pitches of all three chords are transcribed on to a single staff, one can discern the underlying predominance of semitone intervals which knits together the whole section.

Example 40



To quote just one more example of Lutyens's control over the harmonic parameter, Variation VII will be considered. The first of the variation's two subsections consists of a melodic duet between clarinet and oboe, with the bassoon taking up the last phrase. Disregarding

A major third forms the basis of the bottom interval in each chord. In the case of the first chord, Lutyens uses an octave plus a third (E flat to G), and in the second chord, a minor sixth (B to G), an inversion of the major third. The first two chords are also related by the fact that the bass interval changes, to a perfect fourth in the first case and to a perfect fifth in the second. The glissandi or linear movements in all three chords trace a semitone or its inversion, a major seventh, whilst a further link exists between the first and third chords in that both are placed in similar registers, with D natural forming a bass and with F sharp constituting another shared pitch. The quasi-symmetrical shape arising from the links between the first and third chords is also to be found within the interval structure of the individual chords, as shown in the example above. Moreover, if the pitches of all three chords are transcribed on to a single staff, one can discern the underlying predominance of semitone intervals which knits together the whole section.

Example 40

Chords: 1 2 3

1 3 1 2 1 1 1 1 (1) 2 1 1 2

To quote just one more example of Lutyens's control over the harmonic parameter, Variation VII will be considered. The first of the variation's two subsections consists of a melodic duet between clarinet and oboe, with the bassoon taking up the last phrase. Disregarding

serial considerations for the time being, if the pitches of the melodic line are written out, certain patterns in the interval structure emerge.

Example 41



Interval Class 1 5 1 10 11 8 6 2 11 1 2 11 2 11 13 5 2 11 2 4 1 6 4 13

The bracketed section's propensity for alternating tones and major sevenths lends the melodic line great consistency at this point, whilst the appearance of the adjacency F sharp/F natural four times helps to tighten the construction of the line.

The sequential character of the melodic fragments and the fact that they pursue a gradual descent in register are both elements which are reflected in the second, chordal subsection. Further links between the two are the use of major sevenths, both linearly and harmonically, and the close pitch links which exist, for example, between the third chord with its D/A flat adjacency and the second and fifth melodic phrases.

Example 42

A chordal subsection in G major, shown in two staves (treble and bass clef). It consists of five measures of chords. Below the notation, interval classes and chord diagrams are provided for each measure.

Interval Class	11 7	7-6 6-7	5 6	11 - 13	11 (7) (6)
Chord Diagrams					

serial considerations for the time being, if the pitches of the melodic line are written out, certain patterns in the interval structure emerge.

Example 41

A single staff of music in treble clef with a key signature of one sharp (F#). The melody consists of several phrases. A bracketed section in the middle highlights a specific sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dashed boxes above the staff indicate intervals between various notes in the sequence.

Interval Class 1 5 1 10 11 8 6 2 11 1 2 11 2 11 13 5 2 11 2 4 1 6 4 13

The bracketed section's propensity for alternating tones and major sevenths lends the melodic line great consistency at this point, whilst the appearance of the adjacency F sharp/F natural four times helps to tighten the construction of the line.

The sequential character of the melodic fragments and the fact that they pursue a gradual descent in register are both elements which are reflected in the second, chordal subsection. Further links between the two are the use of major sevenths, both linearly and harmonically, and the close pitch links which exist, for example, between the third chord with its D/A flat adjacency and the second and fifth melodic phrases.

Example 42

A chordal subsection consisting of five measures. The first measure has a C major chord (C4, E4, G4). The second measure has a D major chord (D4, F#4, A4). The third measure has an E major chord (E4, G4, B4). The fourth measure has a D major chord (D4, F#4, A4). The fifth measure has a C major chord (C4, E4, G4). Below the staff, interval classes and chord diagrams are provided for each measure. A dashed line connects the first and second chord diagrams, and another dashed line connects the second and third chord diagrams.

Interval Class	11	7-6	5	11-13	11 (7)
Class	7	6-7	6		(6)

This passage is imbued with a clear harmonic identity due to the restriction of the intervals to major seventh or minor ninth, fourth or fifth, and tritone. Moreover, a few pitch links exist between chords, most noticeably between the first and last chords, which both contain E flat and A natural.

The tonal allusion which Lutyens admits into the row is, naturally enough, reflected at several junctures during the movement. Not only do sequences and quasi-arpeggio or scalic melodic figurations abound, but Lutyens also allows D natural to be emphasized occasionally, both rhythmically and texturally; whilst D natural could not be described as a tonic as such, its comparatively frequent appearances do show that Lutyens's own brand of serialism by no means precludes pitch stress. In Variation I, for example, although the harmonies arising from the overlapping parts are of only very short duration, it is significant that the longest held of the harmonic combinations, between clarinet and bassoon parts from bars 14 to 15, involves the pitches D and F sharp. In addition, D natural on the cello in bar 12 is the lowest pitch to be sounded in the section, as it was in the 'thematic' statement, bassoon part, in bar 9. Whilst in Variation II, D is the most frequently sounded pitch in the violin part (bars 15 to 17), in Variation III, both D natural and C natural are stressed in the final cadence. Likewise in Variation IV D natural is emphasized by appearing as the lowest note of the final chord.

Perhaps one of the most telling examples of tonal association occurs in the last Variation. During the first three bars, Lutyens repeats the pitch cell comprising A - G - C sharp and allows this quasi-dominant seventh a temporary resolution on to D natural. Bar 51 demonstrates this especially clearly by superimposing quasi-tonal progressions: the dominant seventh implication in the bass notes, D and G sharp, is 'resolved' by the A major

This passage is imbued with a clear harmonic identity due to the restriction of the intervals to major seventh or minor ninth, fourth or fifth, and tritone. Moreover, a few pitch links exist between chords, most noticeably between the first and last chords, which both contain E flat and A natural.

The tonal allusion which Lutyens admits into the row is, naturally enough, reflected at several junctures during the movement. Not only do sequences and quasi-arpeggio or scalic melodic figurations abound, but Lutyens also allows D natural to be emphasized occasionally, both rhythmically and texturally; whilst D natural could not be described as a tonic as such, its comparatively frequent appearances do show that Lutyens's own brand of serialism by no means precludes pitch stress. In Variation I, for example, although the harmonies arising from the overlapping parts are of only very short duration, it is significant that the longest held of the harmonic combinations, between clarinet and bassoon parts from bars 14 to 15, involves the pitches D and F sharp. In addition, D natural on the cello in bar 12 is the lowest pitch to be sounded in the section, as it was in the 'thematic' statement, bassoon part, in bar 9. Whilst in Variation II, D is the most frequently sounded pitch in the violin part (bars 15 to 17), in Variation III, both D natural and C natural are stressed in the final cadence. Likewise in Variation IV D natural is emphasized by appearing as the lowest note of the final chord.

Perhaps one of the most telling examples of tonal association occurs in the last Variation. During the first three bars, Lutyens repeats the pitch cell comprising A - G - C sharp and allows this quasi-dominant seventh a temporary resolution on to D natural. Bar 51 demonstrates this especially clearly by superimposing quasi-tonal progressions: the dominant seventh implication in the bass notes, D and G sharp, is 'resolved' by the A major

melodic figuration in the violin and viola parts. This in turn 'resolves' its own dominant seventh implication on to a D major harmony.

Example 43

Handwritten annotations above the staff: (51), #, (52-3), (54-5)

Chord symbols below the staff:  $IIb_7 - V_7 - I$ ,  $V - I$ ,  $V_7 - I (+G^\#)$

The example above also demonstrates that similar associations between the 'dominant' and its D major tonic occur between bars 52 and 53 in the upper string parts, and between bars 54 and 55, the latter's chord including an added G sharp. Although these tonal implications are not worked out over long periods, nevertheless their presence greatly enhances the coherence between consecutive events on a smaller scale in the absence, in the case of this particular variation, of consistent serial organization.

The interval structure from bar 56 to the end implies an almost Bergian superimposition of quasi-triadic elements, which is created from the full complement of twelve chromatic tones plus an additional B natural.

Example 44

Handwritten annotations above the first staff: #, b, #

Handwritten annotations above the second staff: #, b, #

melodic figuration in the violin and viola parts. This in turn 'resolves' its own dominant seventh implication on to a D major harmony.

Example 43

Example 43 shows three measures of music with handwritten annotations. The first measure is labeled (51) and contains a treble clef with a sharp sign above it. The second measure is labeled (52-3) and contains a treble clef with a sharp sign above it and a bass clef with a sharp sign below it. The third measure is labeled (54-5) and contains a treble clef with a sharp sign above it and a bass clef with a sharp sign below it. Below the notation are handwritten chord symbols:  $IIb7 - V7 - I$  for the first measure,  $V - I$  for the second measure, and  $V7 - I (+G\#)$  for the third measure.

The example above also demonstrates that similar associations between the 'dominant' and its D major tonic occur between bars 52 and 53 in the upper string parts, and between bars 54 and 55, the latter's chord including an added G sharp. Although these tonal implications are not worked out over long periods, nevertheless their presence greatly enhances the coherence between consecutive events on a smaller scale in the absence, in the case of this particular variation, of consistent serial organization.

The interval structure from bar 56 to the end implies an almost Bergian superimposition of quasi-triadic elements, which is created from the full complement of twelve chromatic tones plus an additional B natural.

Example 44

Example 44 shows two staves of music. The top staff is a treble clef with a sharp sign above it. The bottom staff is a bass clef with a sharp sign below it. Above the top staff are handwritten annotations: a sharp sign, a flat sign, and a sharp sign, each with a horizontal line underneath. Below the bottom staff are handwritten annotations: a sharp sign, a flat sign, and a sharp sign, each with a horizontal line underneath.

This lends the passage a slower harmonic pace and a harmonic warmth and density, especially in the final nine-note chord, which is unparalleled in the rest of the movement and which provides it with a fitting, if not altogether conclusive end.

Although there is a denial of long-breathed melody in this movement, lyricism is still expressed on a small scale, in that what appear to be very brief cells can often be subsumed into a longer melodic phrase which is divided between parts, as happens between bars 32 and 34 of Variation VI. This lyrical streak is latent in the use of markings such as 'espress' in the Theme and 'delicato' in Variation VII, but it really finds its most consummate expression in the following movement, Aria.

In this second movement the vocalicity of the somewhat Bergian title is manifested in the relatively smooth melodic lines, whose lyricism is enhanced by the unhurried, often regular rhythmic phrases which are contained within these gently interweaving, contrapuntal melodic strands. (See example 45 overleaf). Moreover, the Aria is based on song form, the simple ternary structure of which is clearly defined rhythmically, motivically and dynamically via the introduction of more dotted rhythms, shorter note values, fresh motifs and louder dynamics in the 'B' section. Ternary form features again in movement III's Scherzo and Trio, and it continues to be one of Lutyens's most commonly used formal outlines during this period, albeit invariably modified by variation. As far as the Aria is concerned, the overlapping of motifs between sections, variation often by means of a change in octave transposition and always a change of instrumentation of those motifs which recur, and the gradual thickening of texture from two-part writing in section A through to four-part writing in A' and culminating in a seven-note chord, all contribute to preventing the stasis which can be a potential danger in ternary schemes.

This lends the passage a slower harmonic pace and a harmonic warmth and density, especially in the final nine-note chord, which is unparalleled in the rest of the movement and which provides it with a fitting, if not altogether conclusive end.

Although there is a denial of long-breathed melody in this movement, lyricism is still expressed on a small scale, in that what appear to be very brief cells can often be subsumed into a longer melodic phrase which is divided between parts, as happens between bars 32 and 34 of Variation VI. This lyrical streak is latent in the use of markings such as 'espress' in the Theme and 'delicato' in Variation VII, but it really finds its most consummate expression in the following movement, Aria.

In this second movement the vocality of the somewhat Bergian title is manifested in the relatively smooth melodic lines, whose lyricism is enhanced by the unhurried, often regular rhythmic phrases which are contained within these gently interweaving, contrapuntal melodic strands. (See example 45 overleaf). Moreover, the Aria is based on song form, the simple ternary structure of which is clearly defined rhythmically, motivically and dynamically via the introduction of more dotted rhythms, shorter note values, fresh motifs and louder dynamics in the 'B' section. Ternary form features again in movement III's Scherzo and Trio, and it continues to be one of Lutyens's most commonly used formal outlines during this period, albeit invariably modified by variation. As far as the Aria is concerned, the overlapping of motifs between sections, variation often by means of a change in octave transposition and always a change of instrumentation of those motifs which recur, and the gradual thickening of texture from two-part writing in section A through to four-part writing in A' and culminating in a seven-note chord, all contribute to preventing the stasis which can be a potential danger in ternary schemes.

## Example 45

Handwritten musical score for Example 45. The score is written on ten staves, grouped into three systems. The instruments are: Oboe (top staff), Clarinet (Bb) (second staff), Bassoon (third staff), Horn (F) (fourth staff), Trumpet (fifth staff), Trombone (sixth staff), Violin (seventh staff), Viola (eighth staff), and Cello (ninth staff). The tempo is marked 'Adagio' at the beginning. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include 'pp espress.' and 'pp dolce espress.'. There are also handwritten annotations like 'legato e tranquillo' and 'pp espress.' with arrows pointing to specific notes. A circled number '5' is written above the fifth measure of the Oboe staff.

All four movements of the Chamber Concerto, op. 8/1 are different in terms of melodic, rhythmic and harmonic character and formal structure. Nevertheless, the first movement encapsulates so many of the underlying stylistic and technical characteristics embodied in the remaining movements that it is not necessary to analyse the latter again in such detail. The charts in appendix 10 summarize the pitch and motivic organization of the Aria, Scherzo and Trio and Rondo. As is evident from these charts, movement III is closest to movement I in terms of pitch organization, in that both feature serialism, although the technique is not yet fully-fledged. Indeed the Scherzo represents an advance on movement I, in that the former makes use of a greater number of row transformations including transposition and, for the first time, inversion.

## Example 45

Handwritten musical score for Example 45, featuring staves for Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Flute, and Violin. The score includes dynamic markings like "pp espress." and "pp dolce espress.", and performance instructions such as "Adagio" and "legato e tranquillo". A circled number "5" is present at the top right of the first staff.

All four movements of the Chamber Concerto, op. 8/1 are different in terms of melodic, rhythmic and harmonic character and formal structure. Nevertheless, the first movement encapsulates so many of the underlying stylistic and technical characteristics embodied in the remaining movements that it is not necessary to analyse the latter again in such detail. The charts in appendix 10 summarize the pitch and motivic organization of the Aria, Scherzo and Trio and Rondo. As is evident from these charts, movement III is closest to movement I in terms of pitch organization, in that both feature serialism, although the technique is not yet fully-fledged. Indeed the Scherzo represents an advance on movement I, in that the former makes use of a greater number of row transformations including transposition and, for the first time, inversion.

For all its traditional elements, the Chamber Concerto, op. 8/1 still represents one of the most remarkable pieces to have been written by a British composer during a period when the majority of Lutyens's contemporaries showed little or no interest in pursuing an atonal path. Although Lutyens fails to grasp entirely the implications of serial technique, the piece is still an astonishing achievement, not just in the context of contemporary British music, but also in terms of the composer's own career. For op. 8/1 is not only a consummation of Lutyens's intense, five-year search for a new technical language, but is also a fresh beginning, from which she went on to develop and rationalize her serial technique, adopting the latter almost exclusively in her serious output right up until the time of her death.

Indeed, it is during this period that one begins to discern a real distinction emerging between Lutyens's 'serious' and 'journalistic' work. Excluding film music, between 1940 and 1945 Lutyens completed sixteen works which can be more or less accurately dated. Of these predominantly instrumental pieces, nine are tonal based, comprising either light or incidental music, or compositions written in response to World War II. Examples of the latter include Proud City (1945), an orchestral overture representing war-torn but undefeated London, or the series of three Salutes written between 1941 and 1943 and dedicated to the United Nations. (All nine pieces are listed under footnote 2.) With the exception of a Rondeau (1945) which will be discussed later, all of the remaining pieces, however, possess more abstract titles and are serial: Chamber Concerto, op. 8/2 (1940-1941); Three Symphonic Preludes (1942); Nine Bagatelles, op. 10 (1942); Five Intermezzi, op. 9 (1941-42); Chamber Concerto, op. 8/3 (1945); and Five Little Pieces, op. 14/1 (1945).

In a rare admission of outside influence Lutyens acknowledges that

For all its traditional elements, the Chamber Concerto, op. 8/1 still represents one of the most remarkable pieces to have been written by a British composer during a period when the majority of Lutyens's contemporaries showed little or no interest in pursuing an atonal path. Although Lutyens fails to grasp entirely the implications of serial technique, the piece is still an astonishing achievement, not just in the context of contemporary British music, but also in terms of the composer's own career. For op. 8/1 is not only a consummation of Lutyens's intense, five-year search for a new technical language, but is also a fresh beginning, from which she went on to develop and rationalize her serial technique, adopting the latter almost exclusively in her serious output right up until the time of her death.

Indeed, it is during this period that one begins to discern a real distinction emerging between Lutyens's 'serious' and 'journalistic' work. Excluding film music, between 1940 and 1945 Lutyens completed sixteen works which can be more or less accurately dated. Of these predominantly instrumental pieces, nine are tonal based, comprising either light or incidental music, or compositions written in response to World War II. Examples of the latter include Proud City (1945), an orchestral overture representing war-torn but undefeated London, or the series of three Salutes written between 1941 and 1943 and dedicated to the United Nations. (All nine pieces are listed under footnote 2.) With the exception of a Rondeau (1945) which will be discussed later, all of the remaining pieces, however, possess more abstract titles and are serial: Chamber Concerto, op. 8/2 (1940-1941); Three Symphonic Preludes (1942); Nine Bagatelles, op. 10 (1942); Five Intermezzi, op. 9 (1941-42); Chamber Concerto, op. 8/3 (1945); and Five Little Pieces, op. 14/1 (1945).

In a rare admission of outside influence Lutyens acknowledges that

as many more scores of the Second Viennese became available for study during World War II, particularly from 1943 onwards, so the pace of her own development as a serial composer quickened. There are, in fact, several other Viennese characteristics which colour Lutyens's music between 1940 and 1945; not only does Lutyens continue to write pieces which are comparatively brief or at least divisible into very brief sections, thus alluding to Webern, but also she continues to use classically derived titles and even scorings which are modelled upon those used by Berg, Schoenberg and Webern, in both their serial and pre-serial compositions. Examples of probable models include Schoenberg's Six Little Pieces, op. 19 for piano, and Webern's Three Little Pieces, op. 11, for cello and piano, Six Bagatelles, op. 9 for string quartet, and Quartet, op. 22 for tenor saxophone, clarinet, violin and piano. The latter may well have been the inspiration behind Lutyens's Chamber Concerto, op. 8/2 whose scoring is detailed below.<sup>13</sup>

Example 46

<u>Lutyens: Serial Works</u>	<u>Duration</u>	<u>Scoring</u>
<u>1940-1945</u>		
Chamber Concerto, op. 8/2	10'	Clarinet, tenor saxophone, piano and string orchestra.
Chamber Concerto, op. 8/3	10'	Bassoon, percussion and string orchestra.
Three Symphonic Preludes	12'	4.4.4.3./4.3.4.1./timpani, percussion, harp and strings.
Five Intermezzi, op. 9	6'	Piano.
Nine Bagatelles, op. 10	ca. 7'	'Cello and piano.
Five Little Pieces, op. 14/1	4'	Clarinet and piano.

There is no doubt that the scorings of the first three Chamber Concertos are most unusual by contemporary British standards. Moreover,

as many more scores of the Second Viennese became available for study during World War II, particularly from 1943 onwards, so the pace of her own development as a serial composer quickened. There are, in fact, several other Viennese characteristics which colour Lutyens's music between 1940 and 1945; not only does Lutyens continue to write pieces which are comparatively brief or at least divisible into very brief sections, thus alluding to Webern, but also she continues to use classically derived titles and even scorings which are modelled upon those used by Berg, Schoenberg and Webern, in both their serial and pre-serial compositions. Examples of probable models include Schoenberg's Six Little Pieces, op. 19 for piano, and Webern's Three Little Pieces, op. 11, for cello and piano, Six Bagatelles, op. 9 for string quartet, and Quartet, op. 22 for tenor saxophone, clarinet, violin and piano. The latter may well have been the inspiration behind Lutyens's Chamber Concerto, op. 8/2 whose scoring is detailed below.<sup>13</sup>

Example 46

<u>Lutyens: Serial Works</u>	<u>Duration</u>	<u>Scoring</u>
<u>1940-1945</u>		
Chamber Concerto, op. 8/2	10'	Clarinet, tenor saxophone, piano and string orchestra.
Chamber Concerto, op. 8/3	10'	Bassoon, percussion and string orchestra.
Three Symphonic Preludes	12'	4.4.4.3./4.3.4.1./timpani, percussion, harp and strings.
Five Intermezzi, op. 9	6'	Piano.
Nine Bagatelles, op. 10	ca. 7'	'Cello and piano.
Five Little Pieces, op. 14/1	4'	Clarinet and piano.

There is no doubt that the scorings of the first three Chamber Concertos are most unusual by contemporary British standards. Moreover,

the increased counterpoint, reducing doubling to a minimum, and the fragmentation of melodic lines between different instrumental parts, lend a new dimension to Lutyens's orchestral technique. However, she does not complement these changes with any development of instrumental virtuosity. Just as extremes of register or special 'effects' are not indulged in, likewise, the rhythmic parameter is not significantly developed, as Lutyens continues to channel her energies mainly into the field of pitch organization.

As far as serialism is concerned, Lutyens both consolidates her technique and begins to explore its potential further between 1940 and 1945. This is highlighted in the following table's comparisons between serial usage in op. 8/1 and in four of the serial pieces subsequently completed prior to 1946. (Op. 8/2 and the Three Symphonic Preludes are omitted from consideration here, as their scores are unavailable for study.) From this chart one can see how Lutyens gradually begins to use rows which admit a wider variety of intervals and which comprise only twelve notes. She eventually begins to construct entire works from one row, instead of using different rows in separate movements or even intermingling serial and non-serial passages. No two works share the same row, neither does Lutyens actually copy any rows from Second Viennese examples. Occurrences of transposition, inversion and even retrograde inversion increase along with a rise in the number of row forms used per movement, a sign that the untransposed prime's role as a quasi-tonic is being challenged. By 1945 Lutyens is presenting different row forms simultaneously and showing a desire to forge closer links between such rows in a manner akin to Schoenberg in his op. 26, in which pitch adjacencies interconnect  $P_{\circ}$ ,  $P_{\circ}$  and  $I_{\circ}$ . One Lutyens example occurs in the fifth of the Nine Bagatelles, op. 10. Two rows are used in alternation here, the

the increased counterpoint, reducing doubling to a minimum, and the fragmentation of melodic lines between different instrumental parts, lend a new dimension to Lutyens's orchestral technique. However, she does not complement these changes with any development of instrumental virtuosity. Just as extremes of register or special 'effects' are not indulged in, likewise, the rhythmic parameter is not significantly developed, as Lutyens continues to channel her energies mainly into the field of pitch organization.

As far as serialism is concerned, Lutyens both consolidates her technique and begins to explore its potential further between 1940 and 1945. This is highlighted in the following table's comparisons between serial usage in op. 8/1 and in four of the serial pieces subsequently completed prior to 1946. (Op. 8/2 and the Three Symphonic Preludes are omitted from consideration here, as their scores are unavailable for study.) From this chart one can see how Lutyens gradually begins to use rows which admit a wider variety of intervals and which comprise only twelve notes. She eventually begins to construct entire works from one row, instead of using different rows in separate movements or even intermingling serial and non-serial passages. No two works share the same row, neither does Lutyens actually copy any rows from Second Viennese examples. Occurrences of transposition, inversion and even retrograde inversion increase along with a rise in the number of row forms used per movement, a sign that the untransposed prime's role as a quasi-tonic is being challenged. By 1945 Lutyens is presenting different row forms simultaneously and showing a desire to forge closer links between such rows in a manner akin to Schoenberg in his op. 26, in which pitch adjacencies interconnect  $P_{\circ}$ ,  $P_{\circ}$  and  $I_{\circ}$ . One Lutyens example occurs in the fifth of the Nine Bagatelles, op. 10. Two rows are used in alternation here, the

Example 47

Serial Characteristics	Chamber Concerto Op. 8/1 (1939-40)	Five Intermezzi Op. 9 (1942)	Nine Bagatelles Op. 10 (1942)	Chamber Concerto Op. 8/3 (1945)	Five Little Pieces Op. 14/1 (1945)
Use of only one row throughout work	X	x	x	✓	x
Use of row(s) comprising only 12 notes	x	✓	✓	✓	✓
Preponderance of semitones within the row(s)	✓	x	x	x	x
Taut row construction (i.e. use of symmetrical patterns etc.)	x	x	x	x	x
Use of: retrograde inversion	✓	✓	✓	x	✓
retrograde inversion	x	x	x	✓	x
transposition	✓	✓	✓	✓	✓
Use of more than two row forms per movement	x	x	x	✓	✓
Simultaneous presentation of different row forms	✓	x	x	✓	✓
Close relationships (other than the Po /Ro link) between rows used within the same movement	✓	x	✓	✓	✓
Use of row as melodic theme	x	x	x	x	x
Fragmentation of row into motivic cells	✓	✓	✓	✓	✓
Use of cyclic permutation	✓	x	x	x	x
Reordering of serial statements, partial statements and repeated pitches within statements	✓	✓	✓	✓ (very little)	✓ (very little)
Use of both serial and non-serial movements within the same work	✓	x	x	x	x

Example 47

Serial Characteristics	Chamber Concerto Op. 8/1 (1939-40)	Five Intermezzi Op. 9 (1942)	Nine Bagatelles Op. 10 (1942)	Chamber Concerto Op. 8/3 (1945)	Five Little Pieces Op. 14/1 (1945)
Use of only one row throughout work	X	x	x	✓	x
Use of row(s) comprising only 12 notes	x	✓	✓	✓	✓
Preponderance of semitones within the row(s)	✓	x	x	x	x
Taut row construction (i.e. use of symmetrical patterns etc.)	x	x	x	x	x
Use of: retrograde inversion	✓	✓	✓	x	✓
retrograde inversion	x	x	x	✓	x
transposition	✓	✓	✓	✓	✓
Use of more than two row forms per movement	x	x	x	✓	✓
Simultaneous presentation of different row forms	✓	x	x	✓	✓
Close relationships (other than the Po /Ro link) between rows used within the same movement	✓	x	✓	✓	✓
Use of row as melodic theme	x	x	x	x	x
Fragmentation of row into motivic cells	✓	✓	✓	✓	✓
Use of cyclic permutation	✓	x	x	x	x
Reordering of serial statements, partial statements and repeated pitches within statements	✓	✓	✓	✓ (very little)	✓ (very little)
Use of both serial and non-serial movements within the same work	✓	x	x	x	x

first hexachord of the second row comprising dyadic adjacencies derived from the first row. (In the example below the pitches are transposed to fit on to a single staff.)

Example 48

Row 1

Row 2

Reordering becomes far less frequent and extensive and by the first movement of the Chamber Concerto, op. 8/3 it is being used mainly to facilitate elision between row forms and involves only one or two notes instead of much larger pitch groups. Cyclic permutation, a brief example of which occurs in the Chamber Concerto, op. 8/1, is not used again in Lutyens's work until much later, its appearance at this stage representing a quirk of reordering rather than a deliberate desire to adopt a more advanced serial transformation.

One aspect of Lutyens's serial technique which does remain constant between 1940 and 1945 is the retention of tonal associations, and no doubt the fact that Lutyens continued to write as much tonal music as serial music during this period has a bearing on this. Examples of quasi-triadic chords and figurations, ostinati, pitch stresses, octave doubling and cross relations, as well as quasi-tonal cadential 'progressions' (the latter enhanced by a conventional slowing of rhythmic and harmonic pace, smoothing of melodic contour, textural thickening and often a 'resolution'

first hexachord of the second row comprising dyadic adjacencies derived from the first row. (In the example below the pitches are transposed to fit on to a single staff.)

Example 48

Row 1

Row 2

Reordering becomes far less frequent and extensive and by the first movement of the Chamber Concerto, op. 8/3 it is being used mainly to facilitate elision between row forms and involves only one or two notes instead of much larger pitch groups. Cyclic permutation, a brief example of which occurs in the Chamber Concerto, op. 8/1, is not used again in Lutyens's work until much later, its appearance at this stage representing a quirk of reordering rather than a deliberate desire to adopt a more advanced serial transformation.

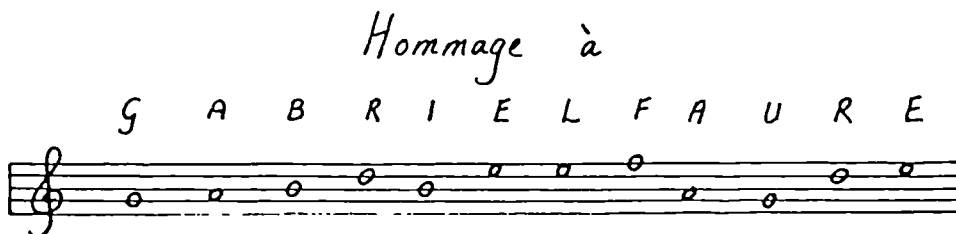
One aspect of Lutyens's serial technique which does remain constant between 1940 and 1945 is the retention of tonal associations, and no doubt the fact that Lutyens continued to write as much tonal music as serial music during this period has a bearing on this. Examples of quasi-triadic chords and figurations, ostinati, pitch stresses, octave doubling and cross relations, as well as quasi-tonal cadential 'progressions' (the latter enhanced by a conventional slowing of rhythmic and harmonic pace, smoothing of melodic contour, textural thickening and often a 'resolution'

on to a comparative consonance) abound in Lutyens's early serial works.

One very simple example of the stronghold which tonality continued to hold over Lutyens, despite her new-found commitment to employing serialism in her serious output, is to be found in an unpublished piece for voice (mezzo) and piano entitled Rondeau. This piece, which was completed in April 1945, is only Lutyens's second work involving voice to demonstrate a latent serial conception and, like its predecessor "La Nuit froide et sombre", it is based on a French text, by Christine de Pisan. Perhaps this comparatively sparse appearance of serial traits within the vocal medium was due to the fact that Lutyens's serial thinking was itself initially stimulated by the instrumental rather than vocal works of Purcell and Webern, or even that she felt a need to avoid the distraction of words during her early years of experimentation.

In the case of Rondeau, however, the intriguing fusion between serialism and tonality arises in actual fact from words (or to be precise, specific letters) themselves. The song is a tribute to the composer Fauré, marking the hundredth anniversary of his birth in 1845, and the dedication is marked on the front cover of the MS score as follows:

Example 49



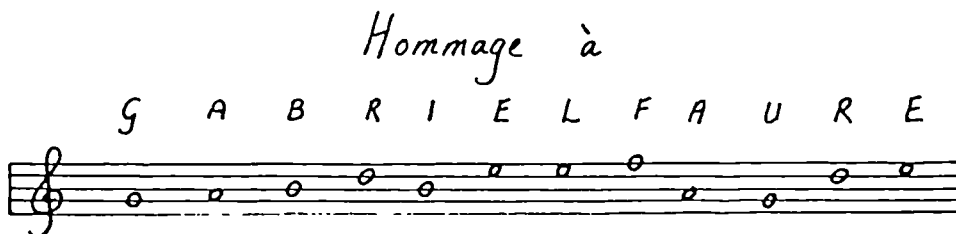
Lutyens creates a twelve-note row from the letters 'GABRIEL FAURÉ', the pitches corresponding to the letters R, I, L and U being derived as shown below.<sup>14</sup>

on to a comparative consonance) abound in Lutyens's early serial works.

One very simple example of the stronghold which tonality continued to hold over Lutyens, despite her new-found commitment to employing serialism in her serious output, is to be found in an unpublished piece for voice (mezzo) and piano entitled Rondeau. This piece, which was completed in April 1945, is only Lutyens's second work involving voice to demonstrate a latent serial conception and, like its predecessor "La Nuit froide et sombre", it is based on a French text, by Christine de Pisan. Perhaps this comparatively sparse appearance of serial traits within the vocal medium was due to the fact that Lutyens's serial thinking was itself initially stimulated by the instrumental rather than vocal works of Purcell and Webern, or even that she felt a need to avoid the distraction of words during her early years of experimentation.

In the case of Rondeau, however, the intriguing fusion between serialism and tonality arises in actual fact from words (or to be precise, specific letters) themselves. The song is a tribute to the composer Fauré, marking the hundredth anniversary of his birth in 1845, and the dedication is marked on the front cover of the MS score as follows:

Example 49



Lutyens creates a twelve-note row from the letters 'GABRIEL FAURÉ', the pitches corresponding to the letters R, I, L and U being derived as shown below.<sup>14</sup>

## Example 50

G	A	B	D	E	F	G
	A	B	D	E	F	G
	H	I	J	K	L	M
	O	P	Q	R	S	T
	V	W	X	Y	Z	

Although this row is of twelve notes' length it is clearly not 'twelve-tone', but consists instead of only six diatonic pitches: G; A; B; D; E; and F. (The full complement of twelve tones is not even reached during the course of the entire piece, since F sharp is omitted altogether.) There is a strong emphasis on G major (G being the first letter of the row source) and also an implication of E minor and F major. Nevertheless, this 'row' is used in a quasi-serial manner, its ordered pitches providing much of the harmonic background and melodic foreground of the song, which is quoted below.

## Example 51

*Lento*

*Tres doux et lie* ⑤

*p Du-re cho-se est a soustenir*

*pp*

*p*

*Ped.*

## Example 50

G	A	B	D	E	F	G
	A	B	D	E	F	G
	H	I	J	K	L	M
	O	P	Q	R	S	T
	V	W	X	Y	Z	

Although this row is of twelve notes' length it is clearly not 'twelve-tone', but consists instead of only six diatonic pitches: G; A; B; D; E; and F. (The full complement of twelve tones is not even reached during the course of the entire piece, since F sharp is omitted altogether.) There is a strong emphasis on G major (G being the first letter of the row source) and also an implication of E minor and F major. Nevertheless, this 'row' is used in a quasi-serial manner, its ordered pitches providing much of the harmonic background and melodic foreground of the song, which is quoted below.

## Example 51

*Lento*

*Tres doux et lie* ⑤

*p Du-re cho-se est a soustenir*

*pp*

*p*

*Ped.*

Example 51 cont'd...

quant cu-er pleu...re et la bou...che char...te.

pEt de fai-re dueil se te--rir Du-re cho-se

est a soustenir p fai--re le

faut qui soustenir vult hon--neur quimesdi-sars han...te

Example 51 cont'd...

quant cu-er pleu...re et la bou...che char...te.

pEt de fai-re dueil se te--rir Du-re cho-se

est a soustenir p fai--re le

faut qui soustenir veult hon--neur quimesdi-sars han...te

## Example 51 cont'd...

The musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The time signature is 3/2. The lyrics are "Du-re cho-se est a soustenir." The score includes various musical notations such as dynamics (p, pp), articulation (rit.), and phrasing slurs. A circled number "35" is present above the vocal line in the fifth measure.

Whilst the majority of *Rondeau's* pitches are derived from the prime (see example 49) and one transposition,  $P_8$ , this 'series' is not pursued throughout and the entire song is infused with a strong sense of tonality. The last cadence, for example, comes to rest firmly upon a G major triad, thereby reinforcing the tonal implications inherent in the row, and it is possible to trace a number of quasi-tonal progressions in operation. For example, the B flat foundation of bars 15-17 acts as a dominant to the E flat/B flat fifth in the bass at bar 22, whilst this E flat in turn functions as a dominant to the ensuing A flat chord (via a D flat major triad) in bar 29.

Serial integrity is further weakened by the admittance of octaves, incomplete row statements and pitch repetitions throughout. All of the chords are capable of being 'labelled' in triadic terms, though many are coloured by added notes which suffuse them with a lush, warm quality. This particular trait, combined with effects such as parallelism (as in

## Example 51 cont'd...

The musical score consists of two systems. The upper system is the vocal line, written in a 3/2 time signature. It begins with a fermata over a whole note, followed by a melodic phrase. The lyrics 'Du-re cho-se est a soustenir.' are written below the notes. A circled number '35' is placed above the final measure of the vocal line. The lower system is the piano accompaniment, also in 3/2 time. It starts with a fermata over a whole note, followed by a series of chords and melodic fragments. Dynamic markings include 'rit.', 'p', and 'pp'. The score concludes with a final cadence in the piano part.

Whilst the majority of Rondeau's pitches are derived from the prime (see example 49) and one transposition,  $P_8$ , this 'series' is not pursued throughout and the entire song is infused with a strong sense of tonality. The last cadence, for example, comes to rest firmly upon a G major triad, thereby reinforcing the tonal implications inherent in the row, and it is possible to trace a number of quasi-tonal progressions in operation. For example, the B flat foundation of bars 15-17 acts as a dominant to the E flat/B flat fifth in the bass at bar 22, whilst this E flat in turn functions as a dominant to the ensuing A flat chord (via a D flat major triad) in bar 29.

Serial integrity is further weakened by the admittance of octaves, incomplete row statements and pitch repetitions throughout. All of the chords are capable of being 'labelled' in triadic terms, though many are coloured by added notes which suffuse them with a lush, warm quality. This particular trait, combined with effects such as parallelism (as in

the bass at bars 22-28) possibly constitutes a deliberate attempt to mirror Fauré's style.

Rondeau is notable for its simplicity both of vocal style and of form, the latter comprising a simple refrain structure, with each refrain varied upon restatement.

<u>Bar Numbers</u>	<u>Sections</u>
1 - 12	a
13 - 17	b
18 - 21	a'
22 - 31	c (transposed and varied version of a)
32 - 36	a''

Within each subsection repetition of individual notes or chords (sometimes extending to form an ostinato pattern as at bars 22 to 28), combined with a preference for chordal rather than contrapuntal devices, produce a gently elegiac tone, more 'static' than 'progressive'.

This reflective trait is a characteristic which is not merely confined to this tribute to Fauré. For it reminds one of Lutyens's earliest songs such as "Fall, Leaves, Fall" and "Recueillement", with their warm, essentially chordal textures betraying the influence of Debussy. It would appear that these qualities, which became overtaken during the late thirties by the "certain necessary austerity"<sup>15</sup>

the bass at bars 22-28) possibly constitutes a deliberate attempt to mirror Fauré's style.

Rondeau is notable for its simplicity both of vocal style and of form, the latter comprising a simple refrain structure, with each refrain varied upon restatement.

<u>Bar Numbers</u>	<u>Sections</u>
1 - 12	a
13 - 17	b
18 - 21	a'
22 - 31	c (transposed and varied version of a)
32 - 36	a''

Within each subsection repetition of individual notes or chords (sometimes extending to form an ostinato pattern as at bars 22 to 28), combined with a preference for chordal rather than contrapuntal devices, produce a gently elegiac tone, more 'static' than 'progressive'.

This reflective trait is a characteristic which is not merely confined to this tribute to Fauré. For it reminds one of Lutyens's earliest songs such as "Fall, Leaves, Fall" and "Recueillement", with their warm, essentially chordal textures betraying the influence of Debussy. It would appear that these qualities, which became overtaken during the late thirties by the "certain necessary austerity"<sup>15</sup>

characterising Lutyens's early days of learning serial syntax via counterpoint, are gradually readmitted during the course of the forties. After all the soul-searching of the previous ten years, this acts like a breath of fresh air on Lutyens's style and demonstrates the composer's increasing confidence in her new-found technical medium.

characterising Lutyens's early days of learning serial syntax via counterpoint, are gradually readmitted during the course of the forties. After all the soul-searching of the previous ten years, this acts like a breath of fresh air on Lutyens's style and demonstrates the composer's increasing confidence in her new-found technical medium.

Notes to Chapter 3

1. Although Lutyens professed to being totally uninterested in the British Renaissance, there is, nevertheless, a connection here between her attraction to Purcell and that of her more 'Renaissance'-minded contemporaries such as Rubbra and Holst. After all, interest in Purcell emerged originally out of the British Renaissance movement in the late nineteenth century, as is demonstrated by the founding of appreciative associations such as the Purcell Society in 1876. Nevertheless, Lutyens went on to develop her interest along very independent lines.
2. Tonal works composed between 1936 and 1945 include for example, The Check Book (1937-38), Music for the People: Feudal England (1939), King Midas (1939), Virgin's Cradle Hymn (published in 1939), La Chambonnières (1942), Two Songs (1942), Three Salutes (1941-43) Suite Gauloise (1944), Our Lodger's such a Nice Young Man (ca.1944), En Voyage (1944), Divertissement (1944), Proud City (1945) and Petite Suite (1944 or 1946).
3. Talking of Debussy Lutyens once said: "... it is just his impeccable sense of form, structure and harmonic cohesion, that I find so wonderful."  
Elisabeth Lutyens, "A Special Programme Celebrating Miss Elisabeth Lutyens' 60th Birthday", typed script of a radio talk dated 14 September 1966.
4. This quartet is not, in fact, Lutyens's first. It is preceded by a one movement quartet written in 1927.
5. Lutyens's admittance of tonal allusion into her pre-serial and serial works should not be confused with any desire to emulate that of Berg.
6. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
7. The exact date of the completion of King Midas is not known, but given its close relationship with the Partita, op. 5, it may well predate the String Trio (May 1939).
8. The set of Four Songs written between 1938 and 1939 ("Mort j'appelle de ta rigueur", "Voici le verd et beau May", "La Nuict froide et sombre", and "Quand un cordier cordant") is scored in three different versions: mezzo and string orchestra; soprano and small orchestra; female voice, flute, cor anglais, viol d'amore and viola da gamba. The latter version's scoring is quite unique in Lutyens's output of this period.  
"La Nuict froide et sombre" is the only song of the set to display incipient serial technique. The remaining three songs are stylistically and technically more akin to Bring, in this timeless Grave to throw (1936).

Notes to Chapter 3

1. Although Lutyens professed to being totally uninterested in the British Renaissance, there is, nevertheless, a connection here between her attraction to Purcell and that of her more 'Renaissance'-minded contemporaries such as Rubbra and Holst. After all, interest in Purcell emerged originally out of the British Renaissance movement in the late nineteenth century, as is demonstrated by the founding of appreciative associations such as the Purcell Society in 1876. Nevertheless, Lutyens went on to develop her interest along very independent lines.
2. Tonal works composed between 1936 and 1945 include for example, The Check Book (1937-38), Music for the People: Feudal England (1939), King Midas (1939), Virgin's Cradle Hymn (published in 1939), La Chambonnières (1942), Two Songs (1942), Three Salutes (1941-43) Suite Gauloise (1944), Our Lodger's such a Nice Young Man (ca.1944), En Voyage (1944), Divertissement (1944), Proud City (1945) and Petite Suite (1944 or 1946).
3. Talking of Debussy Lutyens once said: "... it is just his impeccable sense of form, structure and harmonic cohesion, that I find so wonderful."  
Elisabeth Lutyens, "A Special Programme Celebrating Miss Elisabeth Lutyens' 60th Birthday", typed script of a radio talk dated 14 September 1966.
4. This quartet is not, in fact, Lutyens's first. It is preceded by a one movement quartet written in 1927.
5. Lutyens's admittance of tonal allusion into her pre-serial and serial works should not be confused with any desire to emulate that of Berg.
6. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
7. The exact date of the completion of King Midas is not known, but given its close relationship with the Partita, op. 5, it may well predate the String Trio (May 1939).
8. The set of Four Songs written between 1938 and 1939 ("Mort j'appelle de ta rigueur", "Voici le verd et beau May", "La Nuict froide et sombre", and "Quand un cordier cordant") is scored in three different versions: mezzo and string orchestra; soprano and small orchestra; female voice, flute, cor anglais, viol d'amore and viola da gamba. The latter version's scoring is quite unique in Lutyens's output of this period.  
"La Nuict froide et sombre" is the only song of the set to display incipient serial technique. The remaining three songs are stylistically and technically more akin to Bring, in this timeless Grave to throw (1936).

9. Raymond Murray Schafer, British Composers in Interview (London: Faber, 1963), p. 106.

10.	<u>Instrumental Pairing</u>	<u>Theme</u> ( bar nos.)	<u>Variation I</u> (bar nos.)
	Horn/trombone	3 - 6	11 - 12
	Viola/cello	3 - 6	12 - 13
	Clarinet/bassoon	7 - 10	12 - 14

In addition to the above scoring similarities, both the Theme and Variation I commence with a solo oboe statement and conclude with a solo bassoon phrase.

11. Elisabeth Lutyens, "All in a Work's Day - or My 'Walk-About-Week'" (n.d. [c. 1971]), handwritten draft of a talk intended for radio.
12. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p.99.
13. It is possible that the Saxophone Concerto (1944) of Lutyens's contemporary, Phyllis Tate, was inspired by the former's use of this instrument within the concerto medium.
14. Lutyens was by no means the first to derive musical inspiration from Fauré's name. Earlier examples include Ravel's Berceuse sur le nom de Gabriel Fauré for violin and piano, composed in 1922 for a special supplement of La Revue Musicale produced in Fauré's honour, and Roger-Ducasse's Poème Symphonique sur le nom de Gabriel Fauré. The latter piece was performed in Paris on 22 April 1923. Interestingly enough Lutyens was staying in France at this time, though not in Paris itself, and there is no definite evidence to suggest that she might have heard, or heard of Ducasse's work.
15. Stephen Walsh, "'Time Off' and 'The Scene Machine': Stephen Walsh talks to Elisabeth Lutyens and Anthony Gilbert about their new operas, to be given at Sadler's Wells Theatre, Rosebery Avenue, by the New Opera Company on March 1, 3 and 4", Musical Times 113 (February 1972), 137-139.

9. Raymond Murray Schafer, British Composers in Interview (London: Faber, 1963), p. 106.

10.	<u>Instrumental Pairing</u>	<u>Theme</u> ( bar nos.)	<u>Variation I</u> (bar nos.)
	Horn/trombone	3 - 6	11 - 12
	Viola/cello	3 - 6	12 - 13
	Clarinet/bassoon	7 - 10	12 - 14

In addition to the above scoring similarities, both the Theme and Variation I commence with a solo oboe statement and conclude with a solo bassoon phrase.

11. Elisabeth Lutyens, "All in a Work's Day - or My 'Walk-About-Week'" (n.d. [c. 1971]), handwritten draft of a talk intended for radio.
12. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p.99.
13. It is possible that the Saxophone Concerto (1944) of Lutyens's contemporary, Phyllis Tate, was inspired by the former's use of this instrument within the concerto medium.
14. Lutyens was by no means the first to derive musical inspiration from Fauré's name. Earlier examples include Ravel's Berceuse sur le nom de Gabriel Fauré for violin and piano, composed in 1922 for a special supplement of La Revue Musicale produced in Fauré's honour, and Roger-Ducasse's Poème Symphonique sur le nom de Gabriel Fauré. The latter piece was performed in Paris on 22 April 1923. Interestingly enough Lutyens was staying in France at this time, though not in Paris itself, and there is no definite evidence to suggest that she might have heard, or heard of Ducasse's work.
15. Stephen Walsh, "'Time Off' and 'The Scene Machine': Stephen Walsh talks to Elisabeth Lutyens and Anthony Gilbert about their new operas, to be given at Sadler's Wells Theatre, Rosebery Avenue, by the New Opera Company on March 1, 3 and 4", Musical Times 113 (February 1972), 137-139.

PART TWO

CONSOLIDATION - EXPLORATION

PART TWO

CONSOLIDATION - EXPLORATION

## CHAPTER 4

1946 - 1953

### (O Saisons, O Châteaux! - Motet)

Instrumental music continued to dominate Lutyens's oeuvre up until 1965 and it was only after the end of the Second World War that she composed her first truly serial piece involving voice, O Saisons, O Châteaux!, op. 13 (1946). This was not an easy time for Lutyens and O Saisons, O Châteaux! was one of only two works which the composer managed to complete in 1946.<sup>1</sup> For despite the stimulation afforded by her recent introduction to European serialists Boulez, René Leibowitz and Dallapiccola and by her success in achieving more performances (including an I.S.C.M. production of her Three Symphonic Preludes [1942]), Lutyens's output was stunted by increasing depression due to financial worries, the onset of alcoholism and an abortion in the autumn. Nevertheless, O Saisons, O Châteaux! ranks among Lutyens's finest works. Indeed, it is one of the very few pre-1950 pieces which the composer acknowledged as such.

Lutyens chose to dedicate O Saisons, O Châteaux! to her friend John Davenport, having received one of her first commissions (from Gerald Cooper) to write a work for string orchestra for the Wigmore Hall Series. Deviating somewhat from the original commission, Lutyens decided to add a soprano to her string chamber group. The medium of voice and string ensemble was one with which Lutyens was already most familiar; previous works in this genre include Five Songs (1929), all of which exist in a version for voice and string quartet, Four Songs (1937) for tenor and string quartet, and Four French Songs (1938-1939)

## CHAPTER 4

1946 - 1953

### (O Saisons, O Châteaux! - Motet)

Instrumental music continued to dominate Lutyens's oeuvre up until 1965 and it was only after the end of the Second World War that she composed her first truly serial piece involving voice, O Saisons, O Châteaux!, op. 13 (1946). This was not an easy time for Lutyens and O Saisons, O Châteaux! was one of only two works which the composer managed to complete in 1946.<sup>1</sup> For despite the stimulation afforded by her recent introduction to European serialists Boulez, René Leibowitz and Dallapiccola and by her success in achieving more performances (including an I.S.C.M. production of her Three Symphonic Preludes [1942]), Lutyens's output was stunted by increasing depression due to financial worries, the onset of alcoholism and an abortion in the autumn. Nevertheless, O Saisons, O Châteaux! ranks among Lutyens's finest works. Indeed, it is one of the very few pre-1950 pieces which the composer acknowledged as such.

Lutyens chose to dedicate O Saisons, O Châteaux! to her friend John Davenport, having received one of her first commissions (from Gerald Cooper) to write a work for string orchestra for the Wigmore Hall Series. Deviating somewhat from the original commission, Lutyens decided to add a soprano to her string chamber group. The medium of voice and string ensemble was one with which Lutyens was already most familiar; previous works in this genre include Five Songs (1929), all of which exist in a version for voice and string quartet, Four Songs (1937) for tenor and string quartet, and Four French Songs (1938-1939)

for mezzo and string orchestra. However, the scoring of O Saisons, O Châteaux! for mandoline, guitar, harp, soprano, solo violin and strings (including double bass) marks not only a new warmth of sound but also an interest in instrumental colour per se in Lutyens's work. Whilst the piece is evocative of softly blending Debussian colourings on the one hand, it is also tempting to attribute the conception of the work as a whole to the influence of Benjamin Britten's Les Illuminations (1939), which sets another Rimbaud poem and is also scored for high voice and strings.

However, Lutyens's piece is not only quite unlike Britten's in terms of pitch construction, but is also quite unlike anything else she had ever produced. For one is immediately struck by the work's new-found lyrical expansiveness, albeit within an economical structure, by the more relaxed timespan for the unfolding of events, and by the lush, textural warmth compared with the more concentrated urgency of the Chamber Concerto, op. 8/1.

Like its two quasi-serial vocal predecessors, "La Nuit froide et sombre" and Rondeau, Lutyens's first fully serial piece to involve voice is based on a French text, in this case by Arthur Rimbaud. The words of O Saisons, O Châteaux! express man's desire for that fleeting, elusive quality of happiness, a melancholy-tinged sentiment which Lutyens transmutes in musical terms into what she refers to as a "soaring, lyrical lament".<sup>2</sup> This is possibly a reference to the lament form as used by Purcell in Dido and Aeneas, a work which Lutyens is known to have been studying in the same year, 1946. Throughout O Saisons, O Châteaux! the comparative angularity of the vocal lines combined with their seemingly inevitable tendency to fall downwards lends the music an impassioned, yet elegiac quality.

for mezzo and string orchestra. However, the scoring of O Saisons, O Châteaux! for mandoline, guitar, harp, soprano, solo violin and strings (including double bass) marks not only a new warmth of sound but also an interest in instrumental colour per se in Lutyens's work. Whilst the piece is evocative of softly blending Debussian colourings on the one hand, it is also tempting to attribute the conception of the work as a whole to the influence of Benjamin Britten's Les Illuminations (1939), which sets another Rimbaud poem and is also scored for high voice and strings.

However, Lutyens's piece is not only quite unlike Britten's in terms of pitch construction, but is also quite unlike anything else she had ever produced. For one is immediately struck by the work's new-found lyrical expansiveness, albeit within an economical structure, by the more relaxed timespan for the unfolding of events, and by the lush, textural warmth compared with the more concentrated urgency of the Chamber Concerto, op. 8/1.

Like its two quasi-serial vocal predecessors, "La Nuit froide et sombre" and Rondeau, Lutyens's first fully serial piece to involve voice is based on a French text, in this case by Arthur Rimbaud. The words of O Saisons, O Châteaux! express man's desire for that fleeting, elusive quality of happiness, a melancholy-tinged sentiment which Lutyens transmutes in musical terms into what she refers to as a "soaring, lyrical lament".<sup>2</sup> This is possibly a reference to the lament form as used by Purcell in Dido and Aeneas, a work which Lutyens is known to have been studying in the same year, 1946. Throughout O Saisons, O Châteaux! the comparative angularity of the vocal lines combined with their seemingly inevitable tendency to fall downwards lends the music an impassioned, yet elegiac quality.

No doubt these dramatic undertones caused Lutyens to change the subtitle of the piece from Serenade for Soprano and Strings (as found on an early pencil sketch MS) to that of Cantata for Soprano and Strings. The fervour inherent in the vocal line, which represents so sharp a contrast with the utmost vocal restraint of all previous songs, is inspired not just by the nature of the text, but by the particular dramatic soprano whom Lutyens had in mind when composing O Saisons, O Châteaux!, namely Oda Slobodskaya. Lutyens first met Slobodskaya in 1938, at the Braunwald Festival (at which Hermann Scherchen conducted her Four Songs for Tenor and String Quartet) and the composer was particularly impressed by this singer's versatility of range, which is reflected in the comparatively wide registral span covered in O Saisons, O Châteaux!, from G below middle C to the B flat two octaves above. (In bar 60 there is also an optional high E flat, three octaves above middle C, in the vocal part.)

As with so many of Lutyens's previous vocal, or for that matter instrumental works, O Saisons, O Châteaux! is structured around a basic ternary shape: A - B - A' - A". The A sections are linked motivically, although ideas are never recapitulated exactly, variation still playing as important a role in Lutyens's conception as in the Chamber Concerto, op. 8/1 or the earlier Fantasia for Strings. Indeed, the extent of the variation between sections A (bars 1-41), A' (bars 65-90) and A" (bars 91-122) is considerable. In A' for example, Lutyens employs the device of palindrome for the first time in her work, possibly betraying the influence once again of Webern on her technical development. Bars 65 to 82 of A' represent a palindromic version, with respect to pitch only, of bars 25 to 37 of A. Rhythms, registers, instrumentation and melodic figurations, however, are

No doubt these dramatic undertones caused Lutyens to change the subtitle of the piece from Serenade for Soprano and Strings (as found on an early pencil sketch MS) to that of Cantata for Soprano and Strings. The fervour inherent in the vocal line, which represents so sharp a contrast with the utmost vocal restraint of all previous songs, is inspired not just by the nature of the text, but by the particular dramatic soprano whom Lutyens had in mind when composing O Saisons, O Châteaux!, namely Oda Slobodskaya. Lutyens first met Slobodskaya in 1938, at the Braunwald Festival (at which Hermann Scherchen conducted her Four Songs for Tenor and String Quartet) and the composer was particularly impressed by this singer's versatility of range, which is reflected in the comparatively wide registral span covered in O Saisons, O Châteaux!, from G below middle C to the B flat two octaves above. (In bar 60 there is also an optional high E flat, three octaves above middle C, in the vocal part.)

As with so many of Lutyens's previous vocal, or for that matter instrumental works, O Saisons, O Châteaux! is structured around a basic ternary shape: A - B - A' - A". The A sections are linked motivically, although ideas are never recapitulated exactly, variation still playing as important a role in Lutyens's conception as in the Chamber Concerto, op. 8/1 or the earlier Fantasia for Strings. Indeed, the extent of the variation between sections A (bars 1-41), A' (bars 65-90) and A" (bars 91-122) is considerable. In A' for example, Lutyens employs the device of palindrome for the first time in her work, possibly betraying the influence once again of Webern on her technical development. Bars 65 to 82 of A' represent a palindromic version, with respect to pitch only, of bars 25 to 37 of A. Rhythms, registers, instrumentation and melodic figurations, however, are

considerably varied between the two sections. Bars 83 to 90 of A' are a palindromic version of the pitches of bars 17 to 24 of A , but this time the rhythms and melodic figurations of the original statement are more closely reproduced, even though the instrumentation is altered.

A comparison between sections A'' and A reveals even stronger contrasts. For a start the instrumentation differs considerably, since A'' is scored for voice and orchestra whilst A is for orchestra alone. Secondly, where pitches are duplicated across sections, melodic contours and rhythms do not necessarily follow suit. Between bars 105 and 108 moreover, new material is introduced in section A'' which has no precedent in A. Finally, A'' reorders section A material by ending with a reminiscence of bars 10 to 13, and concludes with a varied recapitulation of section B material (bars 42 and 43).

Although section B contrasts serially with section A, it still contains several motivic and harmonic ideas which derive from the latter, so that B assumes the nature of an extreme variation of A instead of a complete antithesis. For example, both sections commence with a distinctive rising glissando major seventh, from A to G sharp. In addition the cadential close of both sections is similar with respect to pitch content, as shown in example 14 below. Moreover, bars 52 and 53 of B recall the contours of bars 35 and 36 in section A.

Example 1

*poco più mosso*

Orchestral reduction

*accel.....*

considerably varied between the two sections. Bars 83 to 90 of A' are a palindromic version of the pitches of bars 17 to 24 of A , but this time the rhythms and melodic figurations of the original statement are more closely reproduced, even though the instrumentation is altered.

A comparison between sections A'' and A reveals even stronger contrasts. For a start the instrumentation differs considerably, since A'' is scored for voice and orchestra whilst A is for orchestra alone. Secondly, where pitches are duplicated across sections, melodic contours and rhythms do not necessarily follow suit. Between bars 105 and 108 moreover, new material is introduced in section A'' which has no precedent in A. Finally, A'' reorders section A material by ending with a reminiscence of bars 10 to 13, and concludes with a varied recapitulation of section B material (bars 42 and 43).

Although section B contrasts serially with section A, it still contains several motivic and harmonic ideas which derive from the latter, so that B assumes the nature of an extreme variation of A instead of a complete antithesis. For example, both sections commence with a distinctive rising glissando major seventh, from A to G sharp. In addition the cadential close of both sections is similar with respect to pitch content, as shown in example 14 below. Moreover, bars 52 and 53 of B recall the contours of bars 35 and 36 in section A.

Example 1

*poco più mosso*

Orchestral reduction

35

4p

mf

sott.

riss!

*accel.....*

52

4p

p.

Although O Saisons, O Châteaux! is divided into these four principal sections, the music is continuous and the coherence and flow of the movement as a whole is not impeded because of the wealth of motivic, harmonic and serial association carried over from one part into the next (which is a far cry from the more harshly juxtaposed sections comprising the first movement of op. 8/1).

Each of the four main sections is, in turn, divided into much shorter subsections, most of which are delineated by a change in texture and instrumentation, motivic figurations and, usually, a slight variation in tempo. However, these fluctuations on the micro-level are never allowed to fragment the overall continuum. Rather they instil a sense of movement into the work, creating the impression of a wealth of sound material packed into a comparatively short yet unified structural framework. As was the case with the Chamber Concerto, Lutyens manages here to make her music 'move', without having to resort to progressive and developmental thematic processes. The quotation of section B in example 11 below demonstrates the degree of variety which Lutyens generates across the three subsections. In particular, the tempo, dynamic and orchestral contrasts are summarized in example 2 below.




Lutyens's use of tempo and dynamics in O Saisons, O Châteaux! to shape individual phrases and enhance the music's overall sense of movement and expressive power once again calls to mind the Chamber Concerto, op. 8/1. In her later composition Lutyens fluctuates the pace around one basic tempo, ♩ = 72; instead of departing far from this referential tempo Lutyens 'varies' it for only short-breathed passages at a time, by using directions such as 'accelerando', 'poco più mosso' or 'ritenuto' (which are sometimes combined with changes

Although O Saisons, O Châteaux! is divided into these four principal sections, the music is continuous and the coherence and flow of the movement as a whole is not impeded because of the wealth of motivic, harmonic and serial association carried over from one part into the next (which is a far cry from the more harshly juxtaposed sections comprising the first movement of op. 8/1).




Each of the four main sections is, in turn, divided into much shorter subsections, most of which are delineated by a change in texture and instrumentation, motivic figurations and, usually, a slight variation in tempo. However, these fluctuations on the micro-level are never allowed to fragment the overall continuum. Rather they instil a sense of movement into the work, creating the impression of a wealth of sound material packed into a comparatively short yet unified structural framework. As was the case with the Chamber Concerto, Lutyens manages here to make her music 'move', without having to resort to progressive and developmental thematic processes. The quotation of section B in example 11 below demonstrates the degree of variety which Lutyens generates across the three subsections. In particular, the tempo, dynamic and orchestral contrasts are summarized in example 2 below.

Lutyens's use of tempo and dynamics in O Saisons, O Châteaux! to shape individual phrases and enhance the music's overall sense of movement and expressive power once again calls to mind the Chamber Concerto, op. 8/1. In her later composition Lutyens fluctuates the pace around one basic tempo, ♩ = 72; instead of departing far from this referential tempo Lutyens 'varies' it for only short-breathed passages at a time, by using directions such as 'accelerando', 'poco più mosso' or 'ritenuto' (which are sometimes combined with changes

Example 2

	Subsection I (bars 42-47)	Subsection II (bars 48-53)	Subsection III (bars 54-63)
Tempo	Tempo 1 ritenuto (b.47)	a tempo accelerando (b.51ff.)	a tempo più mosso - poco a poco rit.e dim. (b.61ff.)
Dynamics	f  pp	pp subito 	f / sfz  pp
Orchestration	Soprano Guitar (tremolo) Harp Strings (tremolo)	Soprano Guitar (tremolo) Strings	Soprano Solo violin Strings (tremolo) Mandoline (tremolo) Strings (with viola and cello trill)

Example 2

	Subsection I (bars 42-47)	Subsection II (bars 48-53)	Subsection III (bars 54-63)
Tempo	Tempo 1 ritenuto (b.47)	a tempo accelerando (b.51ff.)	a tempo più mosso - poco a poco rit.e dim. (b.61ff.)
Dynamics	f  pp	pp subito 	f / sfz  pp
Orchestration	Soprano Guitar (tremolo) Harp Strings (tremolo)	Soprano Guitar (tremolo) Strings	Soprano Solo violin Strings (tremolo) Mandoline (tremolo) Strings (with viola and cello trill)

of metre). The tempo variations contained within section B, for example, are demonstrated above.

Tempo fluctuation is also used, to great effect, to complement the highly-charged, colourful language of the text, making the music react to the words in a particularly spontaneous, improvisatory fashion, as is demonstrated between bars 91 and 98 of section A".

Example 3

Tempo	Tempo 1 - - - - -		
Bar Number	91	92	93
Text	Mais je n'aurais	plus d'envie	il s'est chargé de ma

Tempo	poco rit.	a tempo	poco accel.	a tempo	poco rit.
Bar Number	94	95	96	97	98
Text	vie. Ce	charme! Il prit	âme et corps et disper-	-sa tous ef-	-forts

Another example of tempo being used for rhetorical purposes occurs just before the first vocal entry, where suspense is built up not only through urgently repeating harmonies from bar 38 onwards, but also before then, by interrupting the increase of speed from bar 29 to 41 with a brief return to tempo primo in bars 33 and 34.

Just as there is one referential tempo, ♩ = 72, so the dynamic level to which the music constantly returns is piano or pianissimo. Variations around and away from this level occur, but the overall propensity for quiet dynamics again reminds one of the continuing influence of Webern upon Lutyens's style.

of metre). The tempo variations contained within section B, for example, are demonstrated above.

Tempo fluctuation is also used, to great effect, to complement the highly-charged, colourful language of the text, making the music react to the words in a particularly spontaneous, improvisatory fashion, as is demonstrated between bars 91 and 98 of section A".

Example 3

Tempo	Tempo 1 - - - - -		
Bar Number	91	92	93
Text	Mais je n'aurais	plus d'envie	il s'est chargé de ma

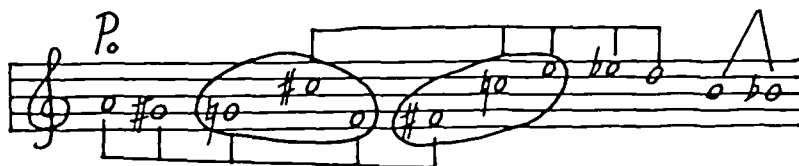
Tempo	poco rit.	a tempo	poco accel.	a tempo	poco rit.
Bar Number	94	95	96	97	98
Text	vie. Ce	charme! Il prit	âme et corps et disper-	-sa tous ef-	-forts

Another example of tempo being used for rhetorical purposes occurs just before the first vocal entry, where suspense is built up not only through urgently repeating harmonies from bar 38 onwards, but also before then, by interrupting the increase of speed from bar 29 to 41 with a brief return to tempo primo in bars 33 and 34.

Just as there is one referential tempo, ♩ = 72, so the dynamic level to which the music constantly returns is piano or pianissimo. Variations around and away from this level occur, but the overall propensity for quiet dynamics again reminds one of the continuing influence of Webern upon Lutyens's style.

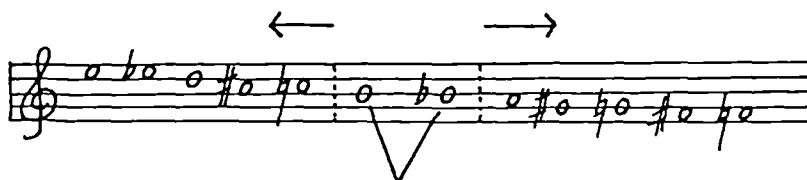
Although the series upon which O Saisons, O Châteaux! is founded is by no means as tightly constructed as some of Webern's later examples, it is, nevertheless, rich in internal relationships, as highlighted below.

Example 4



Two patterns of descending semitones emerge, as it were, from the pivotal springboard of the final two pitches, B and B flat:

Example 5

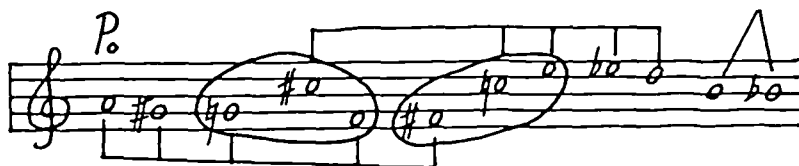


Not since the Chamber Concerto, op. 8/1 has Lutyens created a row containing so many semitone relationships between adjacent pitches and it is this factor which contributes so much to the consistency of the melodic lines throughout. In particular, the propensity for falling or vacillating semitones within the more conjunct lyrical phrases calls to mind the descending chromaticism inherent in Fantasia's theme and captures the somewhat elegiac tone of the text. (See example 6 below.)

In O Saisons, O Châteaux! Lutyens draws on more row transformations than in any previous work. Twenty-five out of the possible

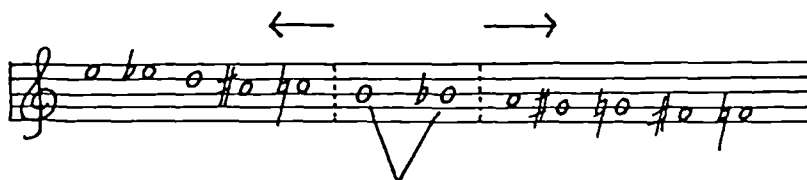
Although the series upon which O Saisons, O Châteaux! is founded is by no means as tightly constructed as some of Webern's later examples, it is, nevertheless, rich in internal relationships, as highlighted below.

Example 4



Two patterns of descending semitones emerge, as it were, from the pivotal springboard of the final two pitches, B and B flat:

Example 5



Not since the Chamber Concerto, op. 8/1 has Lutyens created a row containing so many semitone relationships between adjacent pitches and it is this factor which contributes so much to the consistency of the melodic lines throughout. In particular, the propensity for falling or vacillating semitones within the more conjunct lyrical phrases calls to mind the descending chromaticism inherent in Fantasia's theme and captures the somewhat elegiac tone of the text. (See example 6 below.)

In O Saisons, O Châteaux! Lutyens draws on more row transformations than in any previous work. Twenty-five out of the possible

## Example 6

Example 6 is a handwritten musical score for a string quartet. It features four staves: Solo Vln. (Violin), Mand. Gtr. (Mandolin/Guitar), Harp, and Strgs. (Strings). The score is in 4/4 time and includes dynamic markings such as *ff*, *p*, and *pp*. Performance instructions include *Sul G* (Sul ponticello) and *sp.* (sordano). The score shows a melodic line for the violin and harmonic accompaniment for the other instruments.

forty-eight versions of the row are featured, and it is interesting to note that Lutyens writes out in full all twelve transpositions of the prime and inversion forms respectively before commencing her composition. Serial charts of this nature exist for the vast majority of Lutyens's twelve-tone works. Indeed, in most cases such charts appear to be the only sketches which Lutyens undertook prior to committing herself directly to a manuscript draft. The implications of what this reveals about Lutyens's working method will be discussed at a later stage.<sup>3</sup> Suffice it to say here that Lutyens uses her serial chart to determine links between row forms; those transformations which share several pitch adjacencies, such as  $P_0$ ,  $I_1$  and  $I_5$ , for example, are clearly marked on the chart. During the process of composition itself, Lutyens draws freely on this information, achieving a sense of serial coherence by ensuring that successive row forms generally share at least three (and often more) pitch adjacencies, thus facilitating elision. However, Lutyens does not as yet use, or even appear to be aware of, the combinatorial relationship which exists between  $P_0$  and  $RI_8$ .

Lutyens's concern to impose some sort of overall logic on her choice of row forms is further demonstrated in the work. For example,  $P_0$  is returned frequently, not only in the related A, A' and A'' sections, but

## Example 6

Example 6 is a handwritten musical score for a chamber ensemble. It consists of four staves: Solo Vln. (Violin), Mand. Gtr. (Mandolin/Guitar), Harp, and Strgs. (Strings). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a box containing the number '6'. The Violin part begins with a dynamic marking of *ff* and includes performance instructions such as *Sul G* (sul ponticello) and *sp.* (sordina). The Mandolin/Guitar part features complex chordal textures with many accidentals. The Harp and Strings parts provide harmonic support with various textures and dynamics, including *pp* (pianissimo) markings. The score is written in a clear, legible hand.

forty-eight versions of the row are featured, and it is interesting to note that Lutyens writes out in full all twelve transpositions of the prime and inversion forms respectively before commencing her composition. Serial charts of this nature exist for the vast majority of Lutyens's twelve-tone works. Indeed, in most cases such charts appear to be the only sketches which Lutyens undertook prior to committing herself directly to a manuscript draft. The implications of what this reveals about Lutyens's working method will be discussed at a later stage.<sup>3</sup> Suffice it to say here that Lutyens uses her serial chart to determine links between row forms; those transformations which share several pitch adjacencies, such as  $P_0$ ,  $I_1$  and  $I_5$ , for example, are clearly marked on the chart. During the process of composition itself, Lutyens draws freely on this information, achieving a sense of serial coherence by ensuring that successive row forms generally share at least three (and often more) pitch adjacencies, thus facilitating elision. However, Lutyens does not as yet use, or even appear to be aware of, the combinatorial relationship which exists between  $P_0$  and  $RI_8$ .

Lutyens's concern to impose some sort of overall logic on her choice of row forms is further demonstrated in the work. For example,  $P_0$  is returned frequently, not only in the related A, A' and A'' sections, but

also in section B; although it does not function as a tonic,  $P_0$  does, however, assume significance as a reference pole. Moreover, the fact that at this stage serialism and overall formal structure are so closely identified is important, given that in later years Lutyens will occasionally allow the serial organization and formal shape of a piece to pursue unconnected courses. The serial articulation of the ternary-cum-variation framework of O Saisons, O Châteaux! is outlined below.

Example 7

Section	A (bars 1-41)	B (bars 42-64)	A' (bars 65-90)	A'' (bars 91-122)
	$P_0$	$P_0$	$RI_{10}$	$P_{11}$
	$P_0$	$P_{10}$	$R_8$	$P_0$
	$P_0$	$P_3/P_5$	$RI_6$	$I_6/I_8/I_3$
	$I_1$	$P_3/P_5$	$R_6$	$P_6$
	$P_{11}$	$P_0$	$RI_6/RI_8/RI_3$	$I_6$
	$P_{11}$	$P_0$	$R_0$	$I_{10}$
	$I_7$		$R_0$	$I_5$
	$I_5$		$RI_5$	$I_{11}$
	$P_0$		$RI_7$	$P_0$
	$P_0$		$R_{11}$ (partial statement)	$P_0$
	$I_6/I_8/I_3$			$P_0$
	$P_6$			
	$I_6$			
	$P_8$			
	$I_{10}$			
	$I_5$ (partial statement)			

Section A' is a palindromic 'repetition' in pitch terms of part of section A, whilst section A'' represents a partial restatement of section A row forms concluding with three  $P_0$  statements, so that the work draws to a close, at least serially, just as it began.

It is useful at this stage to make some further general comments on

also in section B; although it does not function as a tonic,  $P_0$  does, however, assume significance as a reference pole. Moreover, the fact that at this stage serialism and overall formal structure are so closely identified is important, given that in later years Lutyens will occasionally allow the serial organization and formal shape of a piece to pursue unconnected courses. The serial articulation of the ternary-cum-variation framework of O Saisons, O Châteaux! is outlined below.

Example 7

Section	A (bars 1-41)	B (bars 42-64)	A' (bars 65-90)	A'' (bars 91-122)
	$P_0$	$P_0$	$RI_{10}$	$P_{11}$
	$P_0$	$P_{10}$	$R_8$	$P_0$
	$P_0$	$P_3/P_5$	$RI_6$	$I_6/I_8/I_3$
	$I_1$	$P_3/P_5$	$R_6$	$P_6$
	$P_{11}$	$P_0$	$RI_6/RI_8/RI_3$	$I_6$
	$P_{11}$	$P_0$	$R_0$	$I_{10}$
	$I_7$		$R_0$	$I_5$
	$I_5$		$RI_5$	$I_{11}$
	$P_0$		$RI_7$	$P_0$
	$P_0$		$R_{11}$ (partial statement)	$P_0$
	$I_6/I_8/I_3$			$P_0$
	$P_6$			
	$I_6$			
	$P_8$			
	$I_{10}$			
	$I_5$ (partial statement)			

Section A' is a palindromic 'repetition' in pitch terms of part of section A, whilst section A'' represents a partial restatement of section A row forms concluding with three  $P_0$  statements, so that the work draws to a close, at least serially, just as it began.

It is useful at this stage to make some further general comments on

Lutyens's serial technique, in order to set later serial characteristics in context. Firstly, the row is hardly ever presented as a complete twelve-tone melodic entity; the majority of row statements combine linear movement with verticalization, although one of the most prominent exceptions occurs between bars 29 and 32, where  $I_{10}$ ,  $I_6$  and  $I_3$  are each presented melodically (and simultaneously). This last example shows a willingness on Lutyens's part to combine a greater number of row forms simultaneously than hitherto, foreshadowing the denser textures arising from such combinations in some works of the fifties. When associating row forms in this manner, Lutyens does not necessarily avoid cross relations between parts, as is demonstrated in bars 51 and 52 presented in short score below, where  $P_3$  and  $P_{15}$  are combined.

Example 8

The image shows a musical score for strings, labeled 'Example 8'. It consists of two staves, a treble clef staff with a '3' above it and a bass clef staff with a '3' below it. The time signature is 3/4. The music is marked 'p' (piano). Above the first two measures, there is a dotted line with the word 'accel.' written above it. The notation includes various notes, rests, and accidentals, with some notes connected by slurs. A horizontal line is drawn below the staff.

Lutyens not only combines row forms, but also hexachords of the same row form simultaneously, as in bars 33 and 34. These hexachordal divisions of the row represent a new element in Lutyens's serial technique and assume great significance for the composer during the early fifties, as will be discussed below. (See example 9.)

Lutyens admits only a very small degree of reordering into 0 Saisons, O Châteaux! Where it does occur, the reordering usually

Lutyens's serial technique, in order to set later serial characteristics in context. Firstly, the row is hardly ever presented as a complete twelve-tone melodic entity; the majority of row statements combine linear movement with verticalization, although one of the most prominent exceptions occurs between bars 29 and 32, where  $I_{10}$ ,  $I_6$  and  $I_3$  are each presented melodically (and simultaneously). This last example shows a willingness on Lutyens's part to combine a greater number of row forms simultaneously than hitherto, foreshadowing the denser textures arising from such combinations in some works of the fifties. When associating row forms in this manner, Lutyens does not necessarily avoid cross relations between parts, as is demonstrated in bars 51 and 52 presented in short score below, where  $P_3$  and  $P_{15}$  are combined.

Example 8

Lutyens not only combines row forms, but also hexachords of the same row form simultaneously, as in bars 33 and 34. These hexachordal divisions of the row represent a new element in Lutyens's serial technique and assume great significance for the composer during the early fifties, as will be discussed below. (See example 9.)

Lutyens admits only a very small degree of reordering into 0 Saisons, O Châteaux! Where it does occur, the reordering usually

Example 9

*P*<sub>6</sub>

1st Vln. *f*

2nd Vln. *f*

'Cello *f espr.*

2nd hexachord

1st hexachord

involves two or three pitches and lasts briefly, for example, between bars 17 and 20. Here the last three notes of  $P_{11}$  are formed into a guitar chord, which commences simultaneously with, and continues to accompany, a violin melodic statement of the same row, notes 1 to 9. Likewise, very little omission or partial row statement occurs in the piece.

However, Lutyens is rather more relaxed when it comes to note repetition. Admittedly only comparatively brief examples occur, for instance between bars 60 and 63 where the solo violin repeats a three-note figuration against held and repeated chords, or in bar 45, where the voice reiterates the first two pitches of  $P_0$  so as to balance her phrase.

Example 10

*f*

*p*

3

O sai-sons, ô cha-teaux, Quel-le-à-me est sans dé-faults?

$P_0$  .....  $P_0$  .....  $P_0$  .....

Example 9

*P*<sub>6</sub>

1st Vln. *f*

2nd Vln. *f*

'Cello *f espr.*

2nd hexachord

1st hexachord

involves two or three pitches and lasts briefly, for example, between bars 17 and 20. Here the last three notes of  $P_{11}$  are formed into a guitar chord, which commences simultaneously with, and continues to accompany, a violin melodic statement of the same row, notes 1 to 9. Likewise, very little omission or partial row statement occurs in the piece.

However, Lutyens is rather more relaxed when it comes to note repetition. Admittedly only comparatively brief examples occur, for instance between bars 60 and 63 where the solo violin repeats a three-note figuration against held and repeated chords, or in bar 45, where the voice reiterates the first two pitches of  $P_0$  so as to balance her phrase.

Example 10

*f*

*p*

3

O sai-sons, ô cha-teaux, Quel-le-à-me est sans dé-faults?

$P_0$  .....  $P_0$  .....  $P_0$  .....

Nevertheless, these examples anticipate longer-breathed illustrations of the same in later works of the sixties, and indicate Lutyens's readiness to place melodic considerations above those of serial dogma.

Lutyens once referred to the synthesis of serialism and tonality as an "idiotic principle".<sup>4</sup> Admittedly there is no Bergian-style synthesis of key and row, but on a much smaller scale, momentary quasi-tonal allusions still pervade the texture of O Seasons, O Châteaux!, despite the fact that the row, which contains no perfect fifths or tones, possesses far less potential for such compared with that of the Chamber Concerto, op. 8/1. The quotation of section B (bars 41-64), given in example 11, will serve as a focus around which to orientate discussion of the work's tonal and other harmonic characteristics.

With respect to tonal features, there is, for example, an inherent scale or arpeggio construction behind many of the melodic lines of O Seasons, O Châteaux!. The solo violin's B minor arpeggio between bars 60 and 64, quoted in the example below, provides one of the clearest demonstrations of this. Furthermore, Lutyens frequently draws upon the idea of sequence, as demonstrated in the upper string and guitar parts between bars 8 and 10. Octave doubling is by no means avoided (see bar 50, between violins and cello/double bass), nor are progressions which approximate a sense of resolution from a suspension, accented passing note or appoggiatura on to a 'consonance'. An example of the latter occurs in bar 12 (section A) quoted in example 12, where the harmony suggests that the melodic G natural is acting as an accented passing note, resolving on to the F natural, which could be enharmonically translated to E sharp to form a C sharp major triad in inversion.

Nevertheless, these examples anticipate longer-breathed illustrations of the same in later works of the sixties, and indicate Lutyens's readiness to place melodic considerations above those of serial dogma.

Lutyens once referred to the synthesis of serialism and tonality as an "idiotic principle".<sup>4</sup> Admittedly there is no Bergian-style synthesis of key and row, but on a much smaller scale, momentary quasi-tonal allusions still pervade the texture of O Seasons, O Châteaux!, despite the fact that the row, which contains no perfect fifths or tones, possesses far less potential for such compared with that of the Chamber Concerto, op. 8/1. The quotation of section B (bars 41-64), given in example 11, will serve as a focus around which to orientate discussion of the work's tonal and other harmonic characteristics.

With respect to tonal features, there is, for example, an inherent scale or arpeggio construction behind many of the melodic lines of O Seasons, O Châteaux!. The solo violin's B minor arpeggio between bars 60 and 64, quoted in the example below, provides one of the clearest demonstrations of this. Furthermore, Lutyens frequently draws upon the idea of sequence, as demonstrated in the upper string and guitar parts between bars 8 and 10. Octave doubling is by no means avoided (see bar 50, between violins and cello/double bass), nor are progressions which approximate a sense of resolution from a suspension, accented passing note or appoggiatura on to a 'consonance'. An example of the latter occurs in bar 12 (section A) quoted in example 12, where the harmony suggests that the melodic G natural is acting as an accented passing note, resolving on to the F natural, which could be enharmonically translated to E sharp to form a C sharp major triad in inversion.

Example 11

42 Tempo 1

gtr. *f* *pp*

Harp

Sopr. *f* *pp*

Solo Vln. *f* *pp*

1st Vln. *f* *pp*

2nd Vln. *f* *pp*

Vla. *f* *pp*

Cello div. *f* *pp*

Bass *f* *pp*

O saï-sons, ô châ-teaux, Quel le-à-me est sans dé-fauts? O saï-sons,

gtr. *ritenuto* *a tempo* *pp subito* *accal.....*

Sopr. *pp subito*

1st Vln. *ritenuto* *a tempo* *pp subito* *accal.....*

2nd Vln. *pp subito*

Vla. *pp subito*

Cello *unis* *pp subito*

Bass *pp subito*

ô châ-teaux, J'ai fait la ma-gi-que é-tu-de du bon-heur, que nul é-lu-de.

Example 11

42 Tempo 1

gtr. *f* *pp*

Harp

Sopr. *f* *pp* *p* *pp*

Solo Vln. *f* *pp*

1st Vln. *f* *pp*

2nd Vln. *f* *pp*

Vla. *f* *pp*

Cello div. *f* *pp*

Bass *f* *pp*

O saï-sons, châ-teaux, Quel-le-à-me est sans dé-fauts? O saï-sons,

gtr. *ritenuto* *a tempo* *pp subito* *accal.....*

Sopr. *pp subito*

1st Vln. *ritenuto* *a tempo* *pp subito* *accal.....*

2nd Vln. *pp subito*

Vla. *pp subito*

Cello *unis* *pp subito*

Bass *pp subito*

ô châ-teaux, J'ai fait la ma-gi-que é-tu-de du bon-heur, que nul é-lu-de.

Example 11 cont'd...

*a tempo più mosso*

*marcato f*  
Sopr. *a tempo più mosso*  
Solo Vln. *f*  
1st Vln.  
2nd Vln.  
Vla.  
Cello div.  
Bass

*poco a poco rit. e dim.*  
Mand.  
Harp  
Sopr. *charme de la sa-gue gaulois*  
Solo Vln.  
1st Vln.  
2nd Vln.  
Vla.  
Cello div.  
Bass

Example 11 cont'd...

*a tempo più mosso*  
*martato f*  
*a tempo più mosso*

Sopr. o ri - ve lui, cha - que fois que  
*f*

Mand. *fp* *poco a poco rit. e dim.* *pp*

Harp *sfs* *sfs* *sfs* *pp*

Sopr. *char* *forte* *la sog* *gaullis* *pp* *pp*

Solo Vln. *f* *pp* *pp*

1st Vln. *sfs* *sfs* *sfs* *pp* *pp*

2nd Vln. *sfs* *sfs* *sfs* *pp* *pp*

Vla. *p* *pp* *pp*

Cello div. *p* *pp* *pp*

Bass *p* *pp* *pp*

Example 12

Handwritten musical notation for Example 12. The top staff is labeled "2nd Vln." and the bottom staff is labeled "Vla. div.". Both staves are in 3/4 time. The top staff has a box around the number "12" in the first measure. The melody in the 2nd Violin part consists of four notes: G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). The dynamics are marked *p* under the first two notes and *esp.* under the last two. The bottom staff shows the corresponding bass line with notes G2, A2, Bb2, and C3. A slur connects the two staves across all four measures.

Lutyens's treatment of the bass occasionally calls to mind tonal models too, for the piece contains short passages in which the bass moves via fourths or fifths, thereby impelling the music forward from the bottom of the texture. Bars 53 to 58 provide an example of this, combined with a demonstration of Lutyens's frequent use of parallelism, in this case between cello II/double bass and violin I.

The clear cadential articulation which one sees at the end of section B is a typical feature of Lutyens's style during this period. The repeated melodic notes and held chords of bars 59 to 63 are characteristic of the means by which Lutyens defines her section ends. However, these cadences are never allowed to impede the general flow of the music; the cadences marking the end of sections A, B and A' all overlap into the ensuing section. Moreover, the excitement of the repeated notes of section A's cadence (bars 38 to 42) helps to generate a sense of drama and 'upbeat', in expectation of the voice's long-awaited entry at the beginning of section B.

By slowing the harmonic pace not just at cadences but also at other points in the continuum, for example by the use of pedal notes (as at bars 43 to 47 in example 11 above) or by a held chord (bars 17 to 20, section A) Lutyens imbues her harmony with a sense of variation and movement, fluctuating between areas of temporary pitch stress on the one hand, and forward mobility on the other.

Example 12

Handwritten musical notation for Example 12. The top staff is for the 2nd Violin (2nd Vln.) in treble clef, 4/4 time. It begins with a 3-measure rest, followed by notes G4, A4, B4, and C5. Dynamics include *p* and *esp.*. The bottom staff is for the Viola/Double Bass (Vla. div.) in bass clef, 4/4 time. It begins with a 3-measure rest, followed by notes G2, A2, B2, and C3. Dynamics include *p*. A box labeled '12' is above the first measure of the 2nd Violin staff.

Lutyens's treatment of the bass occasionally calls to mind tonal models too, for the piece contains short passages in which the bass moves via fourths or fifths, thereby impelling the music forward from the bottom of the texture. Bars 53 to 58 provide an example of this, combined with a demonstration of Lutyens's frequent use of parallelism, in this case between cello II/double bass and violin I.

The clear cadential articulation which one sees at the end of section B is a typical feature of Lutyens's style during this period. The repeated melodic notes and held chords of bars 59 to 63 are characteristic of the means by which Lutyens defines her section ends. However, these cadences are never allowed to impede the general flow of the music; the cadences marking the end of sections A, B and A' all overlap into the ensuing section. Moreover, the excitement of the repeated notes of section A's cadence (bars 38 to 42) helps to generate a sense of drama and 'upbeat', in expectation of the voice's long-awaited entry at the beginning of section B.

By slowing the harmonic pace not just at cadences but also at other points in the continuum, for example by the use of pedal notes (as at bars 43 to 47 in example 11 above) or by a held chord (bars 17 to 20, section A) Lutyens imbues her harmony with a sense of variation and movement, fluctuating between areas of temporary pitch stress on the one hand, and forward mobility on the other.

In section B the two clearest examples of pitch stress occur between bars 43 and 47, where the cellos and double bass sustain a pedal C natural, and bars 59 to 63, where violas and cellos provide the bass of the texture with a trilled B flat. Interestingly enough the pitches C natural, B flat and E natural are deployed comparatively frequently throughout O Saisons, O Châteaux!, often in the bass register, to articulate significant points in the structure. C and E are adjacent as the first two pitches of the second hexachord of  $P_0$ , whilst B flat is the last pitch of this hexachord. However, Lutyens chooses to emphasize these pitches in serial contexts other than those involving the prime. Example 13 overleaf tabulates the most significant appearances of these pitches, demonstrating Lutyens's concern to establish an overall coherence to the harmonic parameter. The fact that in this case the pitches of the prime should have such a direct bearing on the work's entire harmonic structure is significant, given Lutyens's later tendency to diminish the prime's authority over a piece's serial and harmonic organization.

In section B the two clearest examples of pitch stress occur between bars 43 and 47, where the cellos and double bass sustain a pedal C natural, and bars 59 to 63, where violas and cellos provide the bass of the texture with a trilled B flat. Interestingly enough the pitches C natural, B flat and E natural are deployed comparatively frequently throughout O Saisons, O Châteaux!, often in the bass register, to articulate significant points in the structure. C and E are adjacent as the first two pitches of the second hexachord of  $P_0$ , whilst B flat is the last pitch of this hexachord. However, Lutyens chooses to emphasize these pitches in serial contexts other than those involving the prime. Example 13 overleaf tabulates the most significant appearances of these pitches, demonstrating Lutyens's concern to establish an overall coherence to the harmonic parameter. The fact that in this case the pitches of the prime should have such a direct bearing on the work's entire harmonic structure is significant, given Lutyens's later tendency to diminish the prime's authority over a piece's serial and harmonic organization.

Example 13

Bar(s)	Pitch	Instrumentation	Serial Context	Structural Context
5-7	C	Cello, D.B.	P <sub>0</sub>	Concludes introductory phrase.
	E (+ E flat)	Solo Violin	P <sub>0</sub>	" "
9	B flat	Solo Violin	P <sub>0</sub>	" "
14-16	B flat	Cello, D.B.	P <sub>0</sub> /I <sub>1</sub> elision	Cadence of subsection (i), Section A.
17-20	B flat	Guitar	P <sub>11</sub>	Start of subsection (ii), Section A.
27-28	E	Violin I	P <sub>0</sub>	Cadence of subsection (ii), Section A.
	C	Violin II	P <sub>0</sub>	" "
	B flat	Violin II	P <sub>0</sub>	" "
38-41	E	Cello II, D.B.	I <sub>5</sub>	Cadence at end of Section A.
	(B flat)	(Violin II)	(I <sub>5</sub> )	" " " "
42-47	E to C	Cello II, D.B.	P <sub>0</sub>	Start of Section B.
59-63	B flat	Viola, Cello	P <sub>0</sub>	Cadence at end of Section B.
	(E)	(Violin II)	(P <sub>0</sub> )	" " " "
64-66	E to C	Cello II, D.B.	P <sub>0</sub> /RI <sub>10</sub>	Start of Section A'.
	(B flat)	(Cello I to Violin II to Violin I)	(P <sub>0</sub> /RI <sub>10</sub> )	" " "
104-108	E to C	Cello II, D.B.	I <sub>5</sub> /I <sub>11</sub>	Cadence of subsection (iii), Section A".
117-122	B flat to C	Cello, D.B.	P <sub>0</sub>	Final cadence, Section A".
	E	Soprano	P <sub>0</sub>	" " "
	B flat	Violin I & II, Harp	P <sub>0</sub>	" " "

Example 13

Bar(s)	Pitch	Instrumentation	Serial Context	Structural Context
5-7	C	Cello, D.B.	P <sub>0</sub>	Concludes introductory phrase.
	E (+ E flat)	Solo Violin	P <sub>0</sub>	" "
9	B flat	Solo Violin	P <sub>0</sub>	" "
14-16	B flat	Cello, D.B.	P <sub>0</sub> /I <sub>1</sub> elision	Cadence of subsection (i), Section A.
17-20	B flat	Guitar	P <sub>11</sub>	Start of subsection (ii), Section A.
27-28	E	Violin I	P <sub>0</sub>	Cadence of subsection (ii), Section A.
	C	Violin II	P <sub>0</sub>	" "
	B flat	Violin II	P <sub>0</sub>	" "
38-41	E	Cello II, D.B.	I <sub>5</sub>	Cadence at end of Section A.
	(B flat)	(Violin II)	(I <sub>5</sub> )	" " " "
42-47	E to C	Cello II, D.B.	P <sub>0</sub>	Start of Section B.
59-63	B flat	Viola, Cello	P <sub>0</sub>	Cadence at end of Section B.
	(E)	(Violin II)	(P <sub>0</sub> )	" " " "
64-66	E to C	Cello II, D.B.	P <sub>0</sub> /RI <sub>10</sub>	Start of Section A'.
	(B flat)	(Cello I to Violin II to Violin I)	(P <sub>0</sub> /RI <sub>10</sub> )	" " "
104-108	E to C	Cello II, D.B.	I <sub>5</sub> /I <sub>11</sub>	Cadence of subsection (iii), Section A".
117-122	B flat to C	Cello, D.B.	P <sub>0</sub>	Final cadence, Section A".
	E	Soprano	P <sub>0</sub>	" " "
	B flat	Violin I & II, Harp	P <sub>0</sub>	" " "

On a smaller scale pitch links between different phrases or subsections enhance the work's sense of unity. In section B, for instance, there are clear pitch links between the beginning of the section (which is in effect an overlap with the previous section's cadence) and the end of the section, as shown below.

Example 14

The image shows a musical score for 'Example 14'. It consists of a 'Short Score' with multiple staves. The top staff is labeled '4/2' and contains a melodic line with notes and rests. Below it are staves for 'Solo Vln', 'Mand.', 'Hp.', and 'Strgs.'. The score includes various musical notations such as accidentals, dynamics (e.g., *pp*), and articulation marks. A boxed-in detail at the bottom shows a specific interval on a single staff, with notes and accidentals connected by lines to the corresponding notes in the main score.

Further analysis reveals a marked preference on Lutyens's part for including thirds (in particular, major thirds) or their inversions within the harmonic chords. Tritones and fifths are the next most commonly used intervals, whilst those intervals creating harsher dissonances including sevenths, ninths and semitones are kept to a minimum. Example 15 below tabulates the intervallic make-up of the major chord complexes of section B so as to demonstrate this point. This propensity for thirds, combined with an avoidance of semitones and preference for using semitone displacements such as sevenths or minor ninths instead where necessary, generates a sense of lush harmonic warmth throughout and demonstrates Lutyens's conscious choice to keep the level of dissonance as soft as possible, despite the serial context. Moreover, because the abundance of thirds colours the harmony of the entire piece, it contributes greatly to the work's

On a smaller scale pitch links between different phrases or subsections enhance the work's sense of unity. In section B, for instance, there are clear pitch links between the beginning of the section (which is in effect an overlap with the previous section's cadence) and the end of the section, as shown below.

Example 14

The image shows a musical score for 'Example 14'. It consists of a 'Short Score' with multiple staves. The top staff is labeled '4/2' and contains notes with accidentals (sharps and flats). Below it are staves for 'Solo Vln', 'Mand.', 'Hp.', and 'Strgs.'. The score includes various musical notations such as triplets (indicated by a '3' over a group of notes), dynamics (e.g., 'pp'), and articulation marks. A diagonal line is drawn across the middle of the score. Below the main score, a rectangular box contains a detailed view of a specific interval: a treble clef followed by the notes G4, B4, and A4, with a sharp sign above the A4 note.

Further analysis reveals a marked preference on Lutyens's part for including thirds (in particular, major thirds) or their inversions within the harmonic chords. Tritones and fifths are the next most commonly used intervals, whilst those intervals creating harsher dissonances including sevenths, ninths and semitones are kept to a minimum. Example 15 below tabulates the intervallic make-up of the major chord complexes of section B so as to demonstrate this point. This propensity for thirds, combined with an avoidance of semitones and preference for using semitone displacements such as sevenths or minor ninths instead where necessary, generates a sense of lush harmonic warmth throughout and demonstrates Lutyens's conscious choice to keep the level of dissonance as soft as possible, despite the serial context. Moreover, because the abundance of thirds colours the harmony of the entire piece, it contributes greatly to the work's

Example 15

Interval	4	4		3-4	4	3-4	10	6
Class	4	6	3-6	8-3-2	6	8-7	3	4
	3	(12+)7	8	3-3	8-5	6-14-3	13-4	10
	11							6

9	4	11				3		4		6
2	10	3	10 - 10	7	7	8	8	7		5
11	8	8	12 - 11	4	4	1	3	1	11	6
						11		4		
								7		

overall consistency. Quasi-triadic chords are produced, which occasionally create an almost Debussian 'added note' flavour in the harmonic colour.

One of the most pertinent differences between the Chamber Concerto, op. 8/1 and O Saisons, O Châteaux! lies in the texture of the latter, which is based predominantly upon a chordal foundation. Whereas op. 8/1 was of essentially contrapuntal invention, O Saisons, O Châteaux! features no canon, extremely little imitation (as at bars 54 to 57, between soprano and solo violin) and only very short-lived passages of counterpoint, such as those arising from the superimposition of rows  $I_6$ ,  $I_8$  and  $I_3$  in the A sections. It would appear that Lutyens's

Example 15

Interval	4	4		3-4	4	3-4	10	6
Class	4	6	3-6	8-3-2	6	8-7	3	4
	3	(12+)7	8	3-3	8-5	6-14-3	13-4	10
	11							6

9	4	11				3		4		6
2	10	3	10 - 10	7	7	8	8	7		5
11	8	8	12 - 11	4	4	1	3	1	11	6
						11		4		
								7		

overall consistency. Quasi-triadic chords are produced, which occasionally create an almost Debussian 'added note' flavour in the harmonic colour.

One of the most pertinent differences between the Chamber Concerto, op. 8/1 and O Saisons, O Châteaux! lies in the texture of the latter, which is based predominantly upon a chordal foundation. Whereas op. 8/1 was of essentially contrapuntal invention, O Saisons, O Châteaux! features no canon, extremely little imitation (as at bars 54 to 57, between soprano and solo violin) and only very short-lived passages of counterpoint, such as those arising from the superimposition of rows  $I_6$ ,  $I_8$  and  $I_3$  in the A sections. It would appear that Lutyens's

steadily growing confidence in the serial idiom, a confidence which was no doubt enhanced by her increased awareness of the work of her European serial counterparts after the end of the war, led her to regard counterpoint as an option, rather than a textural necessity, upon which to hang her dodecaphony.

The comparative dearth of counterpoint affects the rhythmic interest of O Saisons, O Châteaux! considerably. Although changes of time-signature occur, no novelties are explored: only 4/4, 3/4, 2/4 and 3/2 are used. Minims and crotchets are the basic units featured throughout, with only very little contrast, in the form of short-lived passages involving quaver and triplet movement, so rhythm clearly fulfils no momentum-generating role in the piece. Homorhythms prevail, appropriate for achieving that harmonic warmth which Lutyens wishes to evoke, and the clear cut phrases generally conform to the bar lines rather than cut across them. Although some phrases are of irregular length, the vast majority are balanced. Bars 99 to 108, for example, can be broken down into the following sequence of balanced phrases: 1 + 1, 2 + 2, 2 + 2. Often new phrases commence with a change of both texture and series, but rather than allow the series itself to determine a more flexible phrasing structure, Lutyens makes it conform to the rather dull, traditional phrasing patterns which she already has in mind. It is only the aforementioned use of tempo which instils into the rhythmic parameter a sense of life and movement.

On one level the scheme of instrumentation comprises a simple alternation between texted and untexted sections, fitting in with the formal structure as follows:

steadily growing confidence in the serial idiom, a confidence which was no doubt enhanced by her increased awareness of the work of her European serial counterparts after the end of the war, led her to regard counterpoint as an option, rather than a textural necessity, upon which to hang her dodecaphony.

The comparative dearth of counterpoint affects the rhythmic interest of O Saisons, O Châteaux! considerably. Although changes of time-signature occur, no novelties are explored: only 4/4, 3/4, 2/4 and 3/2 are used. Minims and crotchets are the basic units featured throughout, with only very little contrast, in the form of short-lived passages involving quaver and triplet movement, so rhythm clearly fulfils no momentum-generating role in the piece. Homorhythms prevail, appropriate for achieving that harmonic warmth which Lutyens wishes to evoke, and the clear cut phrases generally conform to the bar lines rather than cut across them. Although some phrases are of irregular length, the vast majority are balanced. Bars 99 to 108, for example, can be broken down into the following sequence of balanced phrases: 1 + 1, 2 + 2, 2 + 2. Often new phrases commence with a change of both texture and series, but rather than allow the series itself to determine a more flexible phrasing structure, Lutyens makes it conform to the rather dull, traditional phrasing patterns which she already has in mind. It is only the aforementioned use of tempo which instils into the rhythmic parameter a sense of life and movement.

On one level the scheme of instrumentation comprises a simple alternation between texted and untexted sections, fitting in with the formal structure as follows:

Section	A	B	A'	A''
Instrumentation	Orchestra	Soprano and Orchestra	Orchestra	Soprano and Orchestra

However, this scheme is in fact infused with rich variety; just as rhythms, registers and melodic figurations are altered across serially linked sections, so instrumentation is altered to avoid exact repetition. Indeed, the timbre changes very frequently (as in the Chamber Concerto, op. 8/1) to define not only sections and subsections but also different phrases. As well as enhancing the moment-to-moment articulation of the piece, this also helps to keep the work fresh and free from stasis.

The richness of the divisi string colouring and the presence of harp, as well as mandoline and guitar, lend the sonority a somewhat French flavour which Lutyens expands in a later work on another French text by Baudelaire, Les Bienfaits de la Lune (1952). The latter is scored for enlarged forces comprising soprano and baritone soloists, chorus, string orchestra (with the occasional use of solo violin), harp, celesta and percussion. In both works it is the sensuous blend of string colours in particular which complements the harmonic warmth. However, the individual instrumental writing is not, in itself, particularly distinctive. In O Saisons, O Châteaux! for instance, the mandoline, guitar, harp and double bass are mostly confined to doubling roles; the double bass is never independent of the cello, lending a somewhat traditional weight to the bottom of the texture, whilst the guitar, mandoline and harp add touches of colour and definition to certain chords, but are never involved in independent melodic working. There is only one instance when one of these instruments is used in a non-doubling capacity, and that is the repeated guitar chord occurring between bars 17 and 20. As for the members of the

Section	A	B	A'	A''
Instrumentation	Orchestra	Soprano and Orchestra	Orchestra	Soprano and Orchestra

However, this scheme is in fact infused with rich variety; just as rhythms, registers and melodic figurations are altered across serially linked sections, so instrumentation is altered to avoid exact repetition. Indeed, the timbre changes very frequently (as in the Chamber Concerto, op. 8/1) to define not only sections and subsections but also different phrases. As well as enhancing the moment-to-moment articulation of the piece, this also helps to keep the work fresh and free from stasis.

The richness of the divisi string colouring and the presence of harp, as well as mandoline and guitar, lend the sonority a somewhat French flavour which Lutyens expands in a later work on another French text by Baudelaire, Les Bienfaits de la Lune (1952). The latter is scored for enlarged forces comprising soprano and baritone soloists, chorus, string orchestra (with the occasional use of solo violin), harp, celesta and percussion. In both works it is the sensuous blend of string colours in particular which complements the harmonic warmth. However, the individual instrumental writing is not, in itself, particularly distinctive. In O Saisons, O Châteaux! for instance, the mandoline, guitar, harp and double bass are mostly confined to doubling roles; the double bass is never independent of the cello, lending a somewhat traditional weight to the bottom of the texture, whilst the guitar, mandoline and harp add touches of colour and definition to certain chords, but are never involved in independent melodic working. There is only one instance when one of these instruments is used in a non-doubling capacity, and that is the repeated guitar chord occurring between bars 17 and 20. As for the members of the

violin family, all tend to be treated melodically, particularly the almost vocally conceived solo violin part, with none of the angular or figurative writing that would be more idiomatic to strings. Divisis, tremolos, glissandi and harmonics occur, but any more adventurous effects are avoided. Perhaps this lack of idiomatism is due in part to the fact that Lutyens probably composed most or all of O Saisons, O Châteaux! at the piano. The passages of en bloc string writing certainly seem to point to this conclusion and there exists an ink MS piano score which was possibly written prior to the fully orchestrated version. Lutyens's pupil, Malcolm Williamson, attests to the fact that she almost always composed at the piano, even though some ideas were invariably changed once it came to committing them to paper.<sup>5</sup>

O Saisons, O Châteaux! contains the most extended, long-breathed lyricism hitherto seen in Lutyens's work. This is not only true of the vocal writing, for in the instrumental parts also Lutyens allows melodic lines to expand, either against the warm harmonic background, or else within it, as the various strands combine in rhythmic unison rather than compete contrapuntally. Even though Lutyens places such a strong emphasis on preserving harmonic warmth, the work bears the imprint of a melodic thread running throughout, often with a melancholic downward trend as exemplified below.

Example 16

Solo Vln.

pp

mf espr.

violin family, all tend to be treated melodically, particularly the almost vocally conceived solo violin part, with none of the angular or figurative writing that would be more idiomatic to strings. Divisis, tremolos, glissandi and harmonics occur, but any more adventurous effects are avoided. Perhaps this lack of idiomatism is due in part to the fact that Lutyens probably composed most or all of O Saisons, O Châteaux! at the piano. The passages of en bloc string writing certainly seem to point to this conclusion and there exists an ink MS piano score which was possibly written prior to the fully orchestrated version. Lutyens's pupil, Malcolm Williamson, attests to the fact that she almost always composed at the piano, even though some ideas were invariably changed once it came to committing them to paper.<sup>5</sup>

O Saisons, O Châteaux! contains the most extended, long-breathed lyricism hitherto seen in Lutyens's work. This is not only true of the vocal writing, for in the instrumental parts also Lutyens allows melodic lines to expand, either against the warm harmonic background, or else within it, as the various strands combine in rhythmic unison rather than compete contrapuntally. Even though Lutyens places such a strong emphasis on preserving harmonic warmth, the work bears the imprint of a melodic thread running throughout, often with a melancholic downward trend as exemplified below.

Example 16

The instrumental lines are on the whole comparatively conjunct and remain uncluttered by any extensive inner decoration or superimposed ornamentation. (The only extended exceptions to this are the more disjunct passages occurring between bars 29 and 31, 48 and 50, and 95 and 97.) These gently melodic instrumental lines act as foils to the vocal line, whose lyrical, arioso style is considerably more angular and ecstatic. (See example 10.) As with the instrumental parts, however, Lutyens refrains from exploring unusual, idiomatic vocal 'effects' apart from an occasional glissando.

The soprano sings for less than a third of the piece, so that the text is therefore truly set into a far wider conception. The fluid musical structure does indeed complement the symbolist style of Rimbaud's verse, but the words themselves tend to be gently underlined and musically shaded rather than overtly illustrated, epitomizing Lutyens's attitude to text setting at this stage. For example, the low register to match the words "Ce charme" in bars 94 and 95 is contrasted with the ensuing phrase's higher register and increased angularity to reflect the words "il prit âme et corps et dispersa tous efforts". Like the verse itself, the music remains suggestive, avoiding blatancy. Only on the word "vole" does Lutyens allow a little more overt textual mirroring. This represents the longest of those rare instances where melisma is used, for on the whole Lutyens's setting is clearly syllabic. (See example 17 below.)

Having lived in France for several months Lutyens was well acquainted with the language and she attempts to follow the natural rhythmic nuances of the text. Her success in this, however, is sometimes spoiled by her occasional lapses into conventional and very staid-sounding preconceived rhythmic patterns, to which the textual rhythms are largely made to conform.

The instrumental lines are on the whole comparatively conjunct and remain uncluttered by any extensive inner decoration or superimposed ornamentation. (The only extended exceptions to this are the more disjunct passages occurring between bars 29 and 31, 48 and 50, and 95 and 97.) These gently melodic instrumental lines act as foils to the vocal line, whose lyrical, arioso style is considerably more angular and ecstatic. (See example 10.) As with the instrumental parts, however, Lutyens refrains from exploring unusual, idiomatic vocal 'effects' apart from an occasional glissando.

The soprano sings for less than a third of the piece, so that the text is therefore truly set into a far wider conception. The fluid musical structure does indeed complement the symbolist style of Rimbaud's verse, but the words themselves tend to be gently underlined and musically shaded rather than overtly illustrated, epitomizing Lutyens's attitude to text setting at this stage. For example, the low register to match the words "Ce charme" in bars 94 and 95 is contrasted with the ensuing phrase's higher register and increased angularity to reflect the words "il prit âme et corps et dispersa tous efforts". Like the verse itself, the music remains suggestive, avoiding blatancy. Only on the word "vole" does Lutyens allow a little more overt textual mirroring. This represents the longest of those rare instances where melisma is used, for on the whole Lutyens's setting is clearly syllabic. (See example 17 below.)

Having lived in France for several months Lutyens was well acquainted with the language and she attempts to follow the natural rhythmic nuances of the text. Her success in this, however, is sometimes spoiled by her occasional lapses into conventional and very staid-sounding preconceived rhythmic patterns, to which the textual rhythms are largely made to conform.

Example 17

*accelerando*-----*ritenuto*

Nevertheless, the understated dramaticism of this piece, which packs a wealth of rhetorical gesture and colour within its self-imposed confines, renders O Saisons, O Châteaux! one of Lutyens's most successful achievements. Its aurally accessible, confident style marks a strong contrast with the more experimental, tentative Chamber Concerto, op. 8/1 completed six years previously. Moreover, this cantata represents the first in a long line of serial works for voice and chamber ensemble, a medium which was to prove particularly fruitful for Lutyens during the course of her long composing career.

Neither the success of O Saisons, O Châteaux!, nor the increased performances and commissions lightened Lutyens's spirits over the next five years, for she was beset by illness, both physical and mental. Alcoholism and overwork resulted in a second breakdown in 1948 and the composer herself admits that she would withdraw all the works of this year with the exception of Requiem for the Living.<sup>6</sup> Frustration at having to expend so much energy on commercial instead of 'serious' work contributed to her temporary separation from her second husband, Edward Clark, in 1950, whilst 1951 represented for Lutyens a "barren, tragic year" in which work flagged and one of her best loved friends, Constant Lambert, died.

Example 17

The image shows a musical staff with a treble clef and a 3/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D#5 (quarter), E5 (quarter), and F#5 (quarter). Above the staff, there are dynamic markings: 'f' (forte) above the first measure, 'pp' (pianissimo) above the last measure, and 'ten.' (tension) above the second measure. A box containing the number '107' is placed above the first measure. A slur covers the entire melody. Below the staff, there is a performance instruction 'vo' (voice) followed by a horizontal line and 'le!' (le!) at the end.

*accelerando*-----*ritenuto*

Nevertheless, the understated dramaticism of this piece, which packs a wealth of rhetorical gesture and colour within its self-imposed confines, renders O Saisons, O Châteaux! one of Lutyens's most successful achievements. Its aurally accessible, confident style marks a strong contrast with the more experimental, tentative Chamber Concerto, op. 8/1 completed six years previously. Moreover, this cantata represents the first in a long line of serial works for voice and chamber ensemble, a medium which was to prove particularly fruitful for Lutyens during the course of her long composing career.

Neither the success of O Saisons, O Châteaux!, nor the increased performances and commissions lightened Lutyens's spirits over the next five years, for she was beset by illness, both physical and mental. Alcoholism and overwork resulted in a second breakdown in 1948 and the composer herself admits that she would withdraw all the works of this year with the exception of Requiem for the Living.<sup>6</sup> Frustration at having to expend so much energy on commercial instead of 'serious' work contributed to her temporary separation from her second husband, Edward Clark, in 1950, whilst 1951 represented for Lutyens a "barren, tragic year" in which work flagged and one of her best loved friends, Constant Lambert, died.

Not until later in 1951, when Lutyens was cured of alcoholism, did she begin to feel strong enough to make a clean break and a fresh start. In 1952 she resolved simply to get on and compose and the first work to emerge from this reconsideration of attitude was the String Quartet No. 6, op. 25 (1952), apparently admired by Stravinsky himself. "With this work I at last began to find my own style, which I had only had hints of in certain earlier works",<sup>7</sup> Lutyens comments. In stylistic and technical terms what this work involved was not so much a break with the past, as simply a renewed enthusiasm for composition and a continuation and accentuation of that search for warmth of harmony and sonority which was foreshadowed in O Saisons, O Châteaux! Indeed, the String Quartet No. 6 is preoccupied with harmonic texture to such an extent that counterpoint and melodic writing are of secondary importance and we see Lutyens experimenting more with glissandi and other special string effects so as to heighten the variety of colour in her piece. The rejuvenation of 1952 did not immediately give rise to a prolific output of works, for Lutyens was already involved in time-consuming administrative tasks and in 1953 also took on her first pupil, Malcolm Williamson. However, it did spawn the finest work involving vocal forces to have been written since 1946, the Motet on a text by Wittgenstein, completed in the November of 1953.

Before examining the Motet in more detail, it is worth pausing briefly to consider a few points of interest in those vocal works which were written between O Saisons, O Châteaux! and 1953: The Pit, op. 14 (1947), a 'dramatic scene' for tenor and bass soli, women's chorus and orchestra; Requiem for the Living, op. 16 (1948) for soli, chorus and orchestra; Nine Songs, composed in either 1948 or 1953,<sup>8</sup> on texts by Stevie Smith, for mezzo soprano and piano; Penelope (1950), a music

Not until later in 1951, when Lutyens was cured of alcoholism, did she begin to feel strong enough to make a clean break and a fresh start. In 1952 she resolved simply to get on and compose and the first work to emerge from this reconsideration of attitude was the String Quartet No. 6, op. 25 (1952), apparently admired by Stravinsky himself. "With this work I at last began to find my own style, which I had only had hints of in certain earlier works",<sup>7</sup> Lutyens comments. In stylistic and technical terms what this work involved was not so much a break with the past, as simply a renewed enthusiasm for composition and a continuation and accentuation of that search for warmth of harmony and sonority which was foreshadowed in O Saisons, O Châteaux! Indeed, the String Quartet No. 6 is preoccupied with harmonic texture to such an extent that counterpoint and melodic writing are of secondary importance and we see Lutyens experimenting more with glissandi and other special string effects so as to heighten the variety of colour in her piece. The rejuvenation of 1952 did not immediately give rise to a prolific output of works, for Lutyens was already involved in time-consuming administrative tasks and in 1953 also took on her first pupil, Malcolm Williamson. However, it did spawn the finest work involving vocal forces to have been written since 1946, the Motet on a text by Wittgenstein, completed in the November of 1953.

Before examining the Motet in more detail, it is worth pausing briefly to consider a few points of interest in those vocal works which were written between O Saisons, O Châteaux! and 1953: The Pit, op. 14 (1947), a 'dramatic scene' for tenor and bass soli, women's chorus and orchestra; Requiem for the Living, op. 16 (1948) for soli, chorus and orchestra; Nine Songs, composed in either 1948 or 1953,<sup>8</sup> on texts by Stevie Smith, for mezzo soprano and piano; Penelope (1950), a music

drama for radio for four soli and chorus, which was never orchestrated, having been turned down by the BBC; Nativity (1951) for soprano and string orchestra; Les Bienfaits de la Lune, op. 24 (1952) for soprano and baritone soli, chorus and orchestra; and Three Songs and Incidental Music for Group Theatre's "Homage to Dylan Thomas" ([1948] 1953-54). Four of these compositions are of relatively long duration (between fifteen and thirty minutes), a simple point, but one worth noting because, due to the fact that these pieces are hardly ever performed and most are unpublished, commentators have sometimes been left with the impression that all of Lutyens's works of the forties and early fifties are extremely short and economical. One reviewer of the Suite for Organ, op. 17 (1948), for instance, sweepingly described Lutyens as a composer who "must have almost the shortest breath on record ...".<sup>9</sup>

Although instrumental music continues to dominate Lutyens's oeuvre during this period, the vocal repertoire is particularly interesting on several accounts. Firstly, it includes Lutyens's first two experiments in the dramatic sphere, The Pit, a stage piece commissioned by William Walton, and Penelope, intended for radio performance. Given the contemporary rise of interest in English opera during the thirties and forties, as manifested in literary works including Dent's Foundations of English Opera (1928) and the same author's libretto translations, scholarly revivals of Baroque English works including Purcell's Dido and Aeneas, the staging of English opera at Sadler's Wells from 1934 onwards, and the composition of works of the stature of Benjamin Britten's Peter Grimes (premiered at Sadler's Wells on 7 June 1945), it is perhaps not surprising that Lutyens should have been drawn towards this medium. Moreover, her own experience of writing music for films and radio, both of which developed extensively during the forties, would

drama for radio for four soli and chorus, which was never orchestrated, having been turned down by the BBC; Nativity (1951) for soprano and string orchestra; Les Bienfaits de la Lune, op. 24 (1952) for soprano and baritone soli, chorus and orchestra; and Three Songs and Incidental Music for Group Theatre's "Homage to Dylan Thomas" ([1948] 1953-54). Four of these compositions are of relatively long duration (between fifteen and thirty minutes), a simple point, but one worth noting because, due to the fact that these pieces are hardly ever performed and most are unpublished, commentators have sometimes been left with the impression that all of Lutyens's works of the forties and early fifties are extremely short and economical. One reviewer of the Suite for Organ, op. 17 (1948), for instance, sweepingly described Lutyens as a composer who "must have almost the shortest breath on record ...".<sup>9</sup>

Although instrumental music continues to dominate Lutyens's oeuvre during this period, the vocal repertoire is particularly interesting on several accounts. Firstly, it includes Lutyens's first two experiments in the dramatic sphere, The Pit, a stage piece commissioned by William Walton, and Penelope, intended for radio performance. Given the contemporary rise of interest in English opera during the thirties and forties, as manifested in literary works including Dent's Foundations of English Opera (1928) and the same author's libretto translations, scholarly revivals of Baroque English works including Purcell's Dido and Aeneas, the staging of English opera at Sadler's Wells from 1934 onwards, and the composition of works of the stature of Benjamin Britten's Peter Grimes (premiered at Sadler's Wells on 7 June 1945), it is perhaps not surprising that Lutyens should have been drawn towards this medium. Moreover, her own experience of writing music for films and radio, both of which developed extensively during the forties, would

have helped prepare the ground for Lutyens's initial foray into the sphere of drama.

Lutyens's two works are of similar duration (30 minutes), both comprise just one act, and are further linked by their relatively meditative rather than overtly theatrical character. In the case of Penelope, Lutyens deliberately moulded the piece to suit radio rather than visual presentation, in the belief that she might stand a better chance of at least gaining a performance. The Pit, on the other hand, was initially intended for stage performance (despite one rather strange statement to the contrary by Lutyens<sup>10</sup>) and yet it is still comparatively introverted in its gestures. This has to do partly with the nature of the text, to which Lutyens felt attracted, having herself experienced life in a mining community during the early forties. As with Nativity (1951), the words of The Pit are by W.R. Rodgers and deal with the situation of two men and a boy (tacet) trapped in a pit disaster. One of the men dies, and the reflections of the other upon birth, life and resignation to death are interspersed with a chorus of women standing at the pithead, chanting psalm texts on the themes of waiting, darkness and death. It must be said that the work's nature is so introspective and requires so little physical movement that it could just as validly be presented in concert performance as on the stage. Indeed, The Pit was premiered in a concert performance broadcast by the BBC in 1947, and received its first and only staged performance at the Teatro Massimo in Palermo, as part of the 1949 I.S.C.M. Festival, having first been translated into Italian.

It was whilst in Palermo that Lutyens not only heard Wozzeck and Pierrot Lunaire, but also read Homer's Iliad and Odyssey for the first time. The latter experience inspired her second dramatic work,

have helped prepare the ground for Lutyens's initial foray into the sphere of drama.

Lutyens's two works are of similar duration (30 minutes), both comprise just one act, and are further linked by their relatively meditative rather than overtly theatrical character. In the case of Penelope, Lutyens deliberately moulded the piece to suit radio rather than visual presentation, in the belief that she might stand a better chance of at least gaining a performance. The Pit, on the other hand, was initially intended for stage performance (despite one rather strange statement to the contrary by Lutyens<sup>10</sup>) and yet it is still comparatively introverted in its gestures. This has to do partly with the nature of the text, to which Lutyens felt attracted, having herself experienced life in a mining community during the early forties. As with Nativity (1951), the words of The Pit are by W.R. Rodgers and deal with the situation of two men and a boy (tacet) trapped in a pit disaster. One of the men dies, and the reflections of the other upon birth, life and resignation to death are interspersed with a chorus of women standing at the pithead, chanting psalm texts on the themes of waiting, darkness and death. It must be said that the work's nature is so introspective and requires so little physical movement that it could just as validly be presented in concert performance as on the stage. Indeed, The Pit was premiered in a concert performance broadcast by the BBC in 1947, and received its first and only staged performance at the Teatro Massimo in Palermo, as part of the 1949 I.S.C.M. Festival, having first been translated into Italian.

It was whilst in Palermo that Lutyens not only heard Wozzeck and Pierrot Lunaire, but also read Homer's Iliad and Odyssey for the first time. The latter experience inspired her second dramatic work,

which looks at the Odyssey story from Penelope's point of view. The interesting thing about Penelope is that Lutyens wrote the text herself. The first work for which Lutyens wrote her own words was, in fact, completed two years previously, the Requiem for the Living. Here the composer retains the traditional Latin titles for the requiem movements, but then substitutes her own reflections upon their meaning. The characteristics of Lutyens's literary style will be discussed in detail later on.<sup>11</sup> Suffice it to say at this stage that both Requiem for the Living and Penelope share certain themes in common, in particular the idea of the victim, the struggle between hope and resignation, and the pain and isolation of waiting. These sentiments are also quite clearly expressed in two other works of the period, The Pit and a ballet called Rhadamantus (1948). Interestingly enough, The Pit, Requiem for the Living and Rhadamantus are all based on the same serial row, that of the Chamber Concerto, op. 8/1 (reduced from fifteen to twelve notes), a conceptual relationship which Lutyens explains in further detail in a talk delivered at Canford in 1951 (see appendix 11).

Although the melodic writing of the works composed between 1946 and 1953 largely follows the lyrical example set in O Saisons, O Châteaux! there is, however, one fresh element which creeps in alongside into certain solo passages in The Pit, Penelope and Les Bienfaits de la Lune. This is a gentle yet declamatory recitative style, calling to mind Debussy's writing in Pelléas et Mélisande. It is not that recitative itself is new to Lutyens's style, for there are passages in Nativity, not to mention far earlier works such as The Dying of Tanneguy de Bois (1934). What is new is the increased rhythmic sensitivity to the text matched by sparse accompaniment, with the words declaimed clearly through a melodic line which is notable for its smooth,

which looks at the Odyssey story from Penelope's point of view. The interesting thing about Penelope is that Lutyens wrote the text herself. The first work for which Lutyens wrote her own words was, in fact, completed two years previously, the Requiem for the Living. Here the composer retains the traditional Latin titles for the requiem movements, but then substitutes her own reflections upon their meaning. The characteristics of Lutyens's literary style will be discussed in detail later on.<sup>11</sup> Suffice it to say at this stage that both Requiem for the Living and Penelope share certain themes in common, in particular the idea of the victim, the struggle between hope and resignation, and the pain and isolation of waiting. These sentiments are also quite clearly expressed in two other works of the period, The Pit and a ballet called Rhadamantus (1948). Interestingly enough, The Pit, Requiem for the Living and Rhadamantus are all based on the same serial row, that of the Chamber Concerto, op. 8/1 (reduced from fifteen to twelve notes), a conceptual relationship which Lutyens explains in further detail in a talk delivered at Canford in 1951 (see appendix 11).

Although the melodic writing of the works composed between 1946 and 1953 largely follows the lyrical example set in O Saisons, O Châteaux! there is, however, one fresh element which creeps in alongside into certain solo passages in The Pit, Penelope and Les Bienfaits de la Lune. This is a gentle yet declamatory recitative style, calling to mind Debussy's writing in Pelléas et Mélisande. It is not that recitative itself is new to Lutyens's style, for there are passages in Nativity, not to mention far earlier works such as The Dying of Tanneguy de Bois (1934). What is new is the increased rhythmic sensitivity to the text matched by sparse accompaniment, with the words declaimed clearly through a melodic line which is notable for its smooth,

intoning qualities rather than any full-blooded lyricism. The example below is taken from bars 21 to 27 of Les Bienfaits de la Lune.

Example 18

*Puis, elle s'étendit sur toi — a-vec la tendres-se souple d'une mè-re*

*Sop.*

*Orch. reduction*

*et elle dé-po-sa ses cou-leurs sur ta face*

*trem.*

By far the majority of 'serious', as opposed to journalistic, compositions written between 1946 and 1953 are serial. The only vocal exception is the collection of Nine Songs on texts by Lutyens's acquaintance, Stevie Smith, written in a deliberately facile, pastiche tonal style to complement Smith's very stereotyped characterizations. This is not to say that Lutyens reserves pastiche purely for her tonal repertoire. In The Pit for example, the women's choral writing is in a hymn-like style to mirror the psalm-derived texts, and further instances arise in Requiem for the Living, as in the "Lacrimosa", where the passages for two flutes (later two clarinets) rocking in thirds strongly call to mind passages from Bach's passions, as demonstrated below.

intoning qualities rather than any full-blooded lyricism. The example below is taken from bars 21 to 27 of Les Bienfaits de la Lune.

Example 18

*Puis, elle s'étendit sur toi — a-vec la tendres-se souple d'une mè-re*

*et elle dé-po-sa ses cou-leurs sur ta face*

*trem.*

By far the majority of 'serious', as opposed to journalistic, compositions written between 1946 and 1953 are serial. The only vocal exception is the collection of Nine Songs on texts by Lutyens's acquaintance, Stevie Smith, written in a deliberately facile, pastiche tonal style to complement Smith's very stereotyped characterizations. This is not to say that Lutyens reserves pastiche purely for her tonal repertoire. In The Pit for example, the women's choral writing is in a hymn-like style to mirror the psalm-derived texts, and further instances arise in Requiem for the Living, as in the "Lacrimosa", where the passages for two flutes (later two clarinets) rocking in thirds strongly call to mind passages from Bach's passions, as demonstrated below.

## Example 19

*Lutyens: Requiem for the Living ("Lacrimosa")*

*J. S. Bach: St Matthew Passion ("Although our eyes with tears overflow")*

As far as serial development is concerned, most of the works in question mark no advance upon O Saisons, O Châteaux! The exception, however, is Requiem for the Living, which shows Lutyens experimenting with a range of devices to expand the serial technique at her command. As well as the principal series, four additional rows (A, B, C and D) are deployed. All of the latter relate closely to the principal series, by commencing with the same pitch (E flat) and via the various reordering procedures which are summarized in example 20 overleaf.

Troping and permutation are both new elements to appear in Lutyens's serial usage of the forties, but their presence within Requiem for the Living should not lead one to make the assumption that the composer was beginning to show a disregard for serial coherence. In fact just the opposite is true, and there is evidence to suggest that Lutyens was very concerned at this time about the method's apparent lack of cohesive qualities; a review of an I.C.A. recital of dodecaphonic music in 1948 reports Lutyens as having criticized serialism for being too loose and free a system of composition.<sup>12</sup> The way in which Lutyens

## Example 19

*Lutyens: Requiem for the Living ("Lacrimosa")*

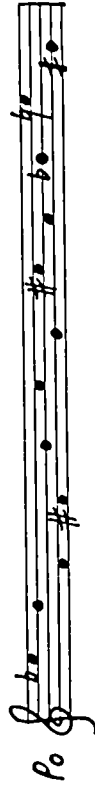
*J. S. Bach: St Matthew Passion ("Although our eyes with tears overflow")*

As far as serial development is concerned, most of the works in question mark no advance upon O Saisons, O Châteaux! The exception, however, is Requiem for the Living, which shows Lutyens experimenting with a range of devices to expand the serial technique at her command. As well as the principal series, four additional rows (A, B, C and D) are deployed. All of the latter relate closely to the principal series, by commencing with the same pitch (E flat) and via the various reordering procedures which are summarized in example 20 overleaf.

Troping and permutation are both new elements to appear in Lutyens's serial usage of the forties, but their presence within Requiem for the Living should not lead one to make the assumption that the composer was beginning to show a disregard for serial coherence. In fact just the opposite is true, and there is evidence to suggest that Lutyens was very concerned at this time about the method's apparent lack of cohesive qualities; a review of an I.C.A. recital of dodecaphonic music in 1948 reports Lutyens as having criticized serialism for being too loose and free a system of composition.<sup>12</sup> The way in which Lutyens

Example 20

Principal Series (bars 6 - 11)



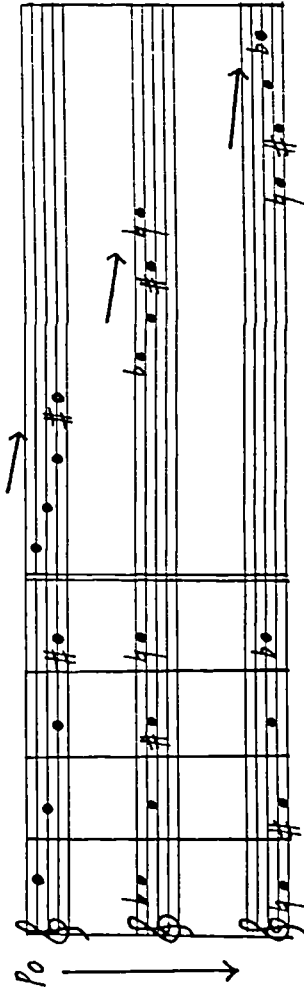
Row A (bars 1 - 5)



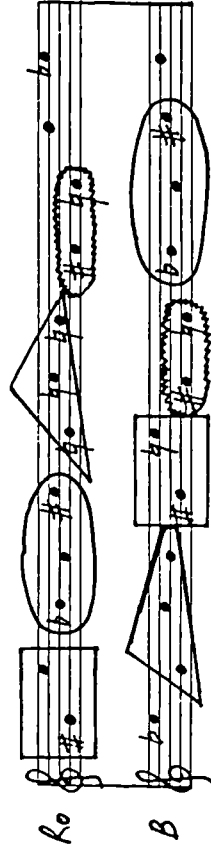
Row B (bar 12)



A trope of the Principal Series (Po). If the latter is divided up into 3-note segments which are then verticalized, as shown below, a 12-note row emerges by reading each successive line horizontally. The Eb of the trope is repositioned to commence the new row.

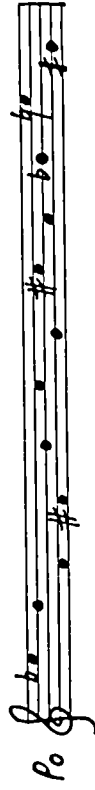


Derived from the retrograde of the Principal Series, by reordering the latter's note groups as follows:



Example 20

Principal Series (bars 6 - 11)



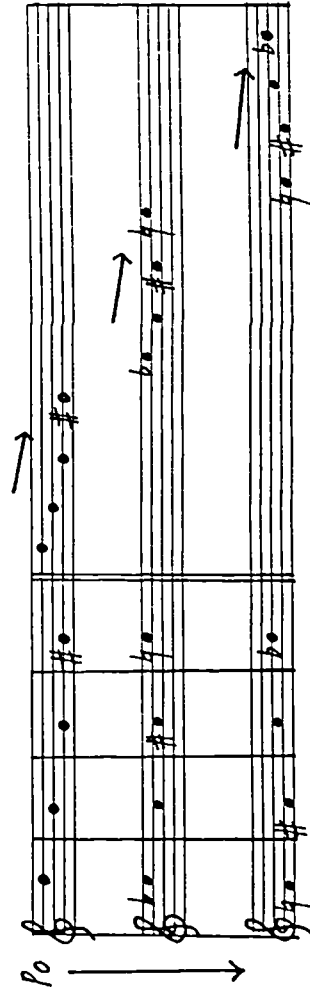
Row A (bars 1 - 5)



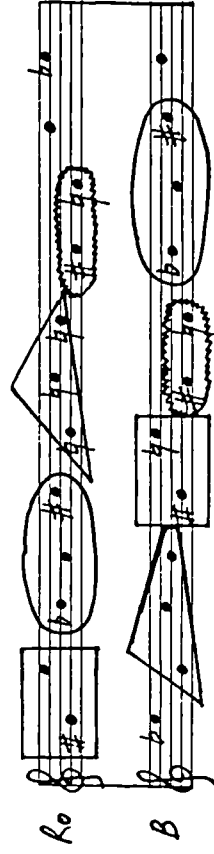
Row B (bar 12)



A trope of the Principal Series (Po). If the latter is divided up into 3-note segments which are then verticalized, as shown below, a 12-note row emerges by reading each successive line horizontally. The Eb of the trope is repositioned to commence the new row.



Derived from the retrograde of the Principal Series, by reordering the latter's note groups as follows:



Example 20 cont'd...

Principal Series (bars 6 - 11)

Musical notation for the Principal Series (bars 6-11) on a single staff. The notes are: G4, A4, B4, C5, B4, A4, G4. The key signature has one flat (Bb).

Row C (bar 15)

Musical notation for Row C (bar 15) on a single staff. The notes are: G4, A4, B4, C5, B4, A4, G4. The key signature has one flat (Bb).

A permutation, derived from the Principal Series by extracting pitches according to the following symmetrical numerical pattern, which is repeated once:

2 3 4 4 3 2

Musical notation for Row C (bar 15) on a single staff. The notes are: G4, A4, B4, C5, B4, A4, G4. The key signature has one flat (Bb). Numerical patterns are placed below the staff: '2' under G, '3' under A, '4' under B, '4' under C, '3' under B, '2' under A, and '2' under G. Dashed lines connect the notes to their corresponding numbers.

Row D (bar 16)

Musical notation for Row D (bar 16) on a single staff. The notes are: G4, A4, B4, C5, B4, A4, G4. The key signature has one flat (Bb).

Another permutation, again with symmetrical (fan) qualities, since its pitches are extracted from the Principal Series according to the following numerical pattern:

1:12 2:11 3:10 4:9 5:8 6:7

(Each figure denotes note-order position in the Principal Series.)

Musical notation for Row D (bar 16) on a single staff. The notes are: G4, A4, B4, C5, B4, A4, G4. The key signature has one flat (Bb). Numerical patterns are placed above the staff: '(1:12)' above G, '(2:11)' above A, '(3:10)' above B, '(4:9)' above C, '(5:8)' above B, and '(6:7)' above A. Brackets connect the notes to their corresponding numbers.

Example 20 cont'd...

Principal Series (bars 6 - 11)

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: Bb, C, D, Eb, F, G, Ab, Bb. The notes are grouped into pairs: (Bb, C), (D, Eb), (F, G), (Ab, Bb).

Row C (bar 15)

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: Bb, C, D, Eb, F, G, Ab, Bb. The notes are grouped into pairs: (Bb, C), (D, Eb), (F, G), (Ab, Bb).

A permutation, derived from the Principal Series by extracting pitches according to the following symmetrical numerical pattern, which is repeated once:

2 3 4 4 3 2

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: Bb, C, D, Eb, F, G, Ab, Bb. The notes are grouped into pairs: (Bb, C), (D, Eb), (F, G), (Ab, Bb). Numerical patterns are written below the staff: 2, 3, 4, 4, 3, 2.

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: Bb, C, D, Eb, F, G, Ab, Bb. The notes are grouped into pairs: (Bb, C), (D, Eb), (F, G), (Ab, Bb). Numerical patterns are written below the staff: 2, 3, 4, 4, 3, 2. Bar lines are placed between the pairs.

Row D (bar 16)

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: Bb, C, D, Eb, F, G, Ab, Bb. The notes are grouped into pairs: (Bb, C), (D, Eb), (F, G), (Ab, Bb).

Another permutation, again with symmetrical (fan) qualities, since its pitches are extracted from the Principal Series according to the following numerical pattern:

1:12 2:11 3:10 4:9 5:8 6:7

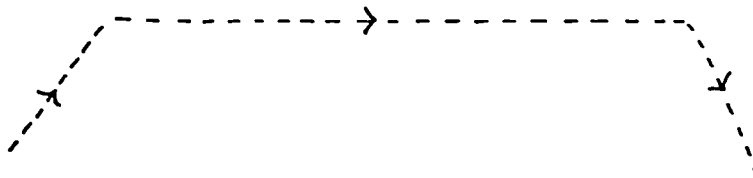
(Each figure denotes note-order position in the Principal Series.)

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: Bb, C, D, Eb, F, G, Ab, Bb. The notes are grouped into pairs: (Bb, C), (D, Eb), (F, G), (Ab, Bb). Numerical patterns are written above the staff: (1:12), (2:11), (3:10), (4:9), (5:8), (6:7). Bar lines are placed between the pairs.

limits the number of row transformations in operation, not only in the Requiem but also in O Saisons, O Châteaux!, Nativity and Les Bienfaits de la Lune provides a clear demonstration of her attempt to rectify such potential 'looseness': throughout the Requiem Lutyens uses all five rows, but these are hardly ever transposed or retrograded, and inversion occurs only in the "Hostia" and once towards the end of the work. Moreover, having chosen her five interlinked rows Lutyens avoids further reordering or omission within these series except on a very small scale indeed, and this is typical of her work up until 1953. The principal series is used far more frequently in the Requiem than any other row, another factor which helps enormously to unify the different sections of the piece.

It is in the unaccompanied Motet (1953) for SATB choir that Lutyens undertakes one of her most interesting serial experiments to date. The work was commissioned by William Glock for the 1954 Dartington Summer School and was completed in November of the preceding year.<sup>13</sup> As an offshoot of Lutyens's 1952 decision to commit herself to the task of composing, the Motet also epitomizes her aspiration to raise her sights on to a higher level of conception; Malcolm Williamson recalls how, at this time, Lutyens kept tracing the following shape in the air with her fingers to convey the fact that, unlike most of her British contemporaries (whom she tended to denigrate), she did not wish to write anything that failed to express ideals and concepts of the very highest calibre.<sup>14</sup>

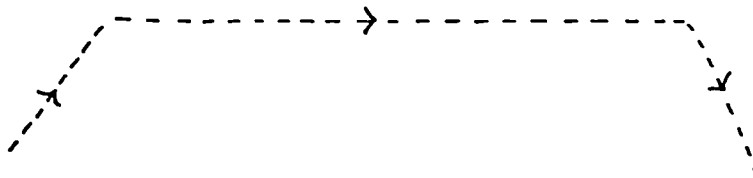
Example 21



limits the number of row transformations in operation, not only in the Requiem but also in O Saisons, O Châteaux!, Nativity and Les Bienfaits de la Lune provides a clear demonstration of her attempt to rectify such potential 'looseness': throughout the Requiem Lutyens uses all five rows, but these are hardly ever transposed or retrograded, and inversion occurs only in the "Hostia" and once towards the end of the work. Moreover, having chosen her five interlinked rows Lutyens avoids further reordering or omission within these series except on a very small scale indeed, and this is typical of her work up until 1953. The principal series is used far more frequently in the Requiem than any other row, another factor which helps enormously to unify the different sections of the piece.

It is in the unaccompanied Motet (1953) for SATB choir that Lutyens undertakes one of her most interesting serial experiments to date. The work was commissioned by William Glock for the 1954 Dartington Summer School and was completed in November of the preceding year.<sup>13</sup> As an offshoot of Lutyens's 1952 decision to commit herself to the task of composing, the Motet also epitomizes her aspiration to raise her sights on to a higher level of conception; Malcolm Williamson recalls how, at this time, Lutyens kept tracing the following shape in the air with her fingers to convey the fact that, unlike most of her British contemporaries (whom she tended to denigrate), she did not wish to write anything that failed to express ideals and concepts of the very highest calibre.<sup>14</sup>

Example 21



Lutyens's rigorously taut musical structure does indeed combine with Wittgenstein's text (an excerpt from the Tractatus Logico-Philosophicus) to produce one of the very finest works of her entire output, and the piece owes its compactness largely to the most tautly conceived serial organization hitherto achieved by the composer. For in the Motet Lutyens tries a different approach in her quest for making the serial method more aurally cohesive. Instead of taking a row which contains internal relationships but is still asymmetrically constructed and restricting it to a relatively small number of transformations as before, Lutyens creates an extremely tightly organized row which she then subjects to a great many transformations, thereby greatly reducing for the first time in her output the significance of the untransposed prime in the subsequent working out of the piece.

Two series charts pertaining to the Motet are extant. The rows of both comprise identical interval structure but the transpositions are at variance, being a minor third apart. The prime from one of these sketches is presented below.

Example 22



Not only is the second hexachord a transposed retrograde of the first, thus forming a symmetrical row typical of Webern, but also the row can be broken down further into interrelated three-note segments, as shown overleaf. Each three-note segment comprises a semitone and a minor sixth or major third (intervals which Lutyens frequently deploys in the rows of previous works), or, as the composer herself puts it, the "music is all based on three notes - two intervals."<sup>15</sup>

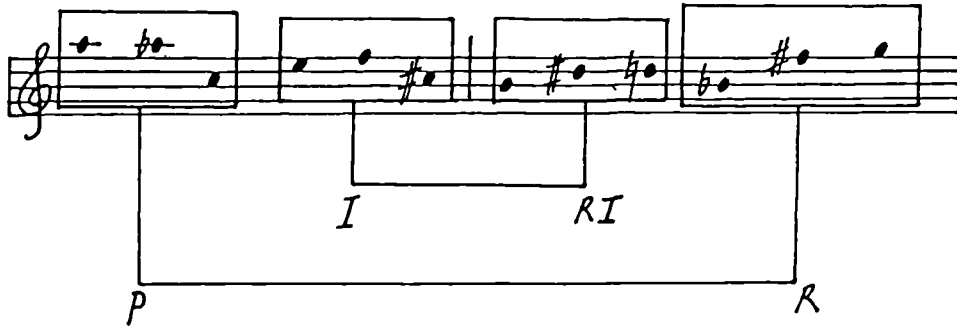
Lutyens's rigorously taut musical structure does indeed combine with Wittgenstein's text (an excerpt from the Tractatus Logico-Philosophicus) to produce one of the very finest works of her entire output, and the piece owes its compactness largely to the most tautly conceived serial organization hitherto achieved by the composer. For in the Motet Lutyens tries a different approach in her quest for making the serial method more aurally cohesive. Instead of taking a row which contains internal relationships but is still asymmetrically constructed and restricting it to a relatively small number of transformations as before, Lutyens creates an extremely tightly organized row which she then subjects to a great many transformations, thereby greatly reducing for the first time in her output the significance of the untransposed prime in the subsequent working out of the piece.

Two series charts pertaining to the Motet are extant. The rows of both comprise identical interval structure but the transpositions are at variance, being a minor third apart. The prime from one of these sketches is presented below.

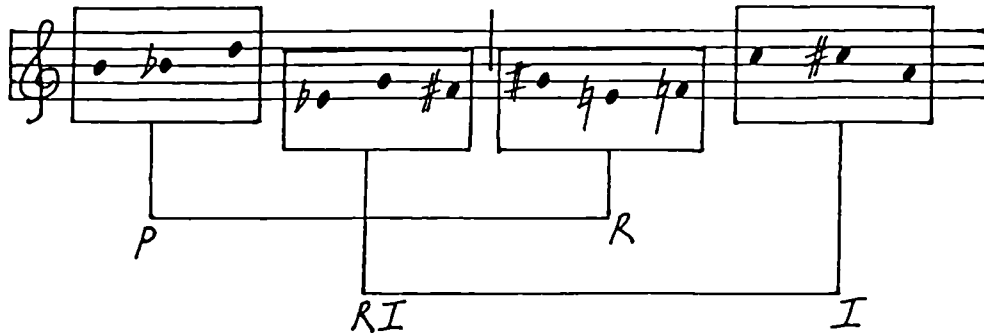
Example 22



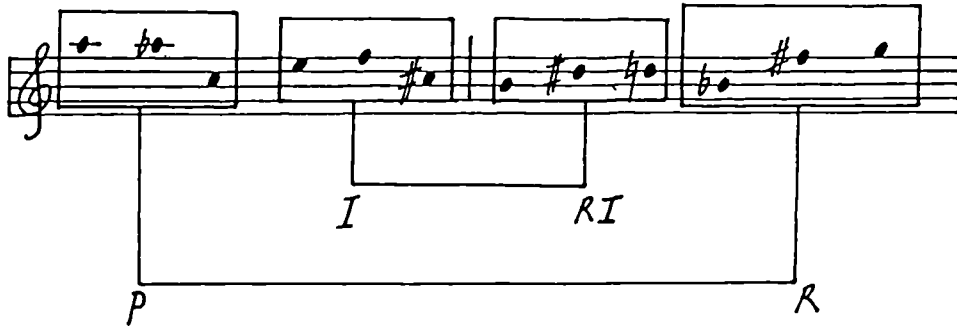
Not only is the second hexachord a transposed retrograde of the first, thus forming a symmetrical row typical of Webern, but also the row can be broken down further into interrelated three-note segments, as shown overleaf. Each three-note segment comprises a semitone and a minor sixth or major third (intervals which Lutyens frequently deploys in the rows of previous works), or, as the composer herself puts it, the "music is all based on three notes - two intervals."<sup>15</sup>

Example 23

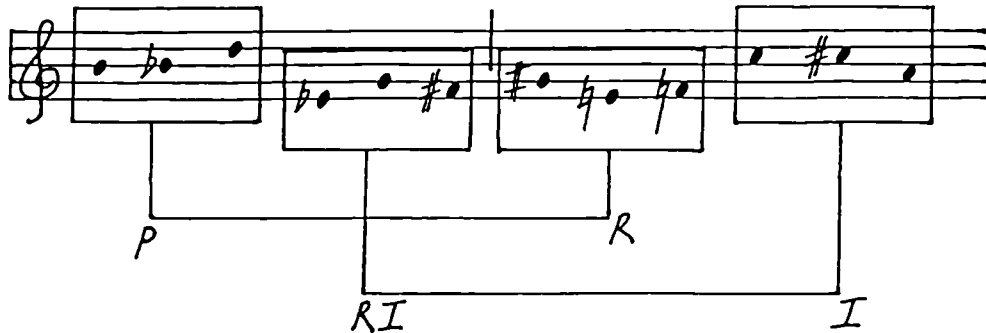
What is immediately striking about these "two intervals" is that Webern employs the same in the construction of the interrelated three-note cells which comprise the row of his Concerto for Nine Instruments, op. 24.

Example 24

In the first cell of both Lutyens's and Webern's rows the arrangement of intervals is the same: descending semitone followed by rising third/ descending minor sixth. Although Lutyens's series is, if anything, more tightly constructed than Webern's, since the former is also symmetrical around a central axis, it does seem likely that she was directly influenced by Webern's op. 24, the score of which was published in 1948. A point to consider in connection with this is that Lutyens may have studied René Leibowitz's short book, Qu'est-ce que la musique de douze sons?, which also came out in 1948. This book, which discusses

Example 23

What is immediately striking about these "two intervals" is that Webern employs the same in the construction of the interrelated three-note cells which comprise the row of his Concerto for Nine Instruments, op. 24.

Example 24

In the first cell of both Lutyens's and Webern's rows the arrangement of intervals is the same: descending semitone followed by rising third/ descending minor sixth. Although Lutyens's series is, if anything, more tightly constructed than Webern's, since the former is also symmetrical around a central axis, it does seem likely that she was directly influenced by Webern's op. 24, the score of which was published in 1948. A point to consider in connection with this is that Lutyens may have studied René Leibowitz's short book, Qu'est-ce que la musique de douze sons?, which also came out in 1948. This book, which discusses

Webern's Concerto, op. 24 (and cites several musical examples therefrom), as well as the wider implications of Schoenberg's challenge to tonality may well have come into Lutyens's ownership before the writing of the Motet. After her death a copy of it was found amongst her manuscripts, bearing the following handwritten inscription:

For Elisabeth Lutyens  
and Edward Clark,  
from their friend,  
René Leibowitz.

Despite these similarities of row construction, however, there are marked differences in row usage between Webern and Lutyens, as will be evident from the discussion below. As was the case with the Chamber Concerto, op. 8/1, the influence of Webern in the Motet is, albeit discernible, skin-deep rather than all-pervading.

The work commences with a transposition of the row presented in example 22, as follows:

Example 25

Series 

*Semplice*



Alto Die Welt ist al-les, was der Fall ist.

Tenor/Bass Die Welt ist al-les was der Fall — ist.

Two things are immediately evident: the first is that Lutyens presents the hexachords independently in the separate voice parts. This

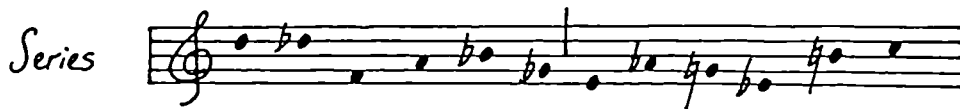
Webern's Concerto, op. 24 (and cites several musical examples therefrom), as well as the wider implications of Schoenberg's challenge to tonality may well have come into Lutyens's ownership before the writing of the Motet. After her death a copy of it was found amongst her manuscripts, bearing the following handwritten inscription:

For Elisabeth Lutyens  
and Edward Clark,  
from their friend,  
René Leibowitz.

Despite these similarities of row construction, however, there are marked differences in row usage between Webern and Lutyens, as will be evident from the discussion below. As was the case with the Chamber Concerto, op. 8/1, the influence of Webern in the Motet is, albeit discernible, skin-deep rather than all-pervading.

The work commences with a transposition of the row presented in example 22, as follows:

Example 25



*Semplice*

Alto Die Welt ist al-les, was der Fall ist.

Tenor Die Welt ist al-les was der Fall — ist.

Bass

Two things are immediately evident: the first is that Lutyens presents the hexachords independently in the separate voice parts. This

tendency to divide the row clearly into hexachords is foreshadowed in the series chart sketches, in which the mid-point of each twelve-tone row is articulated by a stroke. Secondly, the tenor presents a retrograde version of the original row's second hexachord, so that reordering occurs almost as soon as the piece has begun.

In fact such reordering is extremely extensive in the piece; Lutyens will take one hexachord and then match it with a second drawn from a different row, exploiting combinatorial and invariant relationships between row forms for the first time in her vocal work to construct a number of variously ordered twelve-tone aggregates. This is anticipated in the series chart sketches, in which some hexachords of identical content are grouped together, thereby showing that Lutyens is aware of several different ways of ordering her dodecaphonic aggregates. In one of the series chart sketches each prime is paired with an inversion at the fifth below and Lutyens makes particular effort to link hexachords drawn from rows associated in this manner, no doubt because the affinities between such rows are so close; not only do they stand in combinatorial relationship, but also both comprise three-note cells of identical content, albeit in a different order. This type of hexachordal reordering is so common that it is easier to perceive a six-note row underlying the Motet's construction than a twelve-note one.

The table presented overleaf in example 26 shows that if the introductory 'alto statement is assumed to be a six-note prime, then the concomitant forty-eight row versions can be classed into four groups in terms of hexachordal content, labelled A, B, C and D respectively. Any A row can be paired with any B row to form a twelve-note aggregate, likewise any C row with any D row. With only these

tendency to divide the row clearly into hexachords is foreshadowed in the series chart sketches, in which the mid-point of each twelve-tone row is articulated by a stroke. Secondly, the tenor presents a retrograde version of the original row's second hexachord, so that reordering occurs almost as soon as the piece has begun.

In fact such reordering is extremely extensive in the piece; Lutyens will take one hexachord and then match it with a second drawn from a different row, exploiting combinatorial and invariant relationships between row forms for the first time in her vocal work to construct a number of variously ordered twelve-tone aggregates. This is anticipated in the series chart sketches, in which some hexachords of identical content are grouped together, thereby showing that Lutyens is aware of several different ways of ordering her dodecaphonic aggregates. In one of the series chart sketches each prime is paired with an inversion at the fifth below and Lutyens makes particular effort to link hexachords drawn from rows associated in this manner, no doubt because the affinities between such rows are so close; not only do they stand in combinatorial relationship, but also both comprise three-note cells of identical content, albeit in a different order. This type of hexachordal reordering is so common that it is easier to perceive a six-note row underlying the Motet's construction than a twelve-note one.

The table presented overleaf in example 26 shows that if the introductory 'alto statement is assumed to be a six-note prime, then the concomitant forty-eight row versions can be classed into four groups in terms of hexachordal content, labelled A, B, C and D respectively. Any A row can be paired with any B row to form a twelve-note aggregate, likewise any C row with any D row. With only these

Example 26

A	P <sub>0</sub>	→	D <sup>♯</sup>	D <sup>♭</sup>	F <sup>♯</sup>	A <sup>♯</sup>	B <sup>♭</sup>	G <sup>♭</sup>	←	R <sub>0</sub>
D	P <sub>1</sub>	→	E <sup>♭</sup>	D <sup>♯</sup>	G <sup>♭</sup>	B <sup>♭</sup>	B <sup>♯</sup>	G <sup>♯</sup>	←	R <sub>1</sub>
B	P <sub>2</sub>	→	E <sup>♯</sup>	E <sup>♭</sup>	G <sup>♯</sup>	B <sup>♯</sup>	C <sup>♯</sup>	A <sup>♭</sup>	←	R <sub>2</sub>
C	P <sub>3</sub>	→	F <sup>♯</sup>	E <sup>♯</sup>	A <sup>♭</sup>	C <sup>♯</sup>	D <sup>♭</sup>	A <sup>♯</sup>	←	R <sub>3</sub>
A	P <sub>4</sub>	→	G <sup>♭</sup>	F <sup>♯</sup>	A <sup>♯</sup>	D <sup>♯</sup>	D <sup>♯</sup>	B <sup>♭</sup>	←	R <sub>4</sub>
D	P <sub>5</sub>	→	G <sup>♯</sup>	G <sup>♭</sup>	B <sup>♭</sup>	D <sup>♯</sup>	E <sup>♭</sup>	B <sup>♯</sup>	←	R <sub>5</sub>
B	P <sub>6</sub>	→	A <sup>♭</sup>	G <sup>♯</sup>	B <sup>♯</sup>	E <sup>♭</sup>	E <sup>♯</sup>	C <sup>♯</sup>	←	R <sub>6</sub>
C	P <sub>7</sub>	→	A <sup>♯</sup>	A <sup>♭</sup>	E <sup>♯</sup>	F <sup>♯</sup>	D <sup>♭</sup>	D <sup>♭</sup>	←	R <sub>7</sub>
A	P <sub>8</sub>	→	B <sup>♭</sup>	A <sup>♯</sup>	F <sup>♯</sup>	G <sup>♭</sup>	D <sup>♯</sup>	D <sup>♯</sup>	←	R <sub>8</sub>
D	P <sub>9</sub>	→	B <sup>♯</sup>	B <sup>♭</sup>	G <sup>♯</sup>	G <sup>♯</sup>	E <sup>♭</sup>	E <sup>♯</sup>	←	R <sub>9</sub>
B	P <sub>10</sub>	→	C <sup>♯</sup>	B <sup>♯</sup>	E <sup>♭</sup>	G <sup>♯</sup>	A <sup>♭</sup>	E <sup>♯</sup>	←	R <sub>10</sub>
C	P <sub>11</sub>	→	D <sup>♭</sup>	E <sup>♯</sup>	E <sup>♯</sup>	A <sup>♯</sup>	A <sup>♯</sup>	F <sup>♯</sup>	←	R <sub>11</sub>

---

D	I <sub>0</sub>	→	D <sup>♯</sup>	E <sup>♭</sup>	B <sup>♯</sup>	G <sup>♯</sup>	B <sup>♭</sup>	G <sup>♯</sup>	←	RI <sub>0</sub>
B	I <sub>1</sub>	→	E <sup>♭</sup>	E <sup>♯</sup>	C <sup>♯</sup>	A <sup>♯</sup>	G <sup>♯</sup>	A <sup>♯</sup>	←	RI <sub>1</sub>
C	I <sub>2</sub>	→	E <sup>♯</sup>	F <sup>♯</sup>	D <sup>♭</sup>	A <sup>♯</sup>	D <sup>♯</sup>	C <sup>♯</sup>	←	RI <sub>2</sub>
A	I <sub>3</sub>	→	F <sup>♯</sup>	G <sup>♭</sup>	D <sup>♯</sup>	B <sup>♭</sup>	A <sup>♯</sup>	D <sup>♯</sup>	←	RI <sub>3</sub>
D	I <sub>4</sub>	→	G <sup>♭</sup>	G <sup>♯</sup>	E <sup>♭</sup>	B <sup>♯</sup>	B <sup>♭</sup>	D <sup>♯</sup>	←	RI <sub>4</sub>
B	I <sub>5</sub>	→	G <sup>♯</sup>	A <sup>♭</sup>	E <sup>♯</sup>	C <sup>♯</sup>	B <sup>♯</sup>	E <sup>♭</sup>	←	RI <sub>5</sub>
C	I <sub>6</sub>	→	A <sup>♭</sup>	A <sup>♯</sup>	F <sup>♯</sup>	D <sup>♭</sup>	C <sup>♯</sup>	E <sup>♯</sup>	←	RI <sub>6</sub>
A	I <sub>7</sub>	→	A <sup>♯</sup>	B <sup>♭</sup>	G <sup>♯</sup>	D <sup>♯</sup>	D <sup>♯</sup>	F <sup>♯</sup>	←	RI <sub>7</sub>
D	I <sub>8</sub>	→	B <sup>♭</sup>	B <sup>♯</sup>	G <sup>♯</sup>	E <sup>♭</sup>	D <sup>♯</sup>	G <sup>♭</sup>	←	RI <sub>8</sub>
B	I <sub>9</sub>	→	B <sup>♯</sup>	C <sup>♯</sup>	A <sup>♯</sup>	E <sup>♯</sup>	E <sup>♯</sup>	G <sup>♯</sup>	←	RI <sub>9</sub>
C	I <sub>10</sub>	→	C <sup>♯</sup>	D <sup>♯</sup>	A <sup>♯</sup>	F <sup>♯</sup>	E <sup>♯</sup>	A <sup>♯</sup>	←	RI <sub>10</sub>
A	I <sub>11</sub>	→	D <sup>♯</sup>	D <sup>♯</sup>	B <sup>♯</sup>	G <sup>♯</sup>	F <sup>♯</sup>	A <sup>♯</sup>	←	RI <sub>11</sub>

A

P <sub>0</sub>	P <sub>4</sub>	P <sub>8</sub>
R <sub>0</sub>	R <sub>4</sub>	R <sub>8</sub>
I <sub>3</sub>	I <sub>7</sub>	I <sub>11</sub>
RI <sub>3</sub>	RI <sub>7</sub>	RI <sub>11</sub>

C

P <sub>3</sub>	P <sub>7</sub>	P <sub>11</sub>
R <sub>3</sub>	R <sub>7</sub>	R <sub>11</sub>
I <sub>2</sub>	I <sub>6</sub>	I <sub>10</sub>
RI <sub>2</sub>	RI <sub>6</sub>	RI <sub>10</sub>

+

B

P <sub>2</sub>	P <sub>6</sub>	P <sub>10</sub>
R <sub>2</sub>	R <sub>6</sub>	R <sub>10</sub>
I <sub>1</sub>	I <sub>5</sub>	I <sub>9</sub>
RI <sub>1</sub>	RI <sub>5</sub>	RI <sub>9</sub>

= 12 tones

+

D

P <sub>1</sub>	P <sub>5</sub>	P <sub>9</sub>
R <sub>1</sub>	R <sub>5</sub>	R <sub>9</sub>
I <sub>0</sub>	I <sub>4</sub>	I <sub>8</sub>
RI <sub>0</sub>	RI <sub>4</sub>	RI <sub>8</sub>

= 12 tones

Example 26

A	P <sub>0</sub>	→	D <sup>♯</sup>	D <sup>♭</sup>	F <sup>♯</sup>	A <sup>♯</sup>	B <sup>♭</sup>	G <sup>♭</sup>	←	R <sub>0</sub>
D	P <sub>1</sub>	→	E <sup>♭</sup>	D <sup>♯</sup>	G <sup>♭</sup>	B <sup>♭</sup>	B <sup>♯</sup>	G <sup>♯</sup>	←	R <sub>1</sub>
B	P <sub>2</sub>	→	E <sup>♯</sup>	E <sup>♭</sup>	G <sup>♯</sup>	B <sup>♯</sup>	C <sup>♯</sup>	A <sup>♭</sup>	←	R <sub>2</sub>
C	P <sub>3</sub>	→	F <sup>♯</sup>	E <sup>♯</sup>	A <sup>♭</sup>	C <sup>♯</sup>	D <sup>♭</sup>	A <sup>♯</sup>	←	R <sub>3</sub>
A	P <sub>4</sub>	→	G <sup>♭</sup>	F <sup>♯</sup>	A <sup>♯</sup>	D <sup>♯</sup>	D <sup>♯</sup>	B <sup>♭</sup>	←	R <sub>4</sub>
D	P <sub>5</sub>	→	G <sup>♯</sup>	G <sup>♭</sup>	B <sup>♭</sup>	E <sup>♭</sup>	B <sup>♯</sup>	E <sup>♭</sup>	←	R <sub>5</sub>
B	P <sub>6</sub>	→	A <sup>♭</sup>	G <sup>♯</sup>	B <sup>♯</sup>	E <sup>♯</sup>	E <sup>♯</sup>	C <sup>♯</sup>	←	R <sub>6</sub>
C	P <sub>7</sub>	→	A <sup>♯</sup>	A <sup>♭</sup>	E <sup>♯</sup>	F <sup>♯</sup>	D <sup>♭</sup>	D <sup>♭</sup>	←	R <sub>7</sub>
A	P <sub>8</sub>	→	B <sup>♭</sup>	A <sup>♭</sup>	F <sup>♯</sup>	G <sup>♭</sup>	D <sup>♯</sup>	D <sup>♯</sup>	←	R <sub>8</sub>
D	P <sub>9</sub>	→	B <sup>♯</sup>	B <sup>♭</sup>	G <sup>♯</sup>	G <sup>♯</sup>	E <sup>♭</sup>	E <sup>♭</sup>	←	R <sub>9</sub>
B	P <sub>10</sub>	→	C <sup>♯</sup>	B <sup>♯</sup>	E <sup>♭</sup>	G <sup>♯</sup>	A <sup>♭</sup>	E <sup>♯</sup>	←	R <sub>10</sub>
C	P <sub>11</sub>	→	D <sup>♭</sup>	C <sup>♯</sup>	E <sup>♯</sup>	A <sup>♯</sup>	A <sup>♯</sup>	F <sup>♯</sup>	←	R <sub>11</sub>

---

D	I <sub>0</sub>	→	D <sup>♯</sup>	E <sup>♭</sup>	B <sup>♯</sup>	G <sup>♯</sup>	B <sup>♯</sup>	G <sup>♯</sup>	←	RI <sub>0</sub>
B	I <sub>1</sub>	→	E <sup>♭</sup>	E <sup>♯</sup>	C <sup>♯</sup>	A <sup>♯</sup>	G <sup>♯</sup>	A <sup>♯</sup>	←	RI <sub>1</sub>
C	I <sub>2</sub>	→	E <sup>♯</sup>	F <sup>♯</sup>	D <sup>♭</sup>	A <sup>♯</sup>	D <sup>♯</sup>	C <sup>♯</sup>	←	RI <sub>2</sub>
A	I <sub>3</sub>	→	F <sup>♯</sup>	G <sup>♭</sup>	D <sup>♯</sup>	B <sup>♭</sup>	A <sup>♯</sup>	D <sup>♯</sup>	←	RI <sub>3</sub>
D	I <sub>4</sub>	→	G <sup>♭</sup>	G <sup>♯</sup>	E <sup>♭</sup>	B <sup>♯</sup>	B <sup>♯</sup>	D <sup>♯</sup>	←	RI <sub>4</sub>
B	I <sub>5</sub>	→	G <sup>♯</sup>	A <sup>♭</sup>	E <sup>♯</sup>	C <sup>♯</sup>	B <sup>♯</sup>	E <sup>♭</sup>	←	RI <sub>5</sub>
C	I <sub>6</sub>	→	A <sup>♭</sup>	A <sup>♯</sup>	F <sup>♯</sup>	D <sup>♭</sup>	C <sup>♯</sup>	E <sup>♯</sup>	←	RI <sub>6</sub>
A	I <sub>7</sub>	→	A <sup>♯</sup>	B <sup>♭</sup>	G <sup>♯</sup>	D <sup>♯</sup>	D <sup>♯</sup>	F <sup>♯</sup>	←	RI <sub>7</sub>
D	I <sub>8</sub>	→	B <sup>♭</sup>	B <sup>♯</sup>	G <sup>♯</sup>	E <sup>♭</sup>	D <sup>♯</sup>	G <sup>♭</sup>	←	RI <sub>8</sub>
B	I <sub>9</sub>	→	B <sup>♯</sup>	C <sup>♯</sup>	A <sup>♯</sup>	E <sup>♯</sup>	E <sup>♯</sup>	G <sup>♯</sup>	←	RI <sub>9</sub>
C	I <sub>10</sub>	→	C <sup>♯</sup>	D <sup>♯</sup>	A <sup>♯</sup>	F <sup>♯</sup>	E <sup>♯</sup>	A <sup>♭</sup>	←	RI <sub>10</sub>
A	I <sub>11</sub>	→	D <sup>♯</sup>	D <sup>♯</sup>	B <sup>♯</sup>	G <sup>♯</sup>	F <sup>♯</sup>	A <sup>♯</sup>	←	RI <sub>11</sub>

A

P <sub>0</sub>	P <sub>4</sub>	P <sub>8</sub>
R <sub>0</sub>	R <sub>4</sub>	R <sub>8</sub>
I <sub>3</sub>	I <sub>7</sub>	I <sub>11</sub>
RI <sub>3</sub>	RI <sub>7</sub>	RI <sub>11</sub>

C

P <sub>3</sub>	P <sub>7</sub>	P <sub>11</sub>
R <sub>3</sub>	R <sub>7</sub>	R <sub>11</sub>
I <sub>2</sub>	I <sub>6</sub>	I <sub>10</sub>
RI <sub>2</sub>	RI <sub>6</sub>	RI <sub>10</sub>

+

B

P <sub>2</sub>	P <sub>6</sub>	P <sub>10</sub>
R <sub>2</sub>	R <sub>6</sub>	R <sub>10</sub>
I <sub>1</sub>	I <sub>5</sub>	I <sub>9</sub>
RI <sub>1</sub>	RI <sub>5</sub>	RI <sub>9</sub>

= 12 tones

+

D

P <sub>1</sub>	P <sub>5</sub>	P <sub>9</sub>
R <sub>1</sub>	R <sub>5</sub>	R <sub>9</sub>
I <sub>0</sub>	I <sub>4</sub>	I <sub>8</sub>
RI <sub>0</sub>	RI <sub>4</sub>	RI <sub>8</sub>

= 12 tones

four groups in operation Lutyens ensures close pitch links and harmonic similarities between phrases and sections, whilst also allowing herself plenty of scope for variety in the form of reordering.

To enhance the work's serial cohesion Lutyens organizes the use of A/B and C/D aggregates according to a pattern which is demonstrated in example 27 overleaf, in conjunction with the text. From this example emerges an underlying arch shape. Although Lutyens uses arch shape in previous works including Nativity and Les Bienfaits de la Lune, where corresponding sections are related texturally and often motivically, albeit with a high degree of variation, this is the first example where an arch structure is clearly articulated serially. The symmetry is not exact, but the lengths of the Motet's corresponding sections are roughly similar and also share further serial affinities. For example, in bars 48 to 67 and 68 to 90 the 'alien' aggregate occurs in each case roughly half-way through the section; in bars 33 to 47 and 91 to 103 the fragmented and partial row statements are, in both passages, prefaced and concluded with full and unfragmented twelve-tone statements. To some extent, therefore, the symmetrical qualities inherent in the row's structure are projected into the large-scale form of the piece. This may be the first clear demonstration of such a projection, but it is by no means the last. The row of the clarinet and piano piece, Valediction, written shortly after the Motet in 1954 for example, is constructed so that the last three-note cell is a retrograde inversion of the first, and this quality is perhaps reflected in the work's second movement, which closes with a mirror of the beginning. On an even smaller scale it is possible to discern phrases in the Motet which are symmetrically shaped such as the one quoted in example 28 (page 205) in which the mid-point axis is clearly articulated by a rest.

four groups in operation Lutyens ensures close pitch links and harmonic similarities between phrases and sections, whilst also allowing herself plenty of scope for variety in the form of reordering.

To enhance the work's serial cohesion Lutyens organizes the use of A/B and C/D aggregates according to a pattern which is demonstrated in example 27 overleaf, in conjunction with the text. From this example emerges an underlying arch shape. Although Lutyens uses arch shape in previous works including Nativity and Les Bienfaits de la Lune, where corresponding sections are related texturally and often motivically, albeit with a high degree of variation, this is the first example where an arch structure is clearly articulated serially. The symmetry is not exact, but the lengths of the Motet's corresponding sections are roughly similar and also share further serial affinities. For example, in bars 48 to 67 and 68 to 90 the 'alien' aggregate occurs in each case roughly half-way through the section; in bars 33 to 47 and 91 to 103 the fragmented and partial row statements are, in both passages, prefaced and concluded with full and unfragmented twelve-tone statements. To some extent, therefore, the symmetrical qualities inherent in the row's structure are projected into the large-scale form of the piece. This may be the first clear demonstration of such a projection, but it is by no means the last. The row of the clarinet and piano piece, Valediction, written shortly after the Motet in 1954 for example, is constructed so that the last three-note cell is a retrograde inversion of the first, and this quality is perhaps reflected in the work's second movement, which closes with a mirror of the beginning. On an even smaller scale it is possible to discern phrases in the Motet which are symmetrically shaped such as the one quoted in example 28 (page 205) in which the mid-point axis is clearly articulated by a rest.

Example 27

Aggregate	Bar Nos.	Text
A/B	1-9	Die Welt ist alles, was der Fall ist. Die Welt ist die Gesamtheit der Tatsachen. Die Tatsachen im logischen Raum sind die
C/D	10-33	Welt. Was der Fall ist, die Tatsache, ist das Bestehen von Sachverhalten. Der Sachverhalt ist eine Verbindung von Gegenständen. Die Gegenstände bilden die Substanz der Welt. Raum, Zeit und Farbe sind Formen der Gegenstände. Im Sachverhalt hängen die Gegenstände ineinander, wie die Glieder einer Kette.
A/B + C/D + Row fragmentation and incomplete aggregates	33-47	Die Gesamtheit der bestehenden Sachverhalte ist die Welt. Das Bestehen und Nichtbestehen von Sachverhalten ist die Wirklichkeit, ist die Welt. Das Bild ist ein Modell der Wirklichkeit, ein Bild der Welt.
A/B predominantly (only one C/D)	48-67	Das logische Bild der Tatsachen ist der Gedanke. Der Gedanke ist der sinnvolle Satz. Der Satz ist ein Bild der Wirklichkeit. Der Satz ist artikuliert. Der Satz zeigt seinen Sinn. Der Satz zeigt wie die Dinge stehen, wenn er wahr ist. Und er sagt, dass es sich so verhält.
C/D predominantly (only one A/B)	68-90	Einen Satz verstehen, heisst, wissen was der Fall ist, wenn er wahr ist. Der Satz zeigt die logische Form der Wirklichkeit. Er weist sie auf. Die Logik erfüllt der Welt. Die Welt und das Leben sind Eins. Ich bin meine Welt. Der Sinn der Welt muss ausserhalb ihrer liegen.
A/B + C/D + Row fragmentation and incomplete aggregates	91-103	In der Welt ist alles wie es ist und geschieht alles wie es geschieht. Wie auch beim Tod die Welt sich nicht ändert, sondern aufhört. Der Tod ist kein Ereignis des Lebens.
C/D	103-123	Den Tod erlebt man nicht. Der lebt ewig, der in der Gegenwart lebt. Ist denn dieses ewige Leben dann nicht ebenso rätselhaft wie das gegenwärtige? Die Lösung des Rätsels des Lebens in Raum und Zeit liegt ausserhalb von Raum und Zeit.
A/B	123-147	Die Lösung des Problems des Lebens merkt man am Verschwinden dieses Problems. Das Rätsel gibt es nicht. Wenn sich eine Frage überhaupt stellen lässt, so kann sie auch beantwortet werden. Denn Zweifel kann nur bestehen, wo eine Frage besteht; eine Frage nur, wo eine Antwort besteht; und diese nur, wo etwas gesagt werden kann.
A/B + C/D	147-151	Wovon man nicht sprechen kann, darüber muss man schweigen.

(Quasi-coda)

Example 27

Aggregate	Bar Nos.	Text
A/B	1-9	Die Welt ist alles, was der Fall ist. Die Welt ist die Gesamtheit der Tatsachen. Die Tatsachen im logischen Raum sind die
C/D	10-33	Welt. Was der Fall ist, die Tatsache, ist das Bestehen von Sachverhalten. Der Sachverhalt ist eine Verbindung von Gegenständen. Die Gegenstände bilden die Substanz der Welt. Raum, Zeit und Farbe sind Formen der Gegenstände. Im Sachverhalt hängen die Gegenstände ineinander, wie die Glieder einer Kette.
A/B + C/D + Row fragmentation and incomplete aggregates	33-47	Die Gesamtheit der bestehenden Sachverhalte ist die Welt. Das Bestehen und Nichtbestehen von Sachverhalten ist die Wirklichkeit, ist die Welt. Das Bild ist ein Modell der Wirklichkeit, ein Bild der Welt.
A/B predominantly (only one C/D)	48-67	Das logische Bild der Tatsachen ist der Gedanke. Der Gedanke ist der sinnvolle Satz. Der Satz ist ein Bild der Wirklichkeit. Der Satz ist artikuliert. Der Satz zeigt seinen Sinn. Der Satz zeigt wie die Dinge stehen, wenn er wahr ist. Und er sagt, dass es sich so verhält.
C/D predominantly (only one A/B)	68-90	Einen Satz verstehen, heisst, wissen was der Fall ist, wenn er wahr ist. Der Satz zeigt die logische Form der Wirklichkeit. Er weist sie auf. Die Logik erfüllt der Welt. Die Welt und das Leben sind Eins. Ich bin meine Welt. Der Sinn der Welt muss ausserhalb ihrer liegen.
A/B + C/D + Row fragmentation and incomplete aggregates	91-103	In der Welt ist alles wie es ist und geschieht alles wie es geschieht. Wie auch beim Tod die Welt sich nicht ändert, sondern aufhört. Der Tod ist kein Ereignis des Lebens.
C/D	103-123	Den Tod erlebt man nicht. Der lebt ewig, der in der Gegenwart lebt. Ist denn dieses ewige Leben dann nicht ebenso rätselhaft wie das gegenwärtige? Die Lösung des Rätsels des Lebens in Raum und Zeit liegt ausserhalb von Raum und Zeit.
A/B	123-147	Die Lösung des Problems des Lebens merkt man am Verschwinden dieses Problems. Das Rätsel gibt es nicht. Wenn sich eine Frage überhaupt stellen lässt, so kann sie auch beantwortet werden. Denn Zweifel kann nur bestehen, wo eine Frage besteht; eine Frage nur, wo eine Antwort besteht; und diese nur, wo etwas gesagt werden kann.
A/B + C/D	147-151	Wovon man nicht sprechen kann, darüber muss man schweigen.

(Quasi-coda)

Example 28

Handwritten musical score for Example 28, numbered 129 in a box. It consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Das Rät...sel gibt es nicht". The score includes dynamic markings such as *mf* and *pp*, and various musical notations including slurs and accents. The time signature is 3/2. The key signature has one sharp (F#).

Examples of free ordering, as opposed to the hexachordal reordering discussed above are still exceptionally rare in Lutyens's post-1940 serial work. In only a couple of passages, bars 37 to 44 and 95, does it become difficult to establish exactly which row transformations are in use, and on the whole Lutyens limits free ordering or reordering severely, to affect only two or three notes at a time. It may be used to avoid octave doubling (although cross relations are by no means similarly avoided) or to achieve a particular melodic contour, as is the case in bars 26 and 27, in which the pitches at the start of the tenor phrase, E to G sharp, cannot be assigned to any particular six-note row but are included so as to enhance the tenor's quasi-imitation of the bass part.

Example 29

Handwritten musical score for Example 29, numbered 129 in a box. It features two staves: Tenor (T.) and Bass (B.). The lyrics are: "Im Sach... ver... halt hien... gen die Ge... genstan...". The score includes dynamic markings such as *mf* and *pp*, and various musical notations including slurs and accents. The time signature is 4/2. The key signature has one sharp (F#). Annotations include  $[RI_0 \rightarrow]$  above the Tenor staff and  $[R_3 \rightarrow]$  below the Bass staff, with arrows pointing to specific notes.

Example 28

Handwritten musical score for Example 28, numbered 129 in a box. It consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 3/2 time and features a complex, non-linear ordering of notes across the staves. The lyrics are: "Das Rät...sel gibt es nicht". Dynamic markings include *mf* and *pp*. A large slur covers the top two staves. The Tenor staff has a handwritten note ".../lens." before the first measure.

Examples of free ordering, as opposed to the hexachordal reordering discussed above are still exceptionally rare in Lutyens's post-1940 serial work. In only a couple of passages, bars 37 to 44 and 95, does it become difficult to establish exactly which row transformations are in use, and on the whole Lutyens limits free ordering or reordering severely, to affect only two or three notes at a time. It may be used to avoid octave doubling (although cross relations are by no means similarly avoided) or to achieve a particular melodic contour, as is the case in bars 26 and 27, in which the pitches at the start of the tenor phrase, E to G sharp, cannot be assigned to any particular six-note row but are included so as to enhance the tenor's quasi-imitation of the bass part.

Example 29

Handwritten musical score for Example 29, numbered 129 in a box. It features two staves: Tenor (T.) and Bass (B.). The lyrics are: "Im Sach... ver... halt hien... gen die Ge... genstan...". Dynamic markings include *mf* and *pp*. Annotations include  $[RI_0 \rightarrow]$  above the Tenor staff and  $[R_3 \rightarrow]$  below the Bass staff. The Tenor staff has a handwritten note ".../lens." before the first measure.

A fully twelve-tone circulation of pitches is, for the most part, maintained; there are only very few instances in which a hexachord is stated without its twelve-tone complement.

As with all the vocal pieces so far studied in this chapter a great deal of the Motet's serial presentation is verticalized. However, linear statements do occur. Indeed, the Motet contains a higher instance of superimposed linearly presented rows than any work hitherto examined and this is a feature which becomes more pronounced still in the late fifties. Examples of such passages, which contain much parallel movement, occur between bars 33 to 36, 45 to 47, 93 to 95 and 144 to 151 (interestingly enough, only when A/B and C/D aggregates are combined). Very occasionally hexachords themselves are divided into two three-note groups which are then stated simultaneously, one on top of the other, in separate voice parts.

Compared with O Saisons, O Châteaux!, the Motet admits a far greater degree of counterpoint. This is not to say, however, that Lutyens is reverting to her essentially counterpoint-orientated style of the thirties. Rather, counterpoint is just one of the several textural options which Lutyens explores in the Motet and is by no means the structural necessity it previously represented to the composer during her formative years. The presence of counterpoint in this particular context perhaps alludes to the influence once again of Webern, in particular the latter's cantatas, op. 29 and op. 31, although Lutyens's use of the same is far more relaxed compared with that of her Viennese forebear. Canon is not used, but inexact imitation is to be found at the start of several phrases, for example the quasi-imitation in voice pairs with which the piece commences, and the rhythmic identity of the successive contrapuntal entries of bass, tenor, soprano and alto parts between bars 25 and 29.

A fully twelve-tone circulation of pitches is, for the most part, maintained; there are only very few instances in which a hexachord is stated without its twelve-tone complement.

As with all the vocal pieces so far studied in this chapter a great deal of the Motet's serial presentation is verticalized. However, linear statements do occur. Indeed, the Motet contains a higher instance of superimposed linearly presented rows than any work hitherto examined and this is a feature which becomes more pronounced still in the late fifties. Examples of such passages, which contain much parallel movement, occur between bars 33 to 36, 45 to 47, 93 to 95 and 144 to 151 (interestingly enough, only when A/B and C/D aggregates are combined). Very occasionally hexachords themselves are divided into two three-note groups which are then stated simultaneously, one on top of the other, in separate voice parts.

Compared with O Saisons, O Châteaux!, the Motet admits a far greater degree of counterpoint. This is not to say, however, that Lutyens is reverting to her essentially counterpoint-orientated style of the thirties. Rather, counterpoint is just one of the several textural options which Lutyens explores in the Motet and is by no means the structural necessity it previously represented to the composer during her formative years. The presence of counterpoint in this particular context perhaps alludes to the influence once again of Webern, in particular the latter's cantatas, op. 29 and op. 31, although Lutyens's use of the same is far more relaxed compared with that of her Viennese forebear. Canon is not used, but inexact imitation is to be found at the start of several phrases, for example the quasi-imitation in voice pairs with which the piece commences, and the rhythmic identity of the successive contrapuntal entries of bass, tenor, soprano and alto parts between bars 25 and 29.

Lutyens had apparently "already formed the sound and architecture" of the Motet's music in her mind well before she found the serious, truthful, "but not religious" words <sup>16</sup> for which she had been looking, in an excerpt from Wittgenstein's Tractatus Logico - Philosophicus. By any stretch of the imagination this was an eccentric choice of text, particularly as Lutyens set it in the original German, having failed to find an accurate enough translation. However, the text does appear to complement her pre-conceived musical ideas on several levels. Firstly, the extremely closely-worked serial structure with its symmetrical properties on both micro- and macrolevels matches well the equally closely constructed text (translated in appendix 12), which expounds ideas concerning totality, unity and the interrelationship of all things. Secondly, the close musical links, serial, rhythmic and textural which are established between phrases parallel Wittgenstein's technique of forging close relationships between successive textual phrases, nearly every one of which takes up a word, sentiment or nuance from the preceding statement. This conceptual overlap between consecutive phrases of text is complemented musically by the frequent use throughout the Motet of serial elision, namely the sharing and overlapping of identical pitch classes between the end of one row form and the beginning of the next. In addition the chorale-like quality of many of the homorhythmic passages, which no doubt contributed to Lutyens's choice of title for this piece, suits the textual enunciation of serious, universal truths. Lastly, just as the text comprises series of statements, so the music too is divided into clear-cut phrases, many of them separated by rests. This allows the textual statements to stand out clearly from one another, as Lutyens declaims each one slowly and carefully, enabling the listener to follow the logic. Melismas are generally avoided, as, indeed, they are in all the vocal serial works so far studied. The preferred syllabic presentation greatly enhances the clarity of textual declamation.

Lutyens had apparently "already formed the sound and architecture" of the Motet's music in her mind well before she found the serious, truthful, "but not religious" words <sup>16</sup> for which she had been looking, in an excerpt from Wittgenstein's Tractatus Logico - Philosophicus. By any stretch of the imagination this was an eccentric choice of text, particularly as Lutyens set it in the original German, having failed to find an accurate enough translation. However, the text does appear to complement her pre-conceived musical ideas on several levels. Firstly, the extremely closely-worked serial structure with its symmetrical properties on both micro- and macrolevels matches well the equally closely constructed text (translated in appendix 12), which expounds ideas concerning totality, unity and the interrelationship of all things. Secondly, the close musical links, serial, rhythmic and textural which are established between phrases parallel Wittgenstein's technique of forging close relationships between successive textual phrases, nearly every one of which takes up a word, sentiment or nuance from the preceding statement. This conceptual overlap between consecutive phrases of text is complemented musically by the frequent use throughout the Motet of serial elision, namely the sharing and overlapping of identical pitch classes between the end of one row form and the beginning of the next. In addition the chorale-like quality of many of the homorhythmic passages, which no doubt contributed to Lutyens's choice of title for this piece, suits the textual enunciation of serious, universal truths. Lastly, just as the text comprises series of statements, so the music too is divided into clear-cut phrases, many of them separated by rests. This allows the textual statements to stand out clearly from one another, as Lutyens declaims each one slowly and carefully, enabling the listener to follow the logic. Melismas are generally avoided, as, indeed, they are in all the vocal serial works so far studied. The preferred syllabic presentation greatly enhances the clarity of textual declamation.

In general Lutyens avoids blatant musical 'illustration' of the words. It is neither necessary, given the colourless, undramatic text of the Motet, nor is it characteristic for her; in all the vocal pieces dating from the mid-forties onwards, even the carol Nativity and the grandly gestured Requiem, Lutyens prefers to establish the general mood of the text through music rather than illustrate specific words in a more overt fashion. However, there are two brief instances in the Motet in which specific words do appear to be markedly highlighted, in this case by peculiarly complementary serial techniques. The first occasion of this occurs at the words "Die Gesamtheit der bestehenden Sachverhalten ist die Welt" ("The totality of existent atomic facts is the world"), which coincides with the first combination of both A/B and C/D serial aggregates (see example 27). It is as if Lutyens deliberately superimposes her two different aggregates to parallel the idea of a bringing together of "atomic facts". The second example occurs immediately afterwards at the words "Das Bestehen und Nichtbestehen von Sachverhalten ist die Wirklichkeit" ("The existence and non-existence of atomic facts is the reality"). The idea of "existence and non-existence" is reflected in the rather ambiguous seriality of this passage, in which it is hard to determine exactly which rows are being deployed due to fragmented, reordered and incomplete serial statements. Such procedures as these are probably imperceptible to the listener but are, nevertheless, part of the composer's personal invention.

Indeed, the symmetrically shaped serial structure of the whole piece is not aurally perceptible, yet it is of high conceptual significance to Lutyens. From the listener's point of view, the Motet's formal structure is apparently through-composed, comprising a series of alternations between various different reduced texture arrangements and tutti

In general Lutyens avoids blatant musical 'illustration' of the words. It is neither necessary, given the colourless, undramatic text of the Motet, nor is it characteristic for her; in all the vocal pieces dating from the mid-forties onwards, even the carol Nativity and the grandly gestured Requiem, Lutyens prefers to establish the general mood of the text through music rather than illustrate specific words in a more overt fashion. However, there are two brief instances in the Motet in which specific words do appear to be markedly highlighted, in this case by peculiarly complementary serial techniques. The first occasion of this occurs at the words "Die Gesamtheit der bestehenden Sachverhalten ist die Welt" ("The totality of existent atomic facts is the world"), which coincides with the first combination of both A/B and C/D serial aggregates (see example 27). It is as if Lutyens deliberately superimposes her two different aggregates to parallel the idea of a bringing together of "atomic facts". The second example occurs immediately afterwards at the words "Das Bestehen und Nichtbestehen von Sachverhalten ist die Wirklichkeit" ("The existence and non-existence of atomic facts is the reality"). The idea of "existence and non-existence" is reflected in the rather ambiguous seriality of this passage, in which it is hard to determine exactly which rows are being deployed due to fragmented, reordered and incomplete serial statements. Such procedures as these are probably imperceptible to the listener but are, nevertheless, part of the composer's personal invention.

Indeed, the symmetrically shaped serial structure of the whole piece is not aurally perceptible, yet it is of high conceptual significance to Lutyens. From the listener's point of view, the Motet's formal structure is apparently through-composed, comprising a series of alternations between various different reduced texture arrangements and tutti

passages and lacking any overall thematic conception. This latter quality stands in marked contrast to O Saisons, O Châteaux!, where a selection of motifs were extracted from the series and restated in varied guises during the course of the piece, even though the series per se was not used as a theme. In the Motet Lutyens does not allow the twelve-tone gestures to cohere melodically or rhythmically into memorable musical motifs, although a certain degree of melodic consistency arises simply from the tightly-knit structure of the row itself.

One other aspect of the Motet which begins to permeate Lutyens's music increasingly after her reconsideration of style in 1952 and which, therefore, contrasts with O Saisons, O Châteaux! is the comparatively static quality of the piece. Compared with the 1946 cantata, the Motet lacks any sense of 'upbeat', or of building up of tension and excitement. Instead, the reflective nature of the words is aptly mirrored by music which negates any kind of large-scale dramatic contrast, rhythmic or otherwise. Indeed, given the essentially non-dynamic, non-progressive conception of the Motet, it is not surprising that Lutyens uses arch shape, by nature introspective, as a foundation upon which to build the serial structure. The almost meditative text of the Motet is complemented by rhythms based predominantly on crotchet and minim units, relieved only sporadically by quaver and triplet phrases. Webern's Cantata, op. 29 is recalled, in the way in which Lutyens's crotchets and minims are more often than not slaves to the barlines, which in the case of the Motet enclose only four signatures:  $\frac{3}{2}$ ;  $\frac{4}{2}$ ;  $\frac{2}{2}$ ; and  $\frac{6}{2}$ . Whereas Webern on the other hand, occasionally allows his series far greater determination of the rhythms, as demonstrated in the Concerto, op. 24, where the row's three-note cell construction is

passages and lacking any overall thematic conception. This latter quality stands in marked contrast to O Saisons, O Châteaux!, where a selection of motifs were extracted from the series and restated in varied guises during the course of the piece, even though the series per se was not used as a theme. In the Motet Lutyens does not allow the twelve-tone gestures to cohere melodically or rhythmically into memorable musical motifs, although a certain degree of melodic consistency arises simply from the tightly-knit structure of the row itself.

One other aspect of the Motet which begins to permeate Lutyens's music increasingly after her reconsideration of style in 1952 and which, therefore, contrasts with O Saisons, O Châteaux! is the comparatively static quality of the piece. Compared with the 1946 cantata, the Motet lacks any sense of 'upbeat', or of building up of tension and excitement. Instead, the reflective nature of the words is aptly mirrored by music which negates any kind of large-scale dramatic contrast, rhythmic or otherwise. Indeed, given the essentially non-dynamic, non-progressive conception of the Motet, it is not surprising that Lutyens uses arch shape, by nature introspective, as a foundation upon which to build the serial structure. The almost meditative text of the Motet is complemented by rhythms based predominantly on crotchet and minim units, relieved only sporadically by quaver and triplet phrases. Webern's Cantata, op. 29 is recalled, in the way in which Lutyens's crotchets and minims are more often than not slaves to the barlines, which in the case of the Motet enclose only four signatures:  $\frac{3}{2}$ ;  $\frac{4}{2}$ ;  $\frac{2}{2}$ ; and  $\frac{6}{2}$ . Whereas Webern on the other hand, occasionally allows his series far greater determination of the rhythms, as demonstrated in the Concerto, op. 24, where the row's three-note cell construction is

manifested rhythmically in the frequent occurrence of three-note groupings, Lutyens's Motet is very typical of her tendency during this period to make her serial phrases conform to traditional, balanced patterns rather than develop more independently. To some extent the Motet's bland rhythms suit the text because they ensure its utterly lucid and objective delivery. On the other hand they are in danger of becoming somewhat dreary overall and they certainly stifle a more accurate adherence to natural word rhythms.

Tempo fluctuates a little to articulate phrases but, despite the ten minute length of the piece there are no major changes of speed; all the directions are preceded by 'poco'. In contemporary pieces by Lutyens where there is no text to justify such rhythmic blandness, boredom can, and does result, as criticized, for example, by the reviewer of the String Quartet, op. 18 (no. 3, 1948): "The results make more agreeable vertical listening but not for musical impetus - and that is retarded, too, by the predominance of slower moderate tempi."<sup>17</sup> This criticism does in fact touch upon an important point which has already been mentioned briefly in connection with O Saisons, O Châteaux!, namely, Lutyens's preoccupation with achieving warmth of harmonic sonority at the expense of rhythmic interest.

The lush, rich harmonies of the Motet completely belie the work's apparent austerity on the page. The overall harmonic sound of the piece is lent great consistency by the predominance of thirds in the chordal passages (an example of which is quoted below). Indeed, it is this very consistency which contributes to the work's overall sense of reflective stasis.

manifested rhythmically in the frequent occurrence of three-note groupings, Lutyens's Motet is very typical of her tendency during this period to make her serial phrases conform to traditional, balanced patterns rather than develop more independently. To some extent the Motet's bland rhythms suit the text because they ensure its utterly lucid and objective delivery. On the other hand they are in danger of becoming somewhat dreary overall and they certainly stifle a more accurate adherence to natural word rhythms.

Tempo fluctuates a little to articulate phrases but, despite the ten minute length of the piece there are no major changes of speed; all the directions are preceded by 'poco'. In contemporary pieces by Lutyens where there is no text to justify such rhythmic blandness, boredom can, and does result, as criticized, for example, by the reviewer of the String Quartet, op. 18 (no. 3, 1948): "The results make more agreeable vertical listening but not for musical impetus - and that is retarded, too, by the predominance of slower moderate tempi."<sup>17</sup> This criticism does in fact touch upon an important point which has already been mentioned briefly in connection with O Saisons, O Châteaux!, namely, Lutyens's preoccupation with achieving warmth of harmonic sonority at the expense of rhythmic interest.

The lush, rich harmonies of the Motet completely belie the work's apparent austerity on the page. The overall harmonic sound of the piece is lent great consistency by the predominance of thirds in the chordal passages (an example of which is quoted below). Indeed, it is this very consistency which contributes to the work's overall sense of reflective stasis.

## Example 30

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/2 time. The lyrics are "dass es sich so — ver-hält,". The score is marked with a circled "64" at the beginning of the Soprano part. The music features overlapping phrases and specific intervallic relationships highlighted by arrows and brackets.

These thirds (arising from the row's own propensity for thirds) also render the dissonance comparatively soft, although the contrapuntal passages tend to sound a little harsher. The careful spacing within chords, with sevenths or ninths deployed harmonically in preference to semitones, also contributes to the Motet's smooth sonority. Consistency is further enhanced by the fact that Lutyens's use of only four hexachordal groups in all produces close pitch and chord links across both sections and successive phrases, particularly in those passages which feature only one or other of the two possible aggregates (A/B and C/D): bars 1 to 9; 10 to 33; 103 to 123; and 123 to 147. (See example 27.) In such a context serial elision, entailing the overlap of pitch adjacencies shared between consecutive row forms, can be, and indeed is extensively used (cf. page 207).

One way in which the Motet differs markedly from its vocal predecessors, in particular the very tonal-orientated Nativity and Requiem for the Living, is in its return to far less forthright, though still discernible references to the tonal idiom. There is no gravitational stress, even temporary, upon any one pitch, and far less inclination towards quasi-tonal progressions or movements via fourths or fifths in

## Example 30

64

S *p* dass es sich so — ver-hält,

A *p* dass es sich so — ver-hält,

T dass es sich so — ver-hält,

B dass es sich so — ver-hält,

These thirds (arising from the row's own propensity for thirds) also render the dissonance comparatively soft, although the contrapuntal passages tend to sound a little harsher. The careful spacing within chords, with sevenths or ninths deployed harmonically in preference to semitones, also contributes to the Motet's smooth sonority. Consistency is further enhanced by the fact that Lutyens's use of only four hexachordal groups in all produces close pitch and chord links across both sections and successive phrases, particularly in those passages which feature only one or other of the two possible aggregates (A/B and C/D): bars 1 to 9; 10 to 33; 103 to 123; and 123 to 147. (See example 27.) In such a context serial elision, entailing the overlap of pitch adjacencies shared between consecutive row forms, can be, and indeed is extensively used (cf. page 207).

One way in which the Motet differs markedly from its vocal predecessors, in particular the very tonal-orientated Nativity and Requiem for the Living, is in its return to far less forthright, though still discernible references to the tonal idiom. There is no gravitational stress, even temporary, upon any one pitch, and far less inclination towards quasi-tonal progressions or movements via fourths or fifths in

the bass. The feeling of suspended triadicity in several of the phrases arises from the high number of harmonic thirds contained in the chords, but this does not necessarily mean that Lutyens is deliberately trying to allude to tonality. Indeed, during rehearsal for the work's premiere Lutyens apparently objected when the conductor instructed the choir to think of difficult chords as major or minor triads plus a couple or so of 'wrong' notes, instead of advising them to learn the intervals properly.

The last aspect of the Motet to be considered is its choral writing, which is markedly advanced compared with that of previous works in the medium, extending right back to anthems such as Eternal Father and the Balade of Bon Connseill, dating from the twenties and early thirties. Indeed the Motet, Lutyens's first serial work for unaccompanied chorus,<sup>18</sup> represents in many ways the culmination of all her previous experience for writing for choir, with its new-found technical assurance and more versatile manipulation of the massed voices. This is partly due to the fact that Lutyens explores colour within her SATB confines to a far greater extent, although she does not yet exploit 'effects' such as 'parlando'; four-part homophony is contrasted with two-part counterpoint, four-part counterpoint, divisi colourings (as at bar 10), phrases devoted to one part, and soli passages (the soloists being drawn from the choir). Drawing from her experience of writing Les Bienfaits de la Lune, Requiem and Penelope, all of which are characterized by contrasts between male and female choruses, Lutyens enjoys a colourful interplay between the different voice parts, extracting the maximum contrasts from varied voice pairings and textures. The passage quoted below (bars 110 to 130), which commences with a phrase whose appearance calls to mind that of Renaissance polyphony, provides just one example of the varied colours which Lutyens explores within a comparatively short timespan.

the bass. The feeling of suspended triadicity in several of the phrases arises from the high number of harmonic thirds contained in the chords, but this does not necessarily mean that Lutyens is deliberately trying to allude to tonality. Indeed, during rehearsal for the work's premiere Lutyens apparently objected when the conductor instructed the choir to think of difficult chords as major or minor triads plus a couple or so of 'wrong' notes, instead of advising them to learn the intervals properly.

The last aspect of the Motet to be considered is its choral writing, which is markedly advanced compared with that of previous works in the medium, extending right back to anthems such as Eternal Father and the Balade of Bon Connseill, dating from the twenties and early thirties. Indeed the Motet, Lutyens's first serial work for unaccompanied chorus,<sup>18</sup> represents in many ways the culmination of all her previous experience for writing for choir, with its new-found technical assurance and more versatile manipulation of the massed voices. This is partly due to the fact that Lutyens explores colour within her SATB confines to a far greater extent, although she does not yet exploit 'effects' such as 'parlando'; four-part homophony is contrasted with two-part counterpoint, four-part counterpoint, divisi colourings (as at bar 10), phrases devoted to one part, and soli passages (the soloists being drawn from the choir). Drawing from her experience of writing Les Bienfaits de la Lune, Requiem and Penelope, all of which are characterized by contrasts between male and female choruses, Lutyens enjoys a colourful interplay between the different voice parts, extracting the maximum contrasts from varied voice pairings and textures. The passage quoted below (bars 110 to 130), which commences with a phrase whose appearance calls to mind that of Renaissance polyphony, provides just one example of the varied colours which Lutyens explores within a comparatively short timespan.

Example 31

*Poco più mosso* *poco a poco cresc.* *f* *dim.*

S: Ist denn die-ses e-wi-ge Le-ben dann nicht eben-so rät...sel-kraft wie das gegenwä...rige?

A: Ist denn die...ses e...wige Le...ben dann nicht e-ben-so rät...sel-kraft wie das gegenwä...

T: Ist denn dieses e...wige Le-ben dann nicht eben-so rät...sel-kraft wie das gegen-

B: Ist denn die-ses e...wige Le-ben dann nicht e-ben-so rät...sel-kraft wie das

*Tempo I*

Die Lö...sung des Rät-ses des Le-bens in Raum- und Zeit liegt ausserhalb von Raum-

...rige?

Die Lö...sung des Rät...ses des Le...bens in Raum- und Zeit liegt ausserhalb von Raum-

wär...rige?

gegenwä...rige?

und Zeit.

und Zeit

Die Lö...sung des Problems des Le-bens merkt man am Ver-schwin-den

Die Lö...sung des Problems des Le-bens merkt man am Ver-schwin-den

Example 31

*Poco più mosso* *poco a poco cresc.* *f* *dim.*

S Ist denn die-ses e-wi-ge Le-ben dann nicht eben-so rät...sel-kraft wie das gegenwärti-ge?

A Ist denn die-ses e...wi-ge Le...ben dann nicht e-ben-so rät...sel-kraft wie das gegenwärti-ge?

T Ist denn dieses e...wi-ge Le-ben dann nicht eben-so rät...sel-kraft wie das gegenwärti-ge?

B Ist denn die-ses e...wi-ge Le-ben dann nicht e-ben-so rät...sel-kraft wie das gegenwärti-ge?

*Tempo I*

Die Lö...sung des Rät-ses des Le-bens in Raum- und Zeit liegt ausserhalb von Raum- und Zeit.

Die Lö...sung des Rät-ses des Le-bens in Raum- und Zeit liegt ausserhalb von Raum- und Zeit.

Die Lö...sung des Rät-ses des Le-bens in Raum- und Zeit liegt ausserhalb von Raum- und Zeit.

Die Lö...sung des Rät-ses des Le-bens in Raum- und Zeit liegt ausserhalb von Raum- und Zeit.

und Zeit.

und Zeit

Die Lö...sung des Problems des Le-bens merkt man am Verschwin-den

Die Lö...sung des Problems des Le-bens merkt man am Verschwin-den

## Example 31 cont'd ...

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with German lyrics. The score is in 3/2 time and features complex rhythmic patterns and dynamic markings.

**Soprano (S):** *mf* Das Rät-sel gibt es nicht.

**Alto (A):** *mf* Das Rät-sel gibt es nicht.

**Tenor (T):** *f* die-ses Pro-blems. *mf* Das Rät-sel gibt es nicht.

**Bass (B):** *f* dieses Pro-blems. *mf* Das Rät-sel gibt es nicht.

The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). It also features complex rhythmic patterns, including triplets and sixteenth notes, and a large slur over the Soprano and Alto parts.

On the whole the reduced textures are contrapuntal whilst the tutti are homorhythmic. It is in these latter passages particularly where it is possible to discern the influence of Dallapiccola's scores (several of which were sent personally to Lutyens as a mark of friendship), in the almost romantic warmth arising from the prevalence of thirds in the chords, and in the uniting of serial technique with choral lyricism.

Whereas the choral passages of Nativity (perhaps the only work of Lutyens specifically designed for amateurs), Requiem and Les Bienfaits de la Lune are comparatively easy to sing, the Motet requires a more virtuosic ensemble and it was not until the John Alldis choir tackled the piece in the early sixties that it received a worthy performance. In the homorhythmic sections the melodic contours are still fairly smooth, only rarely containing steps larger than a minor sixth, but it is in the short contrapuntal passages, in which the melodic contours become far more angular, that the virtuosity is needed. Webern's

## Example 31 cont'd ...

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with German lyrics. The score is in 3/2 time and features complex rhythmic patterns, including triplets and changing time signatures. Dynamics range from piano (p) to forte (f).

Soprano (S): Das Rät-sel gibt es nicht.

Alto (A): Das Rät-sel gibt es nicht.

Tenor (T): die-ses Pro-blems. Das Rät-sel gibt es nicht.

Bass (B): dieses Pro-blems. Das Rät-sel gibt es nicht.

On the whole the reduced textures are contrapuntal whilst the tutti are homorhythmic. It is in these latter passages particularly where it is possible to discern the influence of Dallapiccola's scores (several of which were sent personally to Lutyens as a mark of friendship), in the almost romantic warmth arising from the prevalence of thirds in the chords, and in the uniting of serial technique with choral lyricism.

Whereas the choral passages of Nativity (perhaps the only work of Lutyens specifically designed for amateurs), Requiem and Les Bienfaits de la Lune are comparatively easy to sing, the Motet requires a more virtuosic ensemble and it was not until the John Alldis choir tackled the piece in the early sixties that it received a worthy performance. In the homorhythmic sections the melodic contours are still fairly smooth, only rarely containing steps larger than a minor sixth, but it is in the short contrapuntal passages, in which the melodic contours become far more angular, that the virtuosity is needed. Webern's

influence, from works such as Das Augenlicht (which Lutyens heard way back in 1938) or the first Cantata is particularly evident in the choral writing of these angular passages, but Lutyens's score lacks Webern's dramaticism and momentum, not to mention his all-pervading contrapuntalism. However, one small point of contact between the choral works of both composers is that they were received with some degree of enthusiasm on the part of English audiences; the Motet's reminiscence of 'stile antico' vocal polyphony no doubt struck a brief but sympathetic chord in a country so respectful of choral tradition.

influence, from works such as Das Augenlicht (which Lutyens heard way back in 1938) or the first Cantata is particularly evident in the choral writing of these angular passages, but Lutyens's score lacks Webern's dramaticism and momentum, not to mention his all-pervading contrapuntalism. However, one small point of contact between the choral works of both composers is that they were received with some degree of enthusiasm on the part of English audiences; the Motet's reminiscence of 'stile antico' vocal polyphony no doubt struck a brief but sympathetic chord in a country so respectful of choral tradition.

Notes to Chapter 4

1. The only other work which is known to date from 1946 is Air - Dance - Ground, an arrangement of instrumental pieces from Purcell's Dido and Aeneas.
2. Source Brian Elias, interview held at Finchley (London), August 1983.
3. See Conclusion, p. 422.
4. Elisabeth Lutyens, handwritten draft of an article or lecture including comment on the composer Alban Berg, found in a spiral bound notepad (n.d.).
5. Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.
6. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 190.
7. Ibid., p. 214.
8. Varying dates are given for these songs: 1948; 1950 - 52; and 1953. (See appendix 15, p.86.) In 1967 several of these songs were rearranged, for soprano and baritone.
9. The review in question is cited in Musical Times 92 (October 1951), 460.
10. Elisabeth Lutyens, "Preface to Three Works", talk delivered at Canford Summer School in 1951. Quoted in appendix 11.
11. See chapter 7, pp. 375-383.
12. Newspaper review dated 20 December 1948.  
Source Universal Edition (London Office), file of press cuttings relating to Lutyens's life and work.
13. Several different dates have been ascribed to the Motet: Anthony Payne (The New Grove Dictionary of Music and Musicians, S.v. "Lutyens, (Agnes) Elisabeth") gives 1952; J.S. Weissman (Die Musik in Geschichte und Gegenwart, Vol. 8, 1350-51) gives 1954. However, November 1953 is the date given at the end of Lutyens's ink MS score and is, therefore, presumed to be correct.
14. Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.
15. Elisabeth Lutyens, programme note to Motet, 10 September 1964.
16. Lutyens, A Goldfish Bowl, p. 222.

Notes to Chapter 4

1. The only other work which is known to date from 1946 is Air - Dance - Ground, an arrangement of instrumental pieces from Purcell's Dido and Aeneas.
2. Source Brian Elias, interview held at Finchley (London), August 1983.
3. See Conclusion, p. 422.
4. Elisabeth Lutyens, handwritten draft of an article or lecture including comment on the composer Alban Berg, found in a spiral bound notepad (n.d.).
5. Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.
6. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 190.
7. Ibid., p. 214.
8. Varying dates are given for these songs: 1948; 1950 - 52; and 1953. (See appendix 15, p.86.) In 1967 several of these songs were rearranged, for soprano and baritone.
9. The review in question is cited in Musical Times 92 (October 1951), 460.
10. Elisabeth Lutyens, "Preface to Three Works", talk delivered at Canford Summer School in 1951. Quoted in appendix 11.
11. See chapter 7, pp. 375-383.
12. Newspaper review dated 20 December 1948.  
Source Universal Edition (London Office), file of press cuttings relating to Lutyens's life and work.
13. Several different dates have been ascribed to the Motet: Anthony Payne (The New Grove Dictionary of Music and Musicians, S.v. "Lutyens, (Agnes) Elisabeth") gives 1952; J.S. Weissman (Die Musik in Geschichte und Gegenwart, Vol. 8, 1350-51) gives 1954. However, November 1953 is the date given at the end of Lutyens's ink MS score and is, therefore, presumed to be correct.
14. Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.
15. Elisabeth Lutyens, programme note to Motet, 10 September 1964.
16. Lutyens, A Goldfish Bowl, p. 222.

17. Times, 24 January 1951, p. 8.
18. Amongst the extant original MSS is a second violin part, which is identical to the 'alto part of the Motet. However, it is likely that such an accompaniment was used for rehearsal, rather than actual performance purposes.

17. Times, 24 January 1951, p. 8.
18. Amongst the extant original MSS is a second violin part, which is identical to the 'alto part of the Motet. However, it is likely that such an accompaniment was used for rehearsal, rather than actual performance purposes.

## CHAPTER 5

1954 - 1965

(Quincunx - The Valley of Hatsu-Se)

As Lutyens herself acknowledges there seemed to be a new keenness in the air in the mid-fifties, a readiness, especially by composers of the younger British generation, to break away from the conservative leanings of their elders and explore fresh musical paths. In particular the nationalism of Vaughan Williams and his followers found far less favour after the war as a foundation for creative music.

The seeds of change had already been seen in the forties, with the founding of the Committee for the Promotion of New Music in 1943 and the efforts of other organizations such as the Macnaghten-Lemare committee and the I.C.A., all of which aimed to help young composers by stimulating performances, discussion and criticism of their works. William Glock's founding of the Bryanston (later Dartington) Summer School of Music in 1948, followed in 1949 by his launch of the journal Score, which gave special attention to contemporary pieces, contributed to the increased enthusiasm for learning about current developments. But it was not until the mid-fifties that these seeds really began to bear fruit. Malcolm Williamson, then a comparative newcomer to Britain, remembers the 'Zeitgeist' mentality which gripped some of the country's composers during this period.<sup>1</sup>

Lutyens was undoubtedly touched by the 'Zeitgeist' spirit and, wishing to be at the forefront of British discussion of new musical ideas and issues, particularly those raised by the recent music of Boulez, Stockhausen and Cage, she founded the Composers' Concourse in 1954. The

## CHAPTER 5

1954 - 1965

(Quincunx - The Valley of Hatsu-Se)

As Lutyens herself acknowledges there seemed to be a new keenness in the air in the mid-fifties, a readiness, especially by composers of the younger British generation, to break away from the conservative leanings of their elders and explore fresh musical paths. In particular the nationalism of Vaughan Williams and his followers found far less favour after the war as a foundation for creative music.

The seeds of change had already been seen in the forties, with the founding of the Committee for the Promotion of New Music in 1943 and the efforts of other organizations such as the Macnaghten-Lemare committee and the I.C.A., all of which aimed to help young composers by stimulating performances, discussion and criticism of their works. William Glock's founding of the Bryanston (later Dartington) Summer School of Music in 1948, followed in 1949 by his launch of the journal Score, which gave special attention to contemporary pieces, contributed to the increased enthusiasm for learning about current developments. But it was not until the mid-fifties that these seeds really began to bear fruit. Malcolm Williamson, then a comparative newcomer to Britain, remembers the 'Zeitgeist' mentality which gripped some of the country's composers during this period.<sup>1</sup>

Lutyens was undoubtedly touched by the 'Zeitgeist' spirit and, wishing to be at the forefront of British discussion of new musical ideas and issues, particularly those raised by the recent music of Boulez, Stockhausen and Cage, she founded the Composers' Concourse in 1954. The

object of the concourse was "to provide opportunities for musicians and the musical public to meet and discuss composers' problems from the aesthetic, theoretical and practical points of view."<sup>2</sup> Sessions included a talk by John Cage on his most recent work, one entitled "Schoenberg-Folkloristic Symphonies" in which the speaker was Lutyens herself, four talks on "Opera and the British Composer", and six talks on "Theory, Technique and Style in 20th Century Music". There was only one talk on serialism and this took place on 25 March 1955, chaired by Tippett and presented by Oliver Neighbour, who discussed Schoenberg's String Quartet No. 4. By Lutyens's account this was an exasperating occasion, since some of those present still betrayed intense prejudice towards the method, basing their opinions on the belief that it was rigidly mathematical and 'contrary to nature'.

Nevertheless, in certain quarters there developed a belated interest in serialism, which was no doubt partly inspired by the increased aura of respectability given to the method by Stravinsky's recent adoption of the same. Looking back on this period Lutyens wryly comments as follows:

This was the period in British music - en arrière as usual - when most composers, especially those who had been violently and verbally opposed to all serialism, having changed their tune or ground base [sic] - were writing lengthy and boring programme notes and articles on whether their series went up or down - as if anyone cared.<sup>3</sup>

Lutyens's reference to "most composers" is a gross exaggeration since a great many, including Walton, Alwyn and other English tonalists such as Lennox Berkeley, Britten, Bush and Arnold remained well aloof. However, several younger composers did begin to explore the method for themselves, for example, those of the Manchester Group. This group, formed in 1953, made its London debut in 1956 and comprised Alexander Goehr, son of the Schoenberg pupil Walter Goehr, Peter Maxwell Davies, Harrison Birtwistle

object of the concourse was "to provide opportunities for musicians and the musical public to meet and discuss composers' problems from the aesthetic, theoretical and practical points of view."<sup>2</sup> Sessions included a talk by John Cage on his most recent work, one entitled "Schoenberg-Folkloristic Symphonies" in which the speaker was Lutyens herself, four talks on "Opera and the British Composer", and six talks on "Theory, Technique and Style in 20th Century Music". There was only one talk on serialism and this took place on 25 March 1955, chaired by Tippett and presented by Oliver Neighbour, who discussed Schoenberg's String Quartet No. 4. By Lutyens's account this was an exasperating occasion, since some of those present still betrayed intense prejudice towards the method, basing their opinions on the belief that it was rigidly mathematical and 'contrary to nature'.

Nevertheless, in certain quarters there developed a belated interest in serialism, which was no doubt partly inspired by the increased aura of respectability given to the method by Stravinsky's recent adoption of the same. Looking back on this period Lutyens wryly comments as follows:

This was the period in British music - en arrière as usual - when most composers, especially those who had been violently and verbally opposed to all serialism, having changed their tune or ground base [sic] - were writing lengthy and boring programme notes and articles on whether their series went up or down - as if anyone cared.<sup>3</sup>

Lutyens's reference to "most composers" is a gross exaggeration since a great many, including Walton, Alwyn and other English tonalists such as Lennox Berkeley, Britten, Bush and Arnold remained well aloof. However, several younger composers did begin to explore the method for themselves, for example, those of the Manchester Group. This group, formed in 1953, made its London debut in 1956 and comprised Alexander Goehr, son of the Schoenberg pupil Walter Goehr, Peter Maxwell Davies, Harrison Birtwistle

and the pianist John Ogdon. In addition, Malcolm Williamson, Iain Hamilton, Nicholas Maw, Benjamin Frankel and Richard Rodney Bennett all began to take an interest in serialism.

It is interesting to note that only one of the above composers was a pupil of Lutyens. Despite being the most prolific British serialist of the forties Lutyens exercised only minimal influence in the propagation of the method amongst the younger generation and this is due to a variety of reasons, including the fact that she was confined by illness, domestic concerns and the necessary burden of commercial work. Familiarly known as "twelve-tone Lizzy", she represented for the young a standard flag but not necessarily a mentor. Instead, British composers growing up in the fifties were able to learn serialism for themselves from a far wider range of sources, whether it be from emigrés whose influence became more keenly felt in Britain after the war, from their own study abroad, or from the increased number of serial performances and relevant written information. This helps to explain that sharp difference in attitude towards serialism which separates Lutyens from her younger contemporaries; whereas the latter, learning serialism at an earlier age, could accept it as but one of many possible means of musical organization and therefore treated it with immense flexibility, Lutyens had learned it more arduously and in greater isolation, and having found what she wanted she pursued it like a vision, rather more dogmatically. Only much later in her output does Lutyens admit that freedom of chromatic manipulation, which already characterizes the works of Birtwistle in the late fifties and sixties.

Serialism was not the only technique to attract attention. Younger composers began to take a keen interest in a far wider range of musical developments abroad in their rejection of neomodernism, neoclassicism and most of the other styles previously favoured by the English. Indeed,

and the pianist John Ogdon. In addition, Malcolm Williamson, Iain Hamilton, Nicholas Maw, Benjamin Frankel and Richard Rodney Bennett all began to take an interest in serialism.

It is interesting to note that only one of the above composers was a pupil of Lutyens. Despite being the most prolific British serialist of the forties Lutyens exercised only minimal influence in the propagation of the method amongst the younger generation and this is due to a variety of reasons, including the fact that she was confined by illness, domestic concerns and the necessary burden of commercial work. Familiarly known as "twelve-tone Lizzy", she represented for the young a standard flag but not necessarily a mentor. Instead, British composers growing up in the fifties were able to learn serialism for themselves from a far wider range of sources, whether it be from emigrés whose influence became more keenly felt in Britain after the war, from their own study abroad, or from the increased number of serial performances and relevant written information. This helps to explain that sharp difference in attitude towards serialism which separates Lutyens from her younger contemporaries; whereas the latter, learning serialism at an earlier age, could accept it as but one of many possible means of musical organization and therefore treated it with immense flexibility, Lutyens had learned it more arduously and in greater isolation, and having found what she wanted she pursued it like a vision, rather more dogmatically. Only much later in her output does Lutyens admit that freedom of chromatic manipulation, which already characterizes the works of Birtwistle in the late fifties and sixties.

Serialism was not the only technique to attract attention. Younger composers began to take a keen interest in a far wider range of musical developments abroad in their rejection of neomodalism, neoclassicism and most of the other styles previously favoured by the English. Indeed,

several went abroad to study, including Richard Rodney Bennett and Nicholas Maw, who both spent periods with Boulez, and Cornelius Cardew, who worked with Stockhausen on Carré (1960) and was Britain's only composer of significance at this stage to show any interest in graphic notation or chance procedures. Thanks once again to the work of William Glock, contemporary European composers began to get a better airing in Britain; Glock's chairmanship of the I.C.A. Music Section (1954-1958) instigated a notable series of contemporary music concerts, followed in 1959 by his appointment as Controller of Music to the BBC, a move which stimulated greater advertisement for European works such as those springing from Donaueschingen and Darmstadt and which ushered in the introduction of more foreign artists, such as Boulez, to London.

Against this encouraging background Lutyens continued to work. 'Continuation' is the operative word here, since she had already demonstrated her interest in serialism and other musical developments abroad nearly two decades previously. The mid-fifties were a time of increased happiness and stimulation for Lutyens; not only was she meeting more foreign composers - in 1954 she first met Stravinsky, whom she greatly admired and for whom she wrote Chorale for Orchestra (1956) - but also she was beginning to receive more commissions for her serious work. Her financial security improved, and with her children growing up she was "at last, able to devote more time to ... [her] own work, though still, of course, earning ... [a] living by the writing of scores for radio and films."<sup>4</sup> Above all, Lutyens found herself in the midst of a thriving concern, that of propagating new music. To this end she worked extremely hard in an administrative capacity, not only for the Composers' Concourse, the Macnaghten-Lemare concerts and the I.C.A.,

several went abroad to study, including Richard Rodney Bennett and Nicholas Maw, who both spent periods with Boulez, and Cornelius Cardew, who worked with Stockhausen on Carré (1960) and was Britain's only composer of significance at this stage to show any interest in graphic notation or chance procedures. Thanks once again to the work of William Glock, contemporary European composers began to get a better airing in Britain; Glock's chairmanship of the I.C.A. Music Section (1954-1958) instigated a notable series of contemporary music concerts, followed in 1959 by his appointment as Controller of Music to the BBC, a move which stimulated greater advertisement for European works such as those springing from Donaueschingen and Darmstadt and which ushered in the introduction of more foreign artists, such as Boulez, to London.

Against this encouraging background Lutyens continued to work. 'Continuation' is the operative word here, since she had already demonstrated her interest in serialism and other musical developments abroad nearly two decades previously. The mid-fifties were a time of increased happiness and stimulation for Lutyens; not only was she meeting more foreign composers - in 1954 she first met Stravinsky, whom she greatly admired and for whom she wrote Chorale for Orchestra (1956) - but also she was beginning to receive more commissions for her serious work. Her financial security improved, and with her children growing up she was "at last, able to devote more time to ... [her] own work, though still, of course, earning ... [a] living by the writing of scores for radio and films."<sup>4</sup> Above all, Lutyens found herself in the midst of a thriving concern, that of propagating new music. To this end she worked extremely hard in an administrative capacity, not only for the Composers' Concourse, the Macnaghten-Lemare concerts and the I.C.A.,

but also for the I.S.C.M., to the extent that Glock paid glowing tribute in Score: "No one has done more than her [Lutyens] to put the British Section of the I.S.C.M. on its feet again, after the lean period of the early 1950s."<sup>5</sup>

Instrumental pieces continued to dominate Lutyens's output between 1953 and 1960. However, the following vocal works were completed during this period: Infidelio, op. 29 (1954), a stage piece in seven scenes for soprano and tenor soloists and seven instruments; The Farmstead (1957) for two speakers and two cello parts, one of which is pre-recorded; Three Songs, op. 37 (1956 or 1957) for baritone and piano<sup>6</sup>; De Amore, op. 39 (1957), a cantata for soprano and tenor soloists, chorus and orchestra; and Si Vis Celsi lura (1957), a motet for a cappella chorus.<sup>7</sup>

Sketches for Quincunx, op. 44 for soprano and baritone soloists and orchestra were begun in 1957, the year in which the majority of the above vocal works were completed. 1957 marked a very special year for Lutyens, one in which she undertook "a painful reassessment of both ... private and professional lives ..."<sup>8</sup> The first piece to be written after this "reassessment" was in fact the instrumental Six Tempi (1957), which has, as Lutyens herself explains in her programme note, "a certain ... importance in that it leads to what I think are better works, the only works in fact with few earlier exceptions that I would choose to acknowledge now." The stylistic and technical implications of this re-evaluation can be discerned in the study of Quincunx, which was completed in February 1960 and which encapsulates many of the characteristics of Six Tempi as well as the vocal output of 1957.

Quincunx has one of those evocative titles which Lutyens increasingly began to use during the sixties.<sup>9</sup> Judging from the long lists of variants to be found in many of the manuscript sketches from

but also for the I.S.C.M., to the extent that Glock paid glowing tribute in Score: "No one has done more than her [Lutyens] to put the British Section of the I.S.C.M. on its feet again, after the lean period of the early 1950s."<sup>5</sup>

Instrumental pieces continued to dominate Lutyens's output between 1953 and 1960. However, the following vocal works were completed during this period: Infidelio, op. 29 (1954), a stage piece in seven scenes for soprano and tenor soloists and seven instruments; The Farmstead (1957) for two speakers and two cello parts, one of which is pre-recorded; Three Songs, op. 37 (1956 or 1957) for baritone and piano<sup>6</sup>; De Amore, op. 39 (1957), a cantata for soprano and tenor soloists, chorus and orchestra; and Si Vis Celsi lura (1957), a motet for a cappella chorus.<sup>7</sup>

Sketches for Quincunx, op. 44 for soprano and baritone soloists and orchestra were begun in 1957, the year in which the majority of the above vocal works were completed. 1957 marked a very special year for Lutyens, one in which she undertook "a painful reassessment of both ... private and professional lives ..."<sup>8</sup> The first piece to be written after this "reassessment" was in fact the instrumental Six Tempi (1957), which has, as Lutyens herself explains in her programme note, "a certain ... importance in that it leads to what I think are better works, the only works in fact with few earlier exceptions that I would choose to acknowledge now." The stylistic and technical implications of this re-evaluation can be discerned in the study of Quincunx, which was completed in February 1960 and which encapsulates many of the characteristics of Six Tempi as well as the vocal output of 1957.

Quincunx has one of those evocative titles which Lutyens increasingly began to use during the sixties.<sup>9</sup> Judging from the long lists of variants to be found in many of the manuscript sketches from

this era she obviously took immense care in the selection of her titles, which invariably refer to the stimulus of the particular work in question, whether it be verbal or pictorial. Indeed, a notable aspect of Lutyens's style is the balance she achieves between what is often an extramusical stimulus on the one hand, and the working out of musical ideas on the other hand which, whilst it may refer subtly to the work's inspirational source, avoids becoming purely subjective or descriptive. Lutyens herself describes the role which such stimuli play:

Each work I write ... has a different starting point, more often than not outside music: some thing, some object, some word, some line of thought, something visual. For instance, sitting at my desk one summer's day overlooking the garden I became absorbed in watching a poplar tree. Though with roots fixed in one place, wind, air currents and light all coming from the same direction, every one of the myriad leaves was moving and turning at different speeds, which produced shifting shadows, light and colour. This was the stimulus of one work. I think most works are written on the razor-edge between the arbitrary/intuitive and principle/constructive - both elements welded in a piece.<sup>10</sup>

Interestingly enough even Six Tempi, whose title gives the impression that the work is simply an objectively created exercise in rhythm and tempo owes its inspiration to a poetical or pictorial source, since in one of the earlier sketches a French title is appended to each of the seven sections.<sup>11</sup>

Quincunx was inspired by a literary source, a passage from Sir Thomas Browne's The Garden of Cyrus. The word 'quincunx' may be defined as follows: "(Arrangement of) five objects set so that four are at corners of square or rectangle and the other at its centre (e.g. the five on dice or cards;...)." <sup>12</sup> Lutyens creates a quincuncial formal structure, comprising five tutti sections (the central one of which is distinctively coloured to articulate the core of the piece), which are interspersed with shorter 'soli' sections as shown below. These

this era she obviously took immense care in the selection of her titles, which invariably refer to the stimulus of the particular work in question, whether it be verbal or pictorial. Indeed, a notable aspect of Lutyens's style is the balance she achieves between what is often an extramusical stimulus on the one hand, and the working out of musical ideas on the other hand which, whilst it may refer subtly to the work's inspirational source, avoids becoming purely subjective or descriptive. Lutyens herself describes the role which such stimuli play:

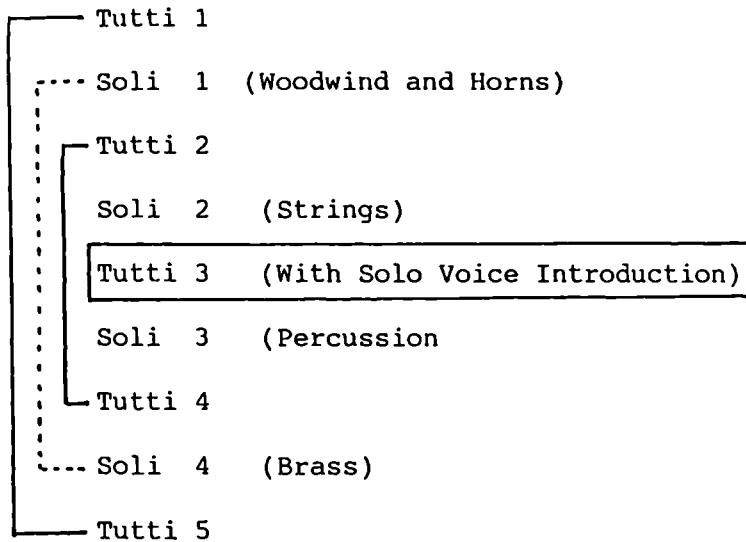
Each work I write ... has a different starting point, more often than not outside music: some thing, some object, some word, some line of thought, something visual. For instance, sitting at my desk one summer's day overlooking the garden I became absorbed in watching a poplar tree. Though with roots fixed in one place, wind, air currents and light all coming from the same direction, every one of the myriad leaves was moving and turning at different speeds, which produced shifting shadows, light and colour. This was the stimulus of one work. I think most works are written on the razor-edge between the arbitrary/intuitive and principle/constructive - both elements welded in a piece.<sup>10</sup>

Interestingly enough even Six Tempi, whose title gives the impression that the work is simply an objectively created exercise in rhythm and tempo owes its inspiration to a poetical or pictorial source, since in one of the earlier sketches a French title is appended to each of the seven sections.<sup>11</sup>

Quincunx was inspired by a literary source, a passage from Sir Thomas Browne's The Garden of Cyrus. The word 'quincunx' may be defined as follows: "(Arrangement of) five objects set so that four are at corners of square or rectangle and the other at its centre (e.g. the five on dice or cards;...)." <sup>12</sup> Lutyens creates a quincuncial formal structure, comprising five tutti sections (the central one of which is distinctively coloured to articulate the core of the piece), which are interspersed with shorter 'soli' sections as shown below. These

movements do not overlap with one another.

Example 1

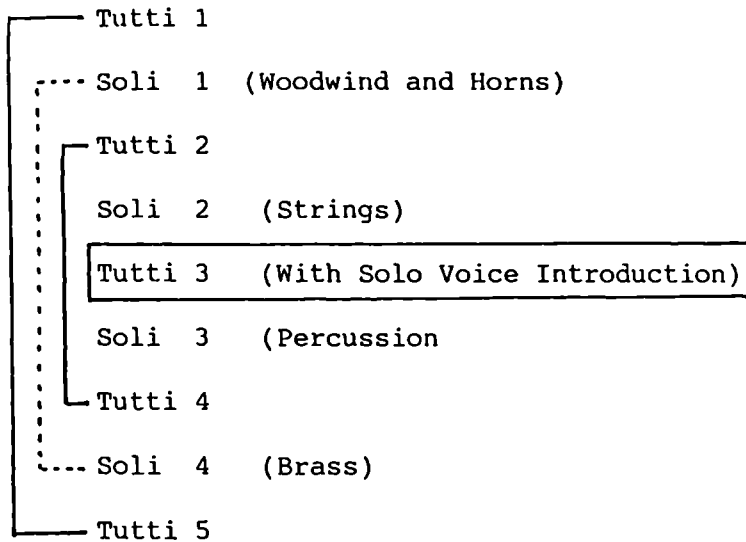


Once again Lutyens draws on an arch shape to underpin the framework, with respect to the arrangement of tutti and soli sections.

Lutyens interrelates these sections not via themes which are duplicated or developed, nor even through recognizable motifs, but far more subtly, by taking three principal musical 'ideas' which are reinterpreted quite differently in each movement: melodic and harmonic fragments coalescing into chords; long-held or repeated pitches; and widely spaced arpeggio-like figures, both ascending and descending, of between approximately three to six notes in length. The first of these ideas is, in fact, an extension of a stylistic feature appearing comparatively rarely in earlier pieces such as the Chamber Concerto, op. 8/1 (final cadence of first movement) and O Saisons, O Châteaux! (bars 1 to 5). In Quincunx this feature is used much more extensively, clearly integrating the harmonic and melodic planes. All three 'ideas' are illustrated in the example below, comprising two extracts from Soli 1. The first extract demonstrates the wide spanning arpeggio

movements do not overlap with one another.

Example 1



Once again Lutyens draws on an arch shape to underpin the framework, with respect to the arrangement of tutti and soli sections.

Lutyens interrelates these sections not via themes which are duplicated or developed, nor even through recognizable motifs, but far more subtly, by taking three principal musical 'ideas' which are reinterpreted quite differently in each movement: melodic and harmonic fragments coalescing into chords; long-held or repeated pitches; and widely spaced arpeggio-like figures, both ascending and descending, of between approximately three to six notes in length. The first of these ideas is, in fact, an extension of a stylistic feature appearing comparatively rarely in earlier pieces such as the Chamber Concerto, op. 8/1 (final cadence of first movement) and O Saisons, O Châteaux! (bars 1 to 5). In Quincunx this feature is used much more extensively, clearly integrating the harmonic and melodic planes. All three 'ideas' are illustrated in the example below, comprising two extracts from Soli 1. The first extract demonstrates the wide spanning arpeggio

figuration, in descent, whilst the second illustrates the coalescence of fragments into a chord. Sustained pitches feature in both extracts.

Example 2  $\text{♩} = 100$

i)  $\text{♩} = 100$

Flute

Oboes

B $\flat$  Clarinet

Bassoon

Horns (F)

Doubled bassoon

3°

p

pp

mf

ii)  $\text{♩} = 100$

*molto allarg.*

Picc

Flutes

Oboes

Cor anglais

Bsns

Horns (F)

à 2

ff

mf

f

mp

p

mf

f

mp

mf

f

figuration, in descent, whilst the second illustrates the coalescence of fragments into a chord. Sustained pitches feature in both extracts.

Example 2  $\text{♩} = 100$

i) 1° 3°

Flute

Oboes

B<sup>b</sup> Clarinet

Bassoon

Horns (F)

*Doubt bassoon*

ii) molto allarg. - à 2

Picc

Flutes

Oboes

Cor anglais

Bsns

Horns (F)

This process of using musical shapes which are reinterpreted, rather than definitive themes which are developed, highlights a reflective rather than dynamic approach to structure, which perhaps explains why Lutyens was so partial to arch forms as opposed to more open-ended designs. The absence of specific themes calls to mind the Motet (1953) and the far earlier String Trio (1939), both of which rely on intervallic rather than motivic consistency. There is no doubt that the flexibility which this process affords enables Lutyens to breathe life into the overall arch framework. For instead of the stasis which can always be a danger of the arch format, there is endless variety as the three principal 'ideas' adopt ever-changing guises, to the extent that the work gives the impression of being through-composed. Each movement is endowed with an individual melodic and rhythmic character and formal outline. In Tutti 5, for example, much use is made of the repeated note or chord idea and a ternary shape is outlined as follows: A (bars 1-18); B (bars 19-40); A'(bars 41-53). A' is a palindromic version, albeit rhythmically varied, of A. Tutti 4, on the other hand, comprises two sections, the first of which is repeated and the second of which is pervaded by the repeated note idea, this time presented in semiquaver figurations.

Quincunx exemplifies a quality which characterizes Lutyens's best work, namely a balance between on the one hand, creating individual movements, each with their own identity and, on the other hand, welding these particles into a coherent overall structure, one which seems to emerge organically from the musical material itself instead of merely being superimposed. It must be said that Lutyens was not always successful in achieving such a balance during the fifties and sixties. The nine movements of De Amore for instance, do not go to

This process of using musical shapes which are reinterpreted, rather than definitive themes which are developed, highlights a reflective rather than dynamic approach to structure, which perhaps explains why Lutyens was so partial to arch forms as opposed to more open-ended designs. The absence of specific themes calls to mind the Motet (1953) and the far earlier String Trio (1939), both of which rely on intervallic rather than motivic consistency. There is no doubt that the flexibility which this process affords enables Lutyens to breathe life into the overall arch framework. For instead of the stasis which can always be a danger of the arch format, there is endless variety as the three principal 'ideas' adopt ever-changing guises, to the extent that the work gives the impression of being through-composed. Each movement is endowed with an individual melodic and rhythmic character and formal outline. In Tutti 5, for example, much use is made of the repeated note or chord idea and a ternary shape is outlined as follows: A (bars 1-18); B (bars 19-40); A'(bars 41-53). A' is a palindromic version, albeit rhythmically varied, of A. Tutti 4, on the other hand, comprises two sections, the first of which is repeated and the second of which is pervaded by the repeated note idea, this time presented in semiquaver figurations.

Quincunx exemplifies a quality which characterizes Lutyens's best work, namely a balance between on the one hand, creating individual movements, each with their own identity and, on the other hand, welding these particles into a coherent overall structure, one which seems to emerge organically from the musical material itself instead of merely being superimposed. It must be said that Lutyens was not always successful in achieving such a balance during the fifties and sixties. The nine movements of De Amore for instance, do not go to

make up a cohesive entity. Instead, the work gives the impression that Lutyens was too preoccupied with the individual detail of each section, at the expense of the overall clarity of structural thought.<sup>13</sup> There are occasions in other compositions, such as Symphonies for Solo Piano, Wind, Harps and Percussion, op. 46 (1961) where devices such as palindrome (which is used increasingly by the composer during the sixties) appear to be somewhat loosely grafted on to the structure instead of developing as a logical outcome of the work's overall conception.

The clarity with which Quincunx's whole structure is articulated is dependent upon Lutyens's handling of many other parameters, in particular rhythm and orchestration. For the first time in a vocal piece Lutyens imbues her orchestration with greater formal significance, since the sharp contrasts between the alternating tutti and soli sections render the arch scheme clearly perceptible aurally. In particular Lutyens highlights the central core of the piece (Tutti 3) most distinctively, by drastically reducing the sonority of the introduction to solo voice. These sharp contrasts between different instrumental/vocal groupings perhaps owe their inspiration partly to contemporary European interest in spatial and visual aspects of music as demonstrated, for example, in Stockhausen's Gruppen (1955-7), and partly even to Lutyens's own increasing involvement with theatrical production. Although Lutyens does not provide a special seating plan such as would distance the various orchestral sections, woodwind, strings, percussion and brass well away from each other on the concert platform, nevertheless, these groups do become clearly distinguished visually as well as aurally in the course of the tutti/solo alternating structure.

This play between contrasted instrumental groups does, in fact,

make up a cohesive entity. Instead, the work gives the impression that Lutyens was too preoccupied with the individual detail of each section, at the expense of the overall clarity of structural thought.<sup>13</sup> There are occasions in other compositions, such as Symphonies for Solo Piano, Wind, Harps and Percussion, op. 46 (1961) where devices such as palindrome (which is used increasingly by the composer during the sixties) appear to be somewhat loosely grafted on to the structure instead of developing as a logical outcome of the work's overall conception.

The clarity with which Quincunx's whole structure is articulated is dependent upon Lutyens's handling of many other parameters, in particular rhythm and orchestration. For the first time in a vocal piece Lutyens imbues her orchestration with greater formal significance, since the sharp contrasts between the alternating tutti and soli sections render the arch scheme clearly perceptible aurally. In particular Lutyens highlights the central core of the piece (Tutti 3) most distinctively, by drastically reducing the sonority of the introduction to solo voice. These sharp contrasts between different instrumental/vocal groupings perhaps owe their inspiration partly to contemporary European interest in spatial and visual aspects of music as demonstrated, for example, in Stockhausen's Gruppen (1955-7), and partly even to Lutyens's own increasing involvement with theatrical production. Although Lutyens does not provide a special seating plan such as would distance the various orchestral sections, woodwind, strings, percussion and brass well away from each other on the concert platform, nevertheless, these groups do become clearly distinguished visually as well as aurally in the course of the tutti/solo alternating structure.

This play between contrasted instrumental groups does, in fact,

constitute an important part of Lutyens's reassessment of orchestration. Indeed, she describes her Music for Orchestra 1 (1955) as her last attempt to confine contemporary music within eighteenth century styles of scoring more designed to suit tonal harmonies.<sup>14</sup> Another aspect of the reassessment manifests itself in the expanded range of colour deployed in Quincunx. The orchestra is the largest so far used by Lutyens in a vocal serial piece and combines elements from both larger-scale but more traditional scores such as Requiem for the Living (1948), and those with a more French flavour such as Les Bienfaits de la Lune (1952). The score comprises two piccolos, two flutes, two oboes, cor anglais, one E flat and two B flat clarinets, bass clarinet, two bassoons plus contra-bassoon, three horns in F, one D and two B flat trumpets plus bass trumpet in C, two tenor trombones and one bass trombone, two tenor and two bass tubas in F plus double bass tuba in B flat, timpani, percussion (seven players), harp, piano, celesta, guitar, mandoline and strings.

Of particular note is the expansion of the percussion section, especially of pitched instruments, which may have been inspired by a Composer's Concourse talk given by James Blades entitled "The Percussion", which took place on 23 February 1956 and was chaired by Lutyens herself. The following instruments are deployed: snare drum, tenor drum, bass drum, bongos, large cymbal, three suspended cymbals, tam-tam, claves, temple blocks, wood block, whip, tambourine, maracas, xylophone, glockenspiel, vibraphone and eleven tubular bells. In the tutti sections the percussion usage is the same as in previous vocal works, merely shadowing other instrumental parts. However independence is not entirely denied. *Soli 3* is given over entirely to percussion (including in this category piano and celesta), anticipating the more liberal usage of this section of the orchestra in the later sixties.

constitute an important part of Lutyens's reassessment of orchestration. Indeed, she describes her Music for Orchestra 1 (1955) as her last attempt to confine contemporary music within eighteenth century styles of scoring more designed to suit tonal harmonies.<sup>14</sup> Another aspect of the reassessment manifests itself in the expanded range of colour deployed in Quincunx. The orchestra is the largest so far used by Lutyens in a vocal serial piece and combines elements from both larger-scale but more traditional scores such as Requiem for the Living (1948), and those with a more French flavour such as Les Bienfaits de la Lune (1952). The score comprises two piccolos, two flutes, two oboes, cor anglais, one E flat and two B flat clarinets, bass clarinet, two bassoons plus contra-bassoon, three horns in F, one D and two B flat trumpets plus bass trumpet in C, two tenor trombones and one bass trombone, two tenor and two bass tubas in F plus double bass tuba in B flat, timpani, percussion (seven players), harp, piano, celesta, guitar, mandoline and strings.

Of particular note is the expansion of the percussion section, especially of pitched instruments, which may have been inspired by a Composer's Concourse talk given by James Blades entitled "The Percussion", which took place on 23 February 1956 and was chaired by Lutyens herself. The following instruments are deployed: snare drum, tenor drum, bass drum, bongos, large cymbal, three suspended cymbals, tam-tam, claves, temple blocks, wood block, whip, tambourine, maracas, xylophone, glockenspiel, vibraphone and eleven tubular bells. In the tutti sections the percussion usage is the same as in previous vocal works, merely shadowing other instrumental parts. However independence is not entirely denied. *Soli 3* is given over entirely to percussion (including in this category piano and celesta), anticipating the more liberal usage of this section of the orchestra in the later sixties.

Lutyens not only increases the number of instruments used, but also begins to indulge more in special effects. This interest in exploring a wider palette of colour is to some extent foreshadowed in De Amore, where the choral writing contains 'bouche fermée' and 'parlato' passages in addition to the soli and divisi colourings exploited in earlier works. In Quincunx Lutyens uses 'parlando' and wordless singing in the vocal parts, as well as flutter tonguing on flute and brass, and muted and 'sul tasto' strings. During the tutti sections the pace of change as regards orchestral colour is comparatively fast, one group of instruments overlapping with or joining another to result in a high degree of octave or unison doubling and a rich, constantly fluctuating timbre, a far cry from De Amore, whose instrumental colours tend to change at a far slower, more relaxed pace.

Lutyens's use of the voice in Quincunx is extraordinary in that it is called into play in only one section, Tutti 3. Moreover, after the short baritone recitative solo which is quoted in example 3 overleaf, Lutyens then features a soprano who vocalizes wordlessly; text is being used to introduce the wordless crux of the piece, rather than vice-versa.

A different approach to word-setting is immediately evident here. Not only is there a higher degree of melismatic writing compared with the predominantly syllabic style of previous works, but there is also a tendency to align musical contour and words more closely than hitherto, a feature which may have arisen out of Lutyens's recent involvement with theatre music. (Indeed, the completion of Quincunx was delayed because of Lutyens's pre-occupation in 1959 with writing the music for a production by Minos Volanakis of Euripedes's play The Bacchae.<sup>15</sup>)

Lutyens not only increases the number of instruments used, but also begins to indulge more in special effects. This interest in exploring a wider palette of colour is to some extent foreshadowed in De Amore, where the choral writing contains 'bouche fermée' and 'parlato' passages in addition to the soli and divisi colourings exploited in earlier works. In Quincunx Lutyens uses 'parlando' and wordless singing in the vocal parts, as well as flutter tonguing on flute and brass, and muted and 'sul tasto' strings. During the tutti sections the pace of change as regards orchestral colour is comparatively fast, one group of instruments overlapping with or joining another to result in a high degree of octave or unison doubling and a rich, constantly fluctuating timbre, a far cry from De Amore, whose instrumental colours tend to change at a far slower, more relaxed pace.

Lutyens's use of the voice in Quincunx is extraordinary in that it is called into play in only one section, Tutti 3. Moreover, after the short baritone recitative solo which is quoted in example 3 overleaf, Lutyens then features a soprano who vocalizes wordlessly; text is being used to introduce the wordless crux of the piece, rather than vice-versa.

A different approach to word-setting is immediately evident here. Not only is there a higher degree of melismatic writing compared with the predominantly syllabic style of previous works, but there is also a tendency to align musical contour and words more closely than hitherto, a feature which may have arisen out of Lutyens's recent involvement with theatre music. (Indeed, the completion of Quincunx was delayed because of Lutyens's pre-occupation in 1959 with writing the music for a production by Minos Volanakis of Euripedes's play The Bacchae.<sup>15</sup>)

## Example 3

INTRO:-  
♩ = 80 p. 3

Baritone Solo

But the Quincunx of hea---ven runs low, and 'tis time to close  
the five ports of knowledge; we are un---willing to spin  
out our wa-----king thoughts in-to the phan-----tasms of  
sleep, which often combin-ette precog-ill-tations; making cables of  
cob---webs and wil-----dernesses of hand-some-groves.

This closer alignment is achieved in four principal ways as demonstrated in the example above: through the use of melisma to highlight the words "spin", "phantasms", and "wildernesses"; through melodic contours such as the drop on to the word "low" and the falling line on "close", as well as the vacillation between pitches on the aforementioned melisma "wildernesses"; through quasi-recitative statements based on one pitch, as at "But the Quincunx of heaven" and the parlando phrase, "which often continueth precogitations"; and through the more accurate reflection of spoken word rhythms.

The text itself concerns the drift from consciousness into sleep and its imagery is not only reflected in the aforementioned baritone passage but is also deeply absorbed into the whole musical structure, another characteristic of Lutyens's finest vocal work. This is not just confined to the composer's choice of a quincuncial form, for the

## Example 3

INTRO:-  
♩ = 80 p. 3

Baritone Solo  
But the Quincunx of hea---ven runs low, and 'tis time to close  
the five ports of knowledge; we are un---willing to spin  
out our wa---king thoughts in-to the phan---(n)tasms of  
sleep, which often combin-ette precog-ill-tations; making cables of  
cob---webs and wil-----dernesses of hand-some-groves.

This closer alignment is achieved in four principal ways as demonstrated in the example above: through the use of melisma to highlight the words "spin", "phantasms", and "wildernesses"; through melodic contours such as the drop on to the word "low" and the falling line on "close", as well as the vacillation between pitches on the aforementioned melisma "wildernesses"; through quasi-recitative statements based on one pitch, as at "But the Quincunx of heaven" and the parlando phrase, "which often continueth precogitations"; and through the more accurate reflection of spoken word rhythms.

The text itself concerns the drift from consciousness into sleep and its imagery is not only reflected in the aforementioned baritone passage but is also deeply absorbed into the whole musical structure, another characteristic of Lutyens's finest vocal work. This is not just confined to the composer's choice of a quincuncial form, for the

idea of gradual transition from a state of wakefulness to one of sleep is perfectly mirrored by the way in which text becomes superseded by wordlessness, the latter underpinned by the generally slower harmonic pace of Tutti 3. Just as dreams contain flashes of great lucidity and reality, so the soli sections stand out from the more complexly textured tutti. Lastly, the idea of images experienced whilst awake becoming distorted in dreams ("making cables of cobwebs and wildernesses of handsome groves") is complemented by the way in which Lutyens uses her three musical ideas as tenuous threads, winding through all the movements, but in the process, being subjected to an immense degree of variation. It is not that the music is overtly descriptive, but rather that the musical ideas are pervaded with expressive colour as well as structural logic, in a true uniting of the formal and referential planes.

Lutyens's restriction of the text to the central core of her piece reminds one of Boulez's Le Marteau sans Maître (1953-55). In this work Boulez confines the voice to four out of the nine movements, treating the remaining purely instrumental sections as glosses. Not only does Quincunx comprise the same number of movements, but also, those which are untexted stand in gloss-like relationship to the poem, since they are arranged in a structure which is coloured by imagery drawn from the words.

The writing for wordless soprano in Tutti 3 is foreshadowed in De Amore by the soprano vocalize on the word "Ah" in "Night-spell II", which is in turn anticipated by the angular, ecstatic quality of the Webern-influenced solo phrases in Motet. In De Amore the solo writing is characterized by an increasingly wide-ranging, rapturous tone, even in comparison with the highly charged melodicism of O Saisons, O Châteaux! and obviously requiring greater virtuosity. It is significant

idea of gradual transition from a state of wakefulness to one of sleep is perfectly mirrored by the way in which text becomes superseded by wordlessness, the latter underpinned by the generally slower harmonic pace of Tutti 3. Just as dreams contain flashes of great lucidity and reality, so the soli sections stand out from the more complexly textured tutti. Lastly, the idea of images experienced whilst awake becoming distorted in dreams ("making cables of cobwebs and wildernesses of handsome groves") is complemented by the way in which Lutyens uses her three musical ideas as tenuous threads, winding through all the movements, but in the process, being subjected to an immense degree of variation. It is not that the music is overtly descriptive, but rather that the musical ideas are pervaded with expressive colour as well as structural logic, in a true uniting of the formal and referential planes.

Lutyens's restriction of the text to the central core of her piece reminds one of Boulez's Le Marteau sans Maître (1953-55). In this work Boulez confines the voice to four out of the nine movements, treating the remaining purely instrumental sections as glosses. Not only does Quincunx comprise the same number of movements, but also, those which are untexted stand in gloss-like relationship to the poem, since they are arranged in a structure which is coloured by imagery drawn from the words.

The writing for wordless soprano in Tutti 3 is foreshadowed in De Amore by the soprano vocalize on the word "Ah" in "Night-spell II", which is in turn anticipated by the angular, ecstatic quality of the Webern-influenced solo phrases in Motet. In De Amore the solo writing is characterized by an increasingly wide-ranging, rapturous tone, even in comparison with the highly charged melodicism of O Saisons, O Châteaux! and obviously requiring greater virtuosity. It is significant

that this period coincided with the rise of two singers who perhaps did more than any others to pioneer new vocal works, Jane Manning and Josephine Nendick. Jane Manning in fact premiered De Amore, whilst Josephine Nendick gave the first performance of Quincunx at the Cheltenham Festival on 12 July 1962. Lutyens's preference for using soprano soloists as opposed to contraltos (which is mirrored by a favouring of tenor or baritone as opposed to bass soloists) is no doubt connected with the emergence of this talented new generation of performers, although it may also be the case that the composer was simply drawn to the greater brilliance of tone and dramatic potential of these particular voices.

What Lutyens achieves in Quincunx is a distillation of the passion of De Amore, resulting in melodic lines which, whilst coloured with an expressive urgency, are held in check by the utmost control and restraint. All the vocal statements, which are interspersed between orchestral phrases, are comparatively short. With the exception of the penultimate utterance, each comprises two balancing phrases: the first consists of two or three long-held pitches, whilst the second, of six to eight pitches in shorter rhythmic values, contrasting not only with the first phrase, but also with the slower-paced instrumental accompaniment phrases.

Although the vocal writing may look angular it does not in fact sound so disjunct because the lines are motivated by a clear sense of direction, which imbues them with lyrical quality. For example, the first soprano statement (quoted below) can be broken down into strata which all pursue a smooth downward trend, despite the ostensible angularity and vacillation of direction in the quaver phrase. This lends a rather poignant, elegiac tone to the melody, which is reminiscent of

that this period coincided with the rise of two singers who perhaps did more than any others to pioneer new vocal works, Jane Manning and Josephine Nendick. Jane Manning in fact premiered De Amore, whilst Josephine Nendick gave the first performance of Quincunx at the Cheltenham Festival on 12 July 1962. Lutyens's preference for using soprano soloists as opposed to contraltos (which is mirrored by a favouring of tenor or baritone as opposed to bass soloists) is no doubt connected with the emergence of this talented new generation of performers, although it may also be the case that the composer was simply drawn to the greater brilliance of tone and dramatic potential of these particular voices.

What Lutyens achieves in Quincunx is a distillation of the passion of De Amore, resulting in melodic lines which, whilst coloured with an expressive urgency, are held in check by the utmost control and restraint. All the vocal statements, which are interspersed between orchestral phrases, are comparatively short. With the exception of the penultimate utterance, each comprises two balancing phrases: the first consists of two or three long-held pitches, whilst the second, of six to eight pitches in shorter rhythmic values, contrasting not only with the first phrase, but also with the slower-paced instrumental accompaniment phrases.

Although the vocal writing may look angular it does not in fact sound so disjunct because the lines are motivated by a clear sense of direction, which imbues them with lyrical quality. For example, the first soprano statement (quoted below) can be broken down into strata which all pursue a smooth downward trend, despite the ostensible angularity and vacillation of direction in the quaver phrase. This lends a rather poignant, elegiac tone to the melody, which is reminiscent of

O Saisons, O Châteaux! in its characteristic understatement. Moreover this sense of falling, metaphorically into sleep and dreams as well as melodically, is enhanced by the fact that out of the six vocal statements, the first, second and fourth successively commence on lower pitches as follows:

Example 4

(i)  $pp$   $f$   $pp$   $7:6$

(ii)  $pp$   $f$

(iv)  $pp$   $f$   $5:4$

The lyricism of this vocal writing to be found at the core of the work contrasts markedly with the instrumental melodic writing of the outer movements. For the latter tends to be characterized by short-winded, fleeting melodic snippets of a comparatively angular nature, which are juxtaposed between the instrumental forces. The result is a number of variously timbred strands, which, despite their fragmentary appearance, join together to give the impression of a single thread of Klangfarben-melodie running throughout. Instead of combining simultaneous melodic lines in a contrapuntal fashion and drawing on the use

O Saisons, O Châteaux! in its characteristic understatement. Moreover this sense of falling, metaphorically into sleep and dreams as well as melodically, is enhanced by the fact that out of the six vocal statements, the first, second and fourth successively commence on lower pitches as follows:

Example 4

Example 4 shows three vocal phrases, (i), (ii), and (iv), written on a single staff with a soprano clef. Each phrase begins with a circled measure number and includes dynamic markings such as *pp* and *f*. Phrase (i) starts at measure 6, (ii) at measure 13, and (iv) at measure 26. The notation includes various rhythmic values, accidentals, and phrasing slurs, illustrating the melodic structure and dynamics of these statements.

The lyricism of this vocal writing to be found at the core of the work contrasts markedly with the instrumental melodic writing of the outer movements. For the latter tends to be characterized by short-winded, fleeting melodic snippets of a comparatively angular nature, which are juxtaposed between the instrumental forces. The result is a number of variously timbred strands, which, despite their fragmentary appearance, join together to give the impression of a single thread of Klangfarben-melodie running throughout. Instead of combining simultaneous melodic lines in a contrapuntal fashion and drawing on the use

of canon (as in several earlier works of the fifties, including De Amore and Infidelio<sup>16</sup>), Lutyens interconnects successive melodic statements in Quincunx in a far looser fashion, and imitation, where it occurs, is invariably inexact. Example 5 overleaf demonstrates this melodic style, in which evidence of the use of piano for composition is far less consistent compared with the chordal textures abounding in O Saisons, O Châteaux! This timbrally fragmented melodicism reminds one not so much of the Chamber Concerto, op. 8/1, with its contrapuntal interweaving of melodic cells, as once again, of the more sonorous Le Marteau sans Maître (1953-55) by Boulez, a composer whom Lutyens was encouraged to study by both Edward Clark and Malcolm Williamson. Boulez's characteristic negation of clear thematicism and preference instead for using tiny melodic and harmonic cells which connect with each other in a more allusive fashion finds perhaps a parallel in Lutyens's writing and it would appear that her 1957 'reassessment' was due in part to an increased awareness and appreciation of this composer's work.

The melodic animation of Quincunx's outer movements is largely due to Lutyens's treatment of rhythms, which represents one of the most significant aspects of the 'reassessment'. Evidence of a new approach to rhythm is first seen in Six Tempi, where each of the six short movements (of two minutes' length) is based upon one tempo and one time-signature which remain constant throughout:  $3/8$  ♩ = 144;  $7/4$  ♩ = 44;  $\text{♩} = 56$ ;  $5/16$  ♩ = 132;  $3/2$  ♩ = 46;  $7/8$  ♩ = 88. Within these movements Lutyens writes the music both with and against the chosen tempi and signatures, deliberately using these two constant factors as springboards for a more flexible rhythmic manipulation. As far as the post-1957 vocal works are concerned, a glance at the first five bars alone of Quincunx demonstrates, in comparison with O Saisons, O Châteaux!,

of canon (as in several earlier works of the fifties, including De Amore and Infidelio<sup>16</sup>), Lutyens interconnects successive melodic statements in Quincunx in a far looser fashion, and imitation, where it occurs, is invariably inexact. Example 5 overleaf demonstrates this melodic style, in which evidence of the use of piano for composition is far less consistent compared with the chordal textures abounding in O Saisons, O Châteaux! This timbrally fragmented melodicism reminds one not so much of the Chamber Concerto, op. 8/1, with its contrapuntal interweaving of melodic cells, as once again, of the more sonorous Le Marteau sans Maître (1953-55) by Boulez, a composer whom Lutyens was encouraged to study by both Edward Clark and Malcolm Williamson. Boulez's characteristic negation of clear thematicism and preference instead for using tiny melodic and harmonic cells which connect with each other in a more allusive fashion finds perhaps a parallel in Lutyens's writing and it would appear that her 1957 'reassessment' was due in part to an increased awareness and appreciation of this composer's work.

The melodic animation of Quincunx's outer movements is largely due to Lutyens's treatment of rhythms, which represents one of the most significant aspects of the 'reassessment'. Evidence of a new approach to rhythm is first seen in Six Tempi, where each of the six short movements (of two minutes' length) is based upon one tempo and one time-signature which remain constant throughout:  $3/8$  ♩ = 144;  $7/4$  ♩ = 44;  $\text{♩} = 56$ ;  $5/16$  ♩ = 132;  $3/2$  ♩ = 46;  $7/8$  ♩ = 88. Within these movements Lutyens writes the music both with and against the chosen tempi and signatures, deliberately using these two constant factors as springboards for a more flexible rhythmic manipulation. As far as the post-1957 vocal works are concerned, a glance at the first five bars alone of Quincunx demonstrates, in comparison with O Saisons, O Châteaux!,

Tutti ①

Example 5

30

The score is a handwritten manuscript for a section titled "Tutti ①", labeled as "Example 5". It begins with a circled number "30". The instrumentation includes:

- Flts. (Flutes)
- Obs. (Oboes)
- Cor Ang. (Cor Anglais)
- B♭ Clar. (B-flat Clarinets)
- Bass Clar. (Bass Clarinet)
- Bsns. (Bassoons)
- D.B. Bsn. (Double Bassoon)
- Hrn. F. (French Horns) - marked "consord." and "senza cord."
- B♭ Tpts. (B-flat Trumpets)
- Bass Tpt. (Bass Trumpet)
- Ten. a. Bass Tuba (Tenor and Bass Tubas)
- Ten. Tuba F. (Tenor Tuba in F)
- Bass Tuba in F + D.B. Tuba in B♭
- Perc. (Percussion) - including Ten. Drum, Cele., Guitt. (Guitar), and Tam tam
- Hp. (Harp)
- Vn. I & II (Violins)
- Vla. (Viola)
- Vcllo (Violoncello)
- DB. (Double Bass)

The score contains numerous musical markings, including dynamics (e.g., *mp*, *f*, *sfz*, *pp*), articulations (e.g., accents, slurs, *à 2*), and performance directions (e.g., "arco", "div."). There are also some handwritten annotations and corrections throughout the piece.

Tutti ①

Example 5

③

Flts.

Obs.

Cor Ang.

B♭ Cln.

Bass Cln. B♭

Bsns.

D.B. Bsn.

con sord. senza sord.

Hrn.

B♭ Tpts.

Bass Tpt.

Ten. a Bass Tbn.

Ten. Tuba F.

Bass Tuba in F + D.B. Tuba in B♭

Perc.

Harp.

Vln. I

Vln. II

Vla.

Vcllo.

DB.

Handwritten musical score for Example 5, Tutti ①. The score includes parts for Flutes, Oboes, Cor Anglais, Bassoon, Bass Clarinet, Trombones, Trumpets, Horns, Percussion, Harp, Violins I & II, Viola, Violoncello, and Double Bass. It features various musical notations such as dynamics (mp, f, sfz), articulation (accents, slurs), and performance instructions like 'con sord.' and 'senza sord.'

Motet and De Amore, the extent of Lutyens's reappraisal of the rhythmic parameter.

Example 6

O Saisons, O Châteaux! (1946)

A musical score for 'O Saisons, O Châteaux! (1946)'. It features a vocal line at the top and four staves below. The vocal line starts with a circled '1' and contains several measures of music, including a circled '5' in the final measure. The lower staves show rhythmic accompaniment with various time signatures (4, 3, 4) and rests.

Motet (1953)

A musical score for 'Motet (1953)'. It features a vocal line at the top and two staves below. The vocal line starts with a circled '1' and contains several measures of music, including a circled '5' in the final measure. The lower staves show rhythmic accompaniment with various time signatures (3, 4, 3, 2) and rests.

De Amore (1957)

A musical score for 'De Amore (1957)'. It features a vocal line at the top and two staves below. The vocal line starts with a circled '1' and contains several measures of music, including a circled '5' in the final measure. The lower staves show rhythmic accompaniment with various time signatures (2, 2) and rests.

Quincunx (1959-60)

A musical score for 'Quincunx (1959-60)'. It features a vocal line at the top and six staves below. The vocal line starts with a circled '1' and contains several measures of music, including a circled '5' in the final measure. The lower staves show complex rhythmic accompaniment with various time signatures (4, 7, 6, 4, 7) and rests.

Motet and De Amore, the extent of Lutyens's reappraisal of the rhythmic parameter.

Example 6

O Saisons, O Châteaux! (1946)

A musical score for 'O Saisons, O Châteaux! (1946)'. It features a vocal line at the top and four staves below. The vocal line begins with a circled '1' and contains several measures of music, including a circled '5' in the final measure. The lower staves show rhythmic accompaniment with various time signatures (4, 3, 4) and rests.

Motet (1953)

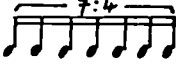
A musical score for 'Motet (1953)'. It features a vocal line at the top and two staves below. The vocal line begins with a circled '1' and contains several measures of music, including a circled '5' in the final measure. The lower staves show rhythmic accompaniment with time signatures (3, 2, 4, 3, 2) and various rhythmic patterns.

De Amore (1957)











A musical score for 'De Amore (1957)'. It features a vocal line at the top and two staves below. The vocal line begins with a circled '1' and contains several measures of music, including a circled '5' in the final measure. The lower staves show rhythmic accompaniment with time signatures (2, 2) and various rhythmic patterns.

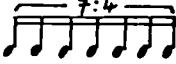
Quincunx (1959-60)

A musical score for 'Quincunx (1959-60)'. It features a vocal line at the top and six staves below. The vocal line begins with a circled '1' and contains several measures of music, including a circled '5' in the final measure. The lower staves show complex rhythmic accompaniment with various time signatures (4, 7, 6, 4, 7) and intricate rhythmic patterns.











Admittedly Lutyens's rhythms in Quincunx still seem relatively conservative by Boulez's standards, but there is a new suppleness and flexibility which makes her rhythmic style appear far less four-square than in previous compositions. Lutyens not only makes more frequent use of triplets and quintuplets than before, but also admits more unusual divisions of the beat such as the  rhythmic cell in bar 3. The greater degree of syncopation, both within and across the bar lines in Quincunx, serves to prevent too strong or prosaic a sense of beat division and also imbues the piece with a rather improvisatory feel. Such syncopations contribute to the aforementioned closer alignment between word rhythms and music in the baritone introduction to Tutti 3. It is also noticeable that in Quincunx the time signatures change more frequently, though still predominantly to common signatures such as 4/4, 3/4, 2/4, 5/4, 6/4, 3/2, 2/2, 4/2 and 9/8. For example, in the forty-eight bars of Tutti I the signature changes twenty-nine times.

The only movements which do not contain so many changes are Tutti 4, Soli 4 and Tutti 5, by which means Lutyens stabilizes her rhythms towards the end of Quincunx, providing a fitting close to the piece. This feeling of greater stability is further enhanced by the tempo organization. The nine sections possess the following tempo directions:

Tutti 1		=	88	
Soli 1		=	100	
Tutti 2		=	120	
Soli 2		=	144	
Tutti 3 Intro.		=	80 ca.	→  = 60
Soli 3		=	120 ca.	
Tutti 4		=	144	
Soli 4		=	80	
Tutti 5		=	72 ca.	

Admittedly Lutyens's rhythms in Quincunx still seem relatively conservative by Boulez's standards, but there is a new suppleness and flexibility which makes her rhythmic style appear far less four-square than in previous compositions. Lutyens not only makes more frequent use of triplets and quintuplets than before, but also admits more unusual divisions of the beat such as the  rhythmic cell in bar 3. The greater degree of syncopation, both within and across the bar lines in Quincunx, serves to prevent too strong or prosaic a sense of beat division and also imbues the piece with a rather improvisatory feel. Such syncopations contribute to the aforementioned closer alignment between word rhythms and music in the baritone introduction to Tutti 3. It is also noticeable that in Quincunx the time signatures change more frequently, though still predominantly to common signatures such as 4/4, 3/4, 2/4, 5/4, 6/4, 3/2, 2/2, 4/2 and 9/8. For example, in the forty-eight bars of Tutti I the signature changes twenty-nine times.

The only movements which do not contain so many changes are Tutti 4, Soli 4 and Tutti 5, by which means Lutyens stabilizes her rhythms towards the end of Quincunx, providing a fitting close to the piece. This feeling of greater stability is further enhanced by the tempo organization. The nine sections possess the following tempo directions:

Tutti 1		=	88	
Soli 1		=	100	
Tutti 2		=	120	
Soli 2		=	144	
Tutti 3 Intro.		=	80 ca.	→  = 60
Soli 3		=	120 ca.	
Tutti 4		=	144	
Soli 4		=	80	
Tutti 5		=	72 ca.	

It is clear that speed gradually increases over the first half of the piece, whose excitement is enhanced by the fact that the sections entail a fair degree of internal fluctuation of tempo, especially in the tuttis, generating a sense of restlessness and expectancy. This build up of speed is interrupted by Tutti 3, which articulates the crux of the piece by commencing after the introduction with the slowest tempo of the work, ♩ = 60. The fast tempo of Soli 3 immediately contrasts with the former movement, but thereafter the pace is slower and calmer with the sections entailing not only few time-signature changes but also fewer internal fluctuations of tempo. The end is thereby assured of some sense of equilibrium, although the utter calm of Tutti 3 is never completely restored.

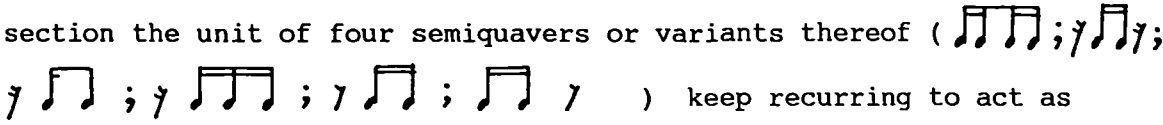
By using rhythm and tempo as structural agents in this fashion, Lutyens energizes her non-developmental musical structure. Indeed, it is just this lack of tempo and rhythmic modification in De Amore which renders the latter so aurally fatiguing; although De Amore is approximately forty minutes long, most of its musical activity is confined within the range ♩ = 54 to ♩ = 66, with only extremely brief touches of faster or slower relief. In Quincunx Lutyens animates the structure by setting up rhythmic contrasts both between and within movements, sometimes juxtaposing brief phrases or repeated motifs of great rhythmic regularity with irregular or syncopated passages. Soli 2, for example, contains a brief 'pulsing' phrase, albeit combined with an accelerando, which stands in marked contrast to the preceding syncopations and which serves to generate tension shortly before the movement's final cadence in bars 30 to 32.

It is clear that speed gradually increases over the first half of the piece, whose excitement is enhanced by the fact that the sections entail a fair degree of internal fluctuation of tempo, especially in the tuttis, generating a sense of restlessness and expectancy. This build up of speed is interrupted by Tutti 3, which articulates the crux of the piece by commencing after the introduction with the slowest tempo of the work, ♩ = 60. The fast tempo of Soli 3 immediately contrasts with the former movement, but thereafter the pace is slower and calmer with the sections entailing not only few time-signature changes but also fewer internal fluctuations of tempo. The end is thereby assured of some sense of equilibrium, although the utter calm of Tutti 3 is never completely restored.

By using rhythm and tempo as structural agents in this fashion, Lutyens energizes her non-developmental musical structure. Indeed, it is just this lack of tempo and rhythmic modification in De Amore which renders the latter so aurally fatiguing; although De Amore is approximately forty minutes long, most of its musical activity is confined within the range ♩ = 54 to ♩ = 66, with only extremely brief touches of faster or slower relief. In Quincunx Lutyens animates the structure by setting up rhythmic contrasts both between and within movements, sometimes juxtaposing brief phrases or repeated motifs of great rhythmic regularity with irregular or syncopated passages. Soli 2, for example, contains a brief 'pulsing' phrase, albeit combined with an accelerando, which stands in marked contrast to the preceding syncopations and which serves to generate tension shortly before the movement's final cadence in bars 30 to 32.

## Example 7

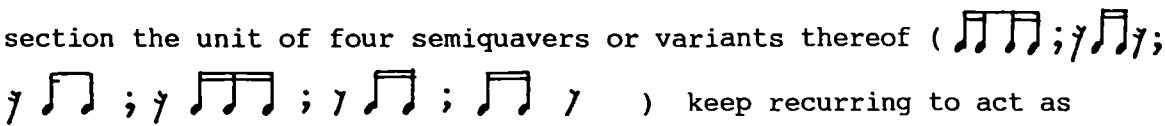
The musical score for Example 7 consists of seven staves. The instruments are Mandolin (Mand.), Guitar (Guit.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B. divisi). The score is in 4/2 time and begins at measure 26, which is circled. The Mandolin part starts with a *p* dynamic and includes an *accel.* marking. The Guitar part starts with *pp* and *mp* dynamics. The Harp part starts with *pp* and *pp* dynamics. The Violin I part starts with *mp* and includes an *accel.* marking. The Violin II part starts with *p* and *mp* dynamics. The Viola part starts with *pp* and *mp* dynamics. The Double Bass part starts with *pp* and *mp* dynamics, with a *pp* marking in parentheses. The score includes various musical notations such as slurs, accents, and dynamic markings.

Another example may be cited from Tutti 4: in this movement's second section the unit of four semiquavers or variants thereof (  ) keep recurring to act as points of focus amidst the surrounding rhythmic diversity. This use of rhythmic mottos as unificatory agents calls to mind earlier pieces such as the String Trio (1939), where each subsection is generated from one or a group of distinctive rhythmic cells which are applied to a number of different melodic configurations.

Lutyens does not at this stage attempt to apply serial procedures to either rhythmic or dynamic parameters, unlike contemporaries such as Boulez, Babbitt and Roberto Gerhard, whose Sinfonia demonstrates serial control over both intervallic and dynamic domains. However,

## Example 7

The musical score for Example 7 consists of seven staves. The instruments are Mandolin (Mand.), Guitar (Guit.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B. divisi). The score is in 4/2 time and begins at measure 26, which is circled. The Mandolin part starts with a *p* dynamic and includes an *accel.* marking. The Guitar part starts with *pp* and *mp* dynamics. The Harp part starts with *pp* and *mp* dynamics. The Violin I part starts with *mp* and includes an *accel.* marking. The Violin II part starts with *p* and *mp* dynamics. The Viola part starts with *pp* and *mp* dynamics. The Double Bass part starts with *pp* and *mp* dynamics, with a *(pizz)* marking.

Another example may be cited from Tutti 4: in this movement's second section the unit of four semiquavers or variants thereof (  ) keep recurring to act as points of focus amidst the surrounding rhythmic diversity. This use of rhythmic mottos as unificatory agents calls to mind earlier pieces such as the String Trio (1939), where each subsection is generated from one or a group of distinctive rhythmic cells which are applied to a number of different melodic configurations.

Lutyens does not at this stage attempt to apply serial procedures to either rhythmic or dynamic parameters, unlike contemporaries such as Boulez, Babbitt and Roberto Gerhard, whose Sinfonia demonstrates serial control over both intervallic and dynamic domains. However,

she does continue to use dynamics in a gestural and rhetorical manner. After the 'reassessment' Lutyens seems to accord even greater significance to this parameter, indulging in dramatic contrasts, as the title of one piano piece completed in 1958, Pian e forte implies. In Quincunx, particularly in the outer tutti movements, the brusque juxtapositions and very sharp gradations between dynamic levels which are painstakingly marked in each part help considerably to imbue the music with a sense of excitement and animation. Once again, Tutti 3 is strongly differentiated from its neighbours as befits its central position: not only are the tempo and rhythms slow paced, but also the dynamic levels are the most consistent of the entire piece, rarely rising above 'ppp'.

As far as serialism is concerned, Quincunx stands in marked contrast to the last piece studied, the Motet. Whereas the latter demonstrates the most far-reaching serial coherence which Lutyens ever achieved in a vocal work, Quincunx exemplifies a noticeable relaxation of approach, and this particular aspect of the 1957 'reassessment' perhaps represents a response to the more flexible serialism of Lutyens's younger contemporaries. Another reason behind this relaxation of stance, via which Lutyens completely bypassed some of the more complex European and American developments of the late forties and fifties such as integral serialism, may be that, having focussed so much attention on developing her serial techniques during the previous two decades, Lutyens now wished to concentrate on other parameters, notably rhythm and orchestration. Indeed, her interest in exploring the unificatory and structural, as well as gestural potential of these parameters may well have been motivated by a concern about serialism's apparent lack of aural cohesion, particularly in larger-scale works.

Whilst on the one hand Lutyens continues to write a small number

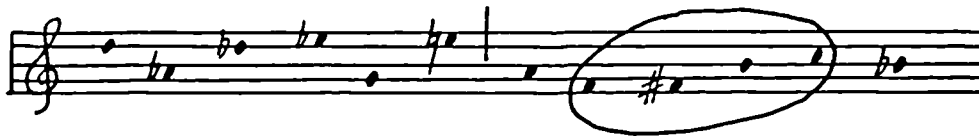
she does continue to use dynamics in a gestural and rhetorical manner. After the 'reassessment' Lutyens seems to accord even greater significance to this parameter, indulging in dramatic contrasts, as the title of one piano piece completed in 1958, Pian e forte implies. In Quincunx, particularly in the outer tutti movements, the brusque juxtapositions and very sharp gradations between dynamic levels which are painstakingly marked in each part help considerably to imbue the music with a sense of excitement and animation. Once again, Tutti 3 is strongly differentiated from its neighbours as befits its central position: not only are the tempo and rhythms slow paced, but also the dynamic levels are the most consistent of the entire piece, rarely rising above 'ppp'.

As far as serialism is concerned, Quincunx stands in marked contrast to the last piece studied, the Motet. Whereas the latter demonstrates the most far-reaching serial coherence which Lutyens ever achieved in a vocal work, Quincunx exemplifies a noticeable relaxation of approach, and this particular aspect of the 1957 'reassessment' perhaps represents a response to the more flexible serialism of Lutyens's younger contemporaries. Another reason behind this relaxation of stance, via which Lutyens completely bypassed some of the more complex European and American developments of the late forties and fifties such as integral serialism, may be that, having focussed so much attention on developing her serial techniques during the previous two decades, Lutyens now wished to concentrate on other parameters, notably rhythm and orchestration. Indeed, her interest in exploring the unificatory and structural, as well as gestural potential of these parameters may well have been motivated by a concern about serialism's apparent lack of aural cohesion, particularly in larger-scale works.

Whilst on the one hand Lutyens continues to write a small number

of pieces in which the taut construction of the row approaches the integrated structure of Motet's series (notably, the Wind Quintet, op. 45 [1960]<sup>17</sup>, Encomion [1963], and Magnificat and Nunc Dimittis 1965)) the majority of the 1957 vocal works and Quincunx itself are built on rows of comparatively loose design. The series of Quincunx is presented in the example below.

Example 8

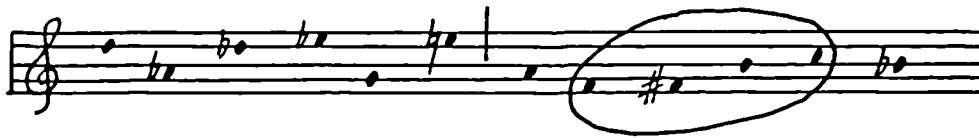


The row is non-symmetrical and, unlike that of the Three Songs,<sup>18</sup> is not even particularly rich in terms of other internal relationships; apart from the semitone/fourth intervals encircled above, combinations of two or more adjacent intervals are not duplicated. Moreover, the row order is not established clearly at the start because some of the pitches are presented in chordal contexts. This follows the trend set in Motet and, more notably in Si Vis Celsi Iura,<sup>19</sup> of not clarifying the twelve-tone order at the outset.

The row usage is as loosely contrived as the row itself. Unlike O Saisons, O Châteaux!, whose three-part form was articulated serially, Quincunx's nine-movement arch structure is not serially defined; the corresponding spans of the arch are not related with respect to choice of row transformations, nor for that matter is any movement with any other. This represents a sharp contrast with those works completed before 1957, where Lutyens either restricts the number of row transformations in use, or else creates a highly integrated series. The

of pieces in which the taut construction of the row approaches the integrated structure of Motet's series (notably, the Wind Quintet, op. 45 [1960]<sup>17</sup>, Encomion [1963], and Magnificat and Nunc Dimittis 1965)) the majority of the 1957 vocal works and Quincunx itself are built on rows of comparatively loose design. The series of Quincunx is presented in the example below.

Example 8



The row is non-symmetrical and, unlike that of the Three Songs,<sup>18</sup> is not even particularly rich in terms of other internal relationships; apart from the semitone/fourth intervals encircled above, combinations of two or more adjacent intervals are not duplicated. Moreover, the row order is not established clearly at the start because some of the pitches are presented in chordal contexts. This follows the trend set in Motet and, more notably in Si Vis Celsi Iura,<sup>19</sup> of not clarifying the twelve-tone order at the outset.

The row usage is as loosely contrived as the row itself. Unlike O Saisons, O Châteaux!, whose three-part form was articulated serially, Quincunx's nine-movement arch structure is not serially defined; the corresponding spans of the arch are not related with respect to choice of row transformations, nor for that matter is any movement with any other. This represents a sharp contrast with those works completed before 1957, where Lutyens either restricts the number of row transformations in use, or else creates a highly integrated series. The

same laxity of approach, which sees the untransposed prime recede further into the background as a structural focus, characterizes the choice of row transformations within movements. Lutyens draws on a far wider range than hitherto. *Soli 4*, for example, can be described in the following serial terms:

$$RI_0, I_0, RI_3, R_3, I_6, P_{10}, RI_8, R_{11}, P_6, R_{10}, RI_6, RI_7, RI_2, P_2, I_2$$

Apart from the quasi-cadential consolidation on to one transposition level at the end and the  $I_6/P_{10} - R_{10}/RI_6$  adjacencies, Lutyens shows little if any desire to forge close serial relationships across the phrases. Successive row statements generally share one or two pitch adjacencies, but Lutyens only very rarely exploits the potential which exists for linking row transformations with far closer pitch relationships:  $P_0$  and  $RI_4$  ( $P_1 + RI_{10}$  etc.), which share invariant hexachordal content;  $P_0$  and  $I_6$  ( $P_1 + I_7$  etc.), which share three pitch adjacencies; and  $P_0$  and  $I_0$  ( $P_1 + I_1$  etc.), which commence with the same four pitches, though in a different order. Such links appear so scarcely that when they do, it is as if by accident rather than design. There are even occasions, as between  $R_{11}$  and  $P_6$  in *Soli 4*, where not a single pitch adjacency link exists between two successive row statements.

With respect to serial organization, therefore, Quincunx derives not so much from De Amore (where at least several of the individual movements are very closely knit serially) but from the Three Songs of 1957, where the choice of row transformations contributes little if anything to the overall coherence of each song, let alone to the set as a whole.

One of the most striking serial contrasts between the Motet and the post-1957 works lies in the greater degree of note or note-group repetition admitted into the latter. This note repetition, which at times reminds one of the Baroque 'trillo' ornament (a rapid measured

same laxity of approach, which sees the untransposed prime recede further into the background as a structural focus, characterizes the choice of row transformations within movements. Lutyens draws on a far wider range than hitherto. *Soli 4*, for example, can be described in the following serial terms:

$$RI_0, I_0, RI_3, R_3, I_6, P_{10}, RI_8, R_{11}, P_6, R_{10}, RI_6, RI_7, RI_2, P_2, I_2$$

Apart from the quasi-cadential consolidation on to one transposition level at the end and the  $I_6/P_{10} - R_{10}/RI_6$  adjacencies, Lutyens shows little if any desire to forge close serial relationships across the phrases. Successive row statements generally share one or two pitch adjacencies, but Lutyens only very rarely exploits the potential which exists for linking row transformations with far closer pitch relationships:  $P_0$  and  $RI_4$  ( $P_1 + RI_{10}$  etc.), which share invariant hexachordal content;  $P_0$  and  $I_6$  ( $P_1 + I_7$  etc.), which share three pitch adjacencies; and  $P_0$  and  $I_0$  ( $P_1 + I_1$  etc.), which commence with the same four pitches, though in a different order. Such links appear so scarcely that when they do, it is as if by accident rather than design. There are even occasions, as between  $R_{11}$  and  $P_6$  in *Soli 4*, where not a single pitch adjacency link exists between two successive row statements.

With respect to serial organization, therefore, Quincunx derives not so much from De Amore (where at least several of the individual movements are very closely knit serially) but from the Three Songs of 1957, where the choice of row transformations contributes little if anything to the overall coherence of each song, let alone to the set as a whole.

One of the most striking serial contrasts between the Motet and the post-1957 works lies in the greater degree of note or note-group repetition admitted into the latter. This note repetition, which at times reminds one of the Baroque 'trillo' ornament (a rapid measured

tremolo upon one pitch) allows temporary points of repose in the twelve-tone circulation. An almost hypnotic, reflective effect is occasionally created in this way, which in Quincunx complements the images of sleep inherent in the text.

The comparatively extensive degree of reordering which takes place, albeit confined to only short-lived passages, further disrupts the sanctity of the twelve-tone series. Whereas in Requiem for the Living reordering was controlled by permutation, and in Motet, by hexachordal relationships, in De Amore, Si Vis Celsi Iura and Quincunx there occasionally occur short periods of free ordering which are not controlled by such intrinsically serial procedures.<sup>20</sup> One could draw on many examples, but the 'Pastorale' from De Amore provides a particularly clear example. Bars 106 to 117 are quoted below in short score.

Example 9

The image displays two systems of handwritten musical notation. The first system begins with a circled number '106' in the upper left corner. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. In the first system, the treble staff has several notes marked with '7' and '8'. The second system continues the musical passage with similar complexity. The handwriting is clear and legible, typical of a composer's manuscript.

tremolo upon one pitch) allows temporary points of repose in the twelve-tone circulation. An almost hypnotic, reflective effect is occasionally created in this way, which in Quincunx complements the images of sleep inherent in the text.

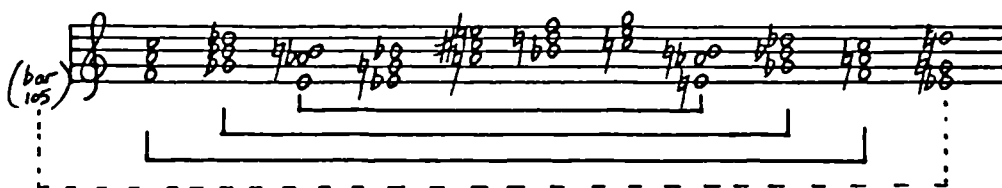
The comparatively extensive degree of reordering which takes place, albeit confined to only short-lived passages, further disrupts the sanctity of the twelve-tone series. Whereas in Requiem for the Living reordering was controlled by permutation, and in Motet, by hexachordal relationships, in De Amore, Si Vis Celsi Iura and Quincunx there occasionally occur short periods of free ordering which are not controlled by such intrinsically serial procedures.<sup>20</sup> One could draw on many examples, but the 'Pastorale' from De Amore provides a particularly clear example. Bars 106 to 117 are quoted below in short score.

Example 9

The image displays two systems of handwritten musical notation. The first system begins with a circled number '106' in the upper left corner. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. In the first system, the treble staff has several notes with '7' and '8' written above them, and the bass staff has notes with '7' and '8' written below them. The second system continues the musical piece with similar notation, including some notes with '7' and '8' markings. The handwriting is clear and legible, typical of a composer's manuscript.

This is obviously not just a case of two or three notes being reordered to achieve a specific melodic contour or avoid octave doublings. Given the work's principal row these twelve bars make no serial sense. However, it is evident that each of these three-note chords can be reduced to triadic form, which is obviously the purpose of the 'deviation'. The example below presents these triads in the order in which they appear, in root position. The pitches are transposed on to a single staff to afford easier comparison.

Example 10

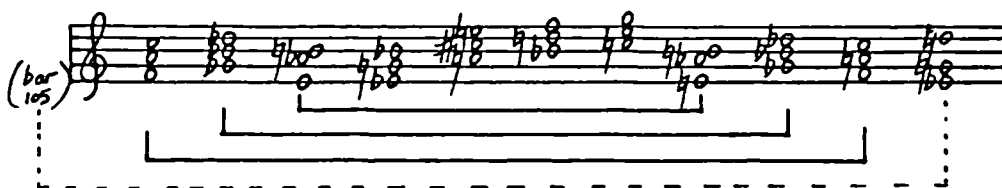


These triads, all of which are major, do not outline a tonal progression but, in the absence of either tonal or serial schemes, they are arranged symmetrically. It does, in fact, transpire that bars 106 to 117 are derived from bars 97 to 105; in the later passage Lutyens completely reorders the pitches but presents them still at their former registers.

These few examples of serial flexibility may have been in part a response to the less dogmatic approach of younger contemporaries. But Lutyens was by no means taken in by all the trends and fashions of the vogue for 'New Music', which continued into the early sixties in Britain. Whilst the latest fads on the contemporary music bandwagon became more popular with both audiences and critics alike, Lutyens herself regarded this rather forced vogue for young composers and the latest musical

This is obviously not just a case of two or three notes being reordered to achieve a specific melodic contour or avoid octave doublings. Given the work's principal row these twelve bars make no serial sense. However, it is evident that each of these three-note chords can be reduced to triadic form, which is obviously the purpose of the 'deviation'. The example below presents these triads in the order in which they appear, in root position. The pitches are transposed on to a single staff to afford easier comparison.

Example 10



These triads, all of which are major, do not outline a tonal progression but, in the absence of either tonal or serial schemes, they are arranged symmetrically. It does, in fact, transpire that bars 106 to 117 are derived from bars 97 to 105; in the later passage Lutyens completely reorders the pitches but presents them still at their former registers.

These few examples of serial flexibility may have been in part a response to the less dogmatic approach of younger contemporaries. But Lutyens was by no means taken in by all the trends and fashions of the vogue for 'New Music', which continued into the early sixties in Britain. Whilst the latest fads on the contemporary music bandwagon became more popular with both audiences and critics alike, Lutyens herself regarded this rather forced vogue for young composers and the latest musical

whirligigs as potentially detrimental. In a speech made to the Society for the Promotion of New Music on 4 June 1959, Lutyens decried the society as an "incubating machine", guilty of "artificial insemination" of young composers by granting them a platform at too early an age, thereby opening its doors to falling standards.<sup>21</sup> Perhaps there is also a hint of bitterness in her voice here, since she had had to struggle so hard to achieve the platform which now seemed to be granted to others so effortlessly. Lutyens was by no means alone in her views. The BBC, for example, broadcast on 5 June 1961 a composition by a bogus composer, Piotr Zak, with the sole aim of exposing the most gullible sector of the new music audience. Zak's Mobile for Tape and Percussion turned out to be just a senseless montage hastily compiled by the BBC itself, but the fact of its broadcast demonstrates the concern felt at the time about the lack of discernment in reactions to new musical trends.

Lutyens herself remained at a distance from the most radical developments abroad, occasionally borrowing one or two ideas but never committing herself wholeheartedly to the spirit of experimentalism. In a manner which calls to mind that of Purcell, she managed to absorb a selection of European advances without actually letting them overtake her style, thereby retaining a peculiarly English individuality. Her use of chance procedures provides an example. Impressed by the 'mobile' form of Boulez's Third Sonata (1956-57), which comprises various different ways of ordering groups of material named 'blocs' and 'points' respectively, Lutyens was inspired to greater formal adventurism in Pian e forte (1958). This solo piano piece comprises seven sections which can be played in six alternative versions, ending with a Rondo Finale con Introduzione: A1 + A2 + A3 + Rondo Finale; B1 + B2 + B3 +

whirligigs as potentially detrimental. In a speech made to the Society for the Promotion of New Music on 4 June 1959, Lutyens decried the society as an "incubating machine", guilty of "artificial insemination" of young composers by granting them a platform at too early an age, thereby opening its doors to falling standards.<sup>21</sup> Perhaps there is also a hint of bitterness in her voice here, since she had had to struggle so hard to achieve the platform which now seemed to be granted to others so effortlessly. Lutyens was by no means alone in her views. The BBC, for example, broadcast on 5 June 1961 a composition by a bogus composer, Piotr Zak, with the sole aim of exposing the most gullible sector of the new music audience. Zak's Mobile for Tape and Percussion turned out to be just a senseless montage hastily compiled by the BBC itself, but the fact of its broadcast demonstrates the concern felt at the time about the lack of discernment in reactions to new musical trends.

Lutyens herself remained at a distance from the most radical developments abroad, occasionally borrowing one or two ideas but never committing herself wholeheartedly to the spirit of experimentalism. In a manner which calls to mind that of Purcell, she managed to absorb a selection of European advances without actually letting them overtake her style, thereby retaining a peculiarly English individuality. Her use of chance procedures provides an example. Impressed by the 'mobile' form of Boulez's Third Sonata (1956-57), which comprises various different ways of ordering groups of material named 'blocs' and 'points' respectively, Lutyens was inspired to greater formal adventurism in Pian e forte (1958). This solo piano piece comprises seven sections which can be played in six alternative versions, ending with a Rondo Finale con Introduzione: A1 + A2 + A3 + Rondo Finale; B1 + B2 + B3 +

Rondo Finale; A1 + B1 + A2; B1 + A2 + B2; A2 + B2 + A3; B2 + A3 + B3 + Rondo Finale. However, Lutyens restricts the operation of chance far more rigidly than in either the Boulez Sonata or Stockhausen's Klavierstücke (1957). For example, her time signatures are fixed and do not allow for rhythmic freedom, whereas in numbers V to X of the Klavierstücke, the performer must judge for himself the relative rhythmic values of the rests. Moreover, Lutyens hardly ever used such chance procedures again.

She remained at heart a traditionalist. This is not to say that Lutyens was conservative, but rather that she perceived of herself as belonging to a historical, Western tradition, one which embraced values of discipline, craftsmanship and the deliberate creation and ordering of material rather than passive acceptance of chance sounds and events. There is an abundance of musical evidence to this effect, including Lutyens's use of familiar textures such as counterpoint, melody- or recitative-and-accompaniment or the chorale-like passages reminiscent of vocal collective statements, which appear in several instrumental works of the late fifties and sixties including the Wind Quintet (1960), Chorale for Orchestra (1956) and Music for Orchestra II (1962). Besides these, there is the retention of tonal suggestion and the use, admittedly in reinterpreted guise, of traditional moulds such as sonata form or motet style. Interestingly enough there is written evidence also to support this observation. A series of notes found on the back of one of the dyeline MSS of Six Tempi, for example, mentions Quincunx in relation to Lutyens's own Three Symphonic Preludes (1942) on the one hand, and Ravel's Daphnis and Chloë on the other. Several more pieces of the fifties are listed in relation not only to other

Rondo Finale; A1 + B1 + A2; B1 + A2 + B2; A2 + B2 + A3; B2 + A3 + B3 + Rondo Finale. However, Lutyens restricts the operation of chance far more rigidly than in either the Boulez Sonata or Stockhausen's Klavierstücke (1957). For example, her time signatures are fixed and do not allow for rhythmic freedom, whereas in numbers V to X of the Klavierstücke, the performer must judge for himself the relative rhythmic values of the rests. Moreover, Lutyens hardly ever used such chance procedures again.

She remained at heart a traditionalist. This is not to say that Lutyens was conservative, but rather that she perceived of herself as belonging to a historical, Western tradition, one which embraced values of discipline, craftsmanship and the deliberate creation and ordering of material rather than passive acceptance of chance sounds and events. There is an abundance of musical evidence to this effect, including Lutyens's use of familiar textures such as counterpoint, melody- or recitative-and-accompaniment or the chorale-like passages reminiscent of vocal collective statements, which appear in several instrumental works of the late fifties and sixties including the Wind Quintet (1960), Chorale for Orchestra (1956) and Music for Orchestra II (1962). Besides these, there is the retention of tonal suggestion and the use, admittedly in reinterpreted guise, of traditional moulds such as sonata form or motet style. Interestingly enough there is written evidence also to support this observation. A series of notes found on the back of one of the dyeline MSS of Six Tempi, for example, mentions Quincunx in relation to Lutyens's own Three Symphonic Preludes (1942) on the one hand, and Ravel's Daphnis and Chloë on the other. Several more pieces of the fifties are listed in relation not only to other

works by Lutyens, but also to earlier sources and composers, including the following:

Chamber Concerto, op. 8/1 - Six Tempi - Mozart Divertimenti

De Amore - Music for Orchestra II - Phoenix

Piano Intermezzi - Pian e forte - Debussy

Five Clarinet Pieces - Valediction - Brahms

String Trio - Quartet No. 6 - Mozart Trio E flat

These references indicate not only particular musical stimuli behind certain works (for example, Lutyens may well have had Ravel's rich orchestration, instrumental virtuosity and wordless choral singing of Daphnis and Chloë at the back of her mind when composing Quincunx), but also that Lutyens conceived these works in relation to a historical tradition which embraces both Austrian/German and French developments. Another source of written evidence is a personal notebook devoted to thoughts and quotations which either amused Lutyens or expressed sentiments with which she found great empathy. Scribbled on one of the pages are the following words:

Find and continue the established tradition for you & work should become Halcyon, like Haydn. Great mistake of present day artists to think that tradition has, or need be broken.<sup>22</sup>

Between Quincunx and The Valley of Hatsu-Se (completed in May 1965) Lutyens wrote five vocal works, three of which continue in the choral tradition of the Motet: Encomion (1963) for mixed chorus, brass and percussion; The Hymn of Man (1965) for a cappella male chorus; and a setting of the Magnificat and Nunc Dimittis for a cappella mixed chorus, commissioned by the choir of Coventry cathedral and finished in February 1965, although it was later revised in 1970. Prior to this, in 1961, Lutyens completed an unpublished setting for children's chorus and instruments of Lear's The Dong with the Luminous Nose, as well as

works by Lutyens, but also to earlier sources and composers, including the following:

Chamber Concerto, op. 8/1 - Six Tempi - Mozart Divertimenti

De Amore - Music for Orchestra II - Phoenix

Piano Intermezzi - Pian e forte - Debussy

Five Clarinet Pieces - Valediction - Brahms

String Trio - Quartet No. 6 - Mozart Trio E flat

These references indicate not only particular musical stimuli behind certain works (for example, Lutyens may well have had Ravel's rich orchestration, instrumental virtuosity and wordless choral singing of Daphnis and Chloë at the back of her mind when composing Quincunx), but also that Lutyens conceived these works in relation to a historical tradition which embraces both Austrian/German and French developments. Another source of written evidence is a personal notebook devoted to thoughts and quotations which either amused Lutyens or expressed sentiments with which she found great empathy. Scribbled on one of the pages are the following words:

Find and continue the established tradition for you & work should become Halcyon, like Haydn. Great mistake of present day artists to think that tradition has, or need be broken.<sup>22</sup>

Between Quincunx and The Valley of Hatsu-Se (completed in May 1965) Lutyens wrote five vocal works, three of which continue in the choral tradition of the Motet: Encomion (1963) for mixed chorus, brass and percussion; The Hymn of Man (1965) for a cappella male chorus; and a setting of the Magnificat and Nunc Dimittis for a cappella mixed chorus, commissioned by the choir of Coventry cathedral and finished in February 1965, although it was later revised in 1970. Prior to this, in 1961, Lutyens completed an unpublished setting for children's chorus and instruments of Lear's The Dong with the Luminous Nose, as well as

a much larger-scale piece, Catena, for soprano and tenor soli and twenty-one instruments, dedicated to her friend Dallapiccola. In 1962, the year in which her second husband, Edward Clark, died, Lutyens produced no work for voice.

Although Clark's death was a shattering experience for Lutyens, the early sixties proved in many ways to be years of increasing happiness for her, at least on the musical front. After spending what she refers to as "twenty years in the musical wilderness with performances few and far between"<sup>23</sup> she slowly began to receive more acclaim, and from 1960 onwards the vast majority of her works were commissioned. It was in 1960 that Lutyens was offered her first Prom commission (for which she wrote the Symphonies for Solo Piano, Wind, Harps and Percussion [1961]), soon followed by the Phoenix Trust Award, which enabled her to finish Catena and, in 1964, her first commercial recordings.

Before considering The Valley of Hatsu-Se, it is necessary first to discuss a few aspects of the orchestration of earlier pieces which are not pertinent to The Valley..., itself written for only a very small ensemble. Whereas in Quincunx visual and spatial elements are latent but not overtly demonstrated, during the sixties Lutyens begins to realize these planes more fully, expressing them not only within works of deliberately theatrical nature, but also within pieces such as Catena (1961), for which she provides the following seating plan (see example 11 overleaf).

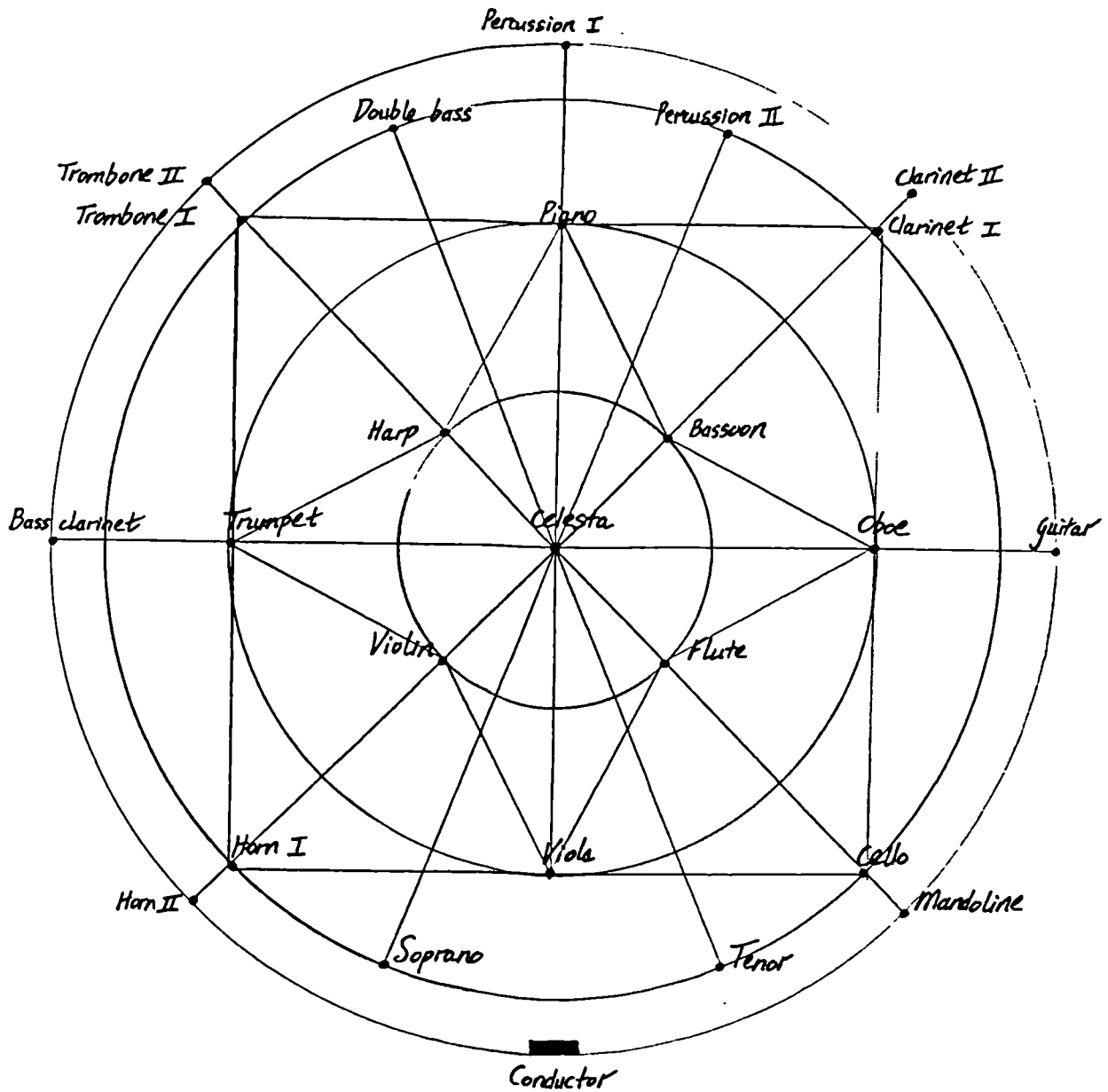
Seating plans were a vogue on the continent at this time, but Lutyens uses hers distinctively, as a framework for choosing the instrumental combinations in the various sections of Catena. In Part 1 for example,

a much larger-scale piece, Catena, for soprano and tenor soli and twenty-one instruments, dedicated to her friend Dallapiccola. In 1962, the year in which her second husband, Edward Clark, died, Lutyens produced no work for voice.

Although Clark's death was a shattering experience for Lutyens, the early sixties proved in many ways to be years of increasing happiness for her, at least on the musical front. After spending what she refers to as "twenty years in the musical wilderness with performances few and far between"<sup>23</sup> she slowly began to receive more acclaim, and from 1960 onwards the vast majority of her works were commissioned. It was in 1960 that Lutyens was offered her first Prom commission (for which she wrote the Symphonies for Solo Piano, Wind, Harps and Percussion [1961]), soon followed by the Phoenix Trust Award, which enabled her to finish Catena and, in 1964, her first commercial recordings.

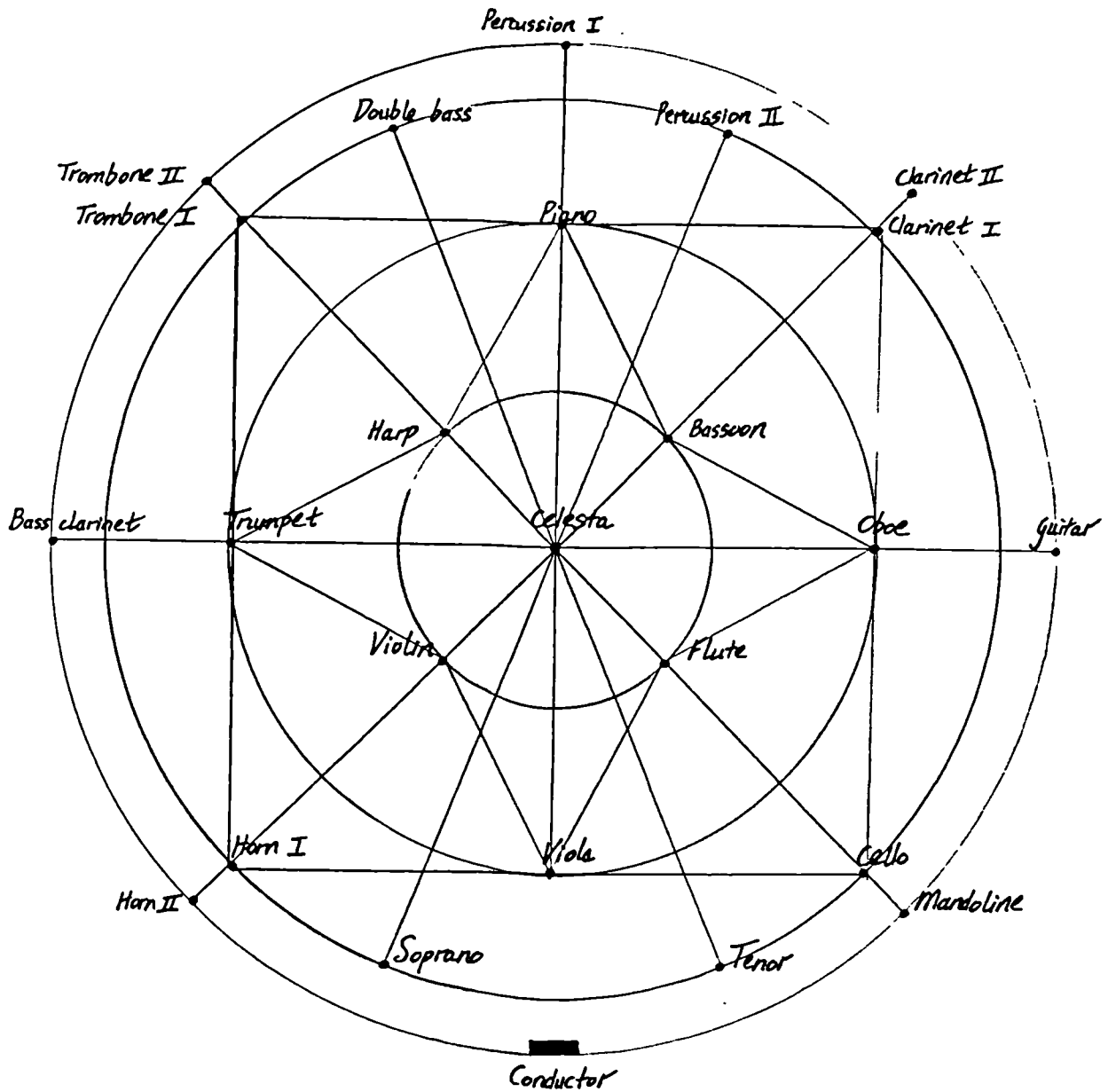
Before considering The Valley of Hatsu-Se, it is necessary first to discuss a few aspects of the orchestration of earlier pieces which are not pertinent to The Valley..., itself written for only a very small ensemble. Whereas in Quincunx visual and spatial elements are latent but not overtly demonstrated, during the sixties Lutyens begins to realize these planes more fully, expressing them not only within works of deliberately theatrical nature, but also within pieces such as Catena (1961), for which she provides the following seating plan (see example 11 overleaf).

Seating plans were a vogue on the continent at this time, but Lutyens uses hers distinctively, as a framework for choosing the instrumental combinations in the various sections of Catena. In Part 1 for example,

Example 11

the sections are orchestrated in accordance with the following patterns:

- Section I - inner circle (flute, violin, bassoon, harp)
- Section Ia - central horizontal line (bass clarinet, trumpet, double bass [instead of celesta], oboe, guitar)
- Section 2 - star (piano, bassoon, oboe, flute, viola, violin, trumpet, harp plus percussion II)

Example 11

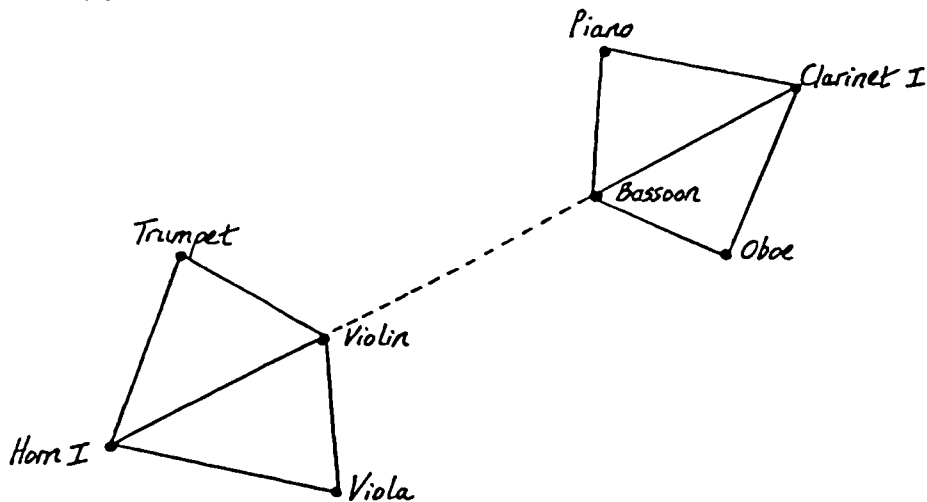
the sections are orchestrated in accordance with the following patterns:

- Section I - inner circle (flute, violin, bassoon, harp)
- Section Ia - central horizontal line (bass clarinet, trumpet, double bass [instead of celesta], oboe, guitar)
- Section 2 - star (piano, bassoon, oboe, flute, viola, violin, trumpet, harp plus percussion II)

- Section 2a - central vertical line (viola, piano, celesta, percussion I)
- Section 3 - second circle (oboe, viola, trumpet, piano)
- Section 3a - square (oboe, clarinet I, horn I, trumpet, trombone I, viola, cello, piano)
- Section 4 - all instruments except mandoline

From the visual point of view, Part I's colours seem to spread out gradually from the inner circle, which is intersected twice. Later in the work the shapes outlined instrumentally are more complex. For example, section 2 of Part III draws two series of triangles as follows:

Example 12

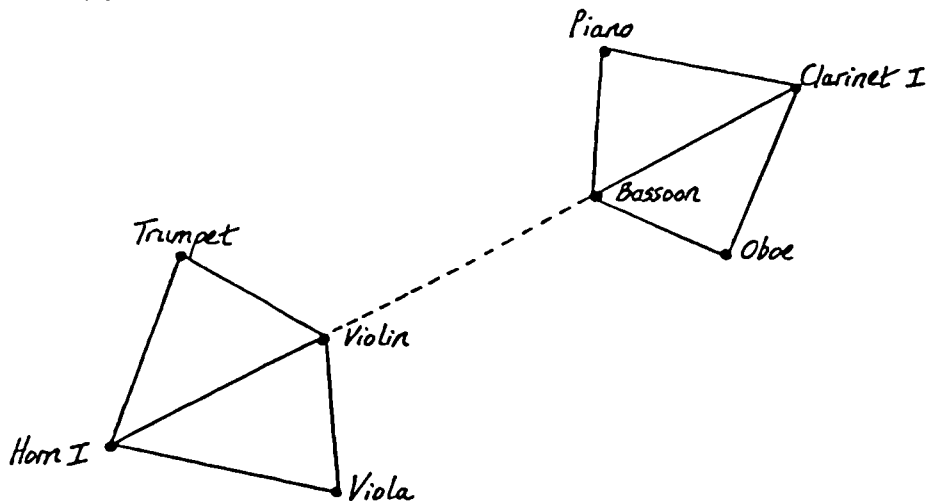


Some shapes are repeated, and nearly all of the instruments are able to play in a number of different contexts. For example, the harp features in the delineation of the inner circle, the star and the NW/SE diagonal. By these means Lutyens interconnects all the various shapes and instrumentations, which presumably gives rise to the title Catena (meaning "chain" or "connected series"). The only forces which are employed without being beholden to any particular contour are the

- Section 2a - central vertical line (viola, piano, celesta, percussion I)
- Section 3 - second circle (oboe, viola, trumpet, piano)
- Section 3a - square (oboe, clarinet I, horn I, trumpet, trombone I, viola, cello, piano)
- Section 4 - all instruments except mandoline

From the visual point of view, Part I's colours seem to spread out gradually from the inner circle, which is intersected twice. Later in the work the shapes outlined instrumentally are more complex. For example, section 2 of Part III draws two series of triangles as follows:

Example 12



Some shapes are repeated, and nearly all of the instruments are able to play in a number of different contexts. For example, the harp features in the delineation of the inner circle, the star and the NW/SE diagonal. By these means Lutyens interconnects all the various shapes and instrumentations, which presumably gives rise to the title Catena (meaning "chain" or "connected series"). The only forces which are employed without being beholden to any particular contour are the

double bass, percussion II and singers. Such a flexible yet controlled scheme of orchestration allows for frequent changing of timbre, which is useful in a work such as Catena where many short, diverse quotations are set in a sectional, distinctive manner.

It is evident that the layout demonstrated above in example 11 is intended to make visual rather than spatial impact, for the arrangement of instruments simply does not seem to point to a specifically spatial conception of sound, especially since the peripheral celesta is placed in the centre of the ensemble. This plan is obviously an experiment for Lutyens, for she does not use one of the same type again. Any subsequent seating plans are used in pieces where Lutyens demonstrates as much concern with sonority and spatial aspects as with visual parameters, and where fixed groups of instruments, generally of varied forces, are employed either in conjunction with, or against, each other. An example of such a piece is the Symphonies for Piano, Wind, Harps and Percussion (1961), where Lutyens arranges the instruments fan-wise in four groups with the piano in the centre, controlling the instrumental colour so as to give rise to carefully balanced antiphonal and stereophonic effects.

This latter piece demonstrates an emphasis on woodwind and percussion which is typical of Lutyens's orchestration in the early sixties; most of the accompanied vocal works demonstrate a marked 'Stravinskian' preference for woodwind and/or brass and percussion colours, as strings recede further into the background. The Dong with the Luminous Nose, for example, deploys flute, oboe, clarinet, trumpet, three horns, piano and percussion, with only a small string section comprising quartet plus double bass, whilst Encomion is scored for brass and percussion (four players).

double bass, percussion II and singers. Such a flexible yet controlled scheme of orchestration allows for frequent changing of timbre, which is useful in a work such as Catena where many short, diverse quotations are set in a sectional, distinctive manner.

It is evident that the layout demonstrated above in example 11 is intended to make visual rather than spatial impact, for the arrangement of instruments simply does not seem to point to a specifically spatial conception of sound, especially since the peripheral celesta is placed in the centre of the ensemble. This plan is obviously an experiment for Lutyens, for she does not use one of the same type again. Any subsequent seating plans are used in pieces where Lutyens demonstrates as much concern with sonority and spatial aspects as with visual parameters, and where fixed groups of instruments, generally of varied forces, are employed either in conjunction with, or against, each other. An example of such a piece is the Symphonies for Piano, Wind, Harps and Percussion (1961), where Lutyens arranges the instruments fan-wise in four groups with the piano in the centre, controlling the instrumental colour so as to give rise to carefully balanced antiphonal and stereophonic effects.

This latter piece demonstrates an emphasis on woodwind and percussion which is typical of Lutyens's orchestration in the early sixties; most of the accompanied vocal works demonstrate a marked 'Stravinskian' preference for woodwind and/or brass and percussion colours, as strings recede further into the background. The Dong with the Luminous Nose, for example, deploys flute, oboe, clarinet, trumpet, three horns, piano and percussion, with only a small string section comprising quartet plus double bass, whilst Encomion is scored for brass and percussion (four players).

With the Valley of Hatsu-Se Lutyens returned to a smaller-scale medium reminiscent of O Saisons, O Châteaux!, that of solo voice accompanied by chamber ensemble. The work is scored for soprano, flute (doubling alto flute), clarinet (doubling bass clarinet), piano and 'cello and was commissioned by William Glock for the Dartington Summer School, where it was premiered on 6 August 1965. Lutyens sets eight short Japanese poems dating from the sixth to the twelfth centuries and written by different authors. The original Japanese is set because, as Lutyens herself explains, "the sound [of the syllables] is part of the rhythm of the poem."<sup>24</sup> These poems are extremely concentrated and are chosen and arranged in order to outline a pattern of seasonal change from spring through to winter, in conjunction with a parallel emotional progression from hopeful expectancy to sadness and loneliness. This is a theme which Lutyens touches upon comparatively frequently in her work, particularly in her own texts. In Infidelio (1954), for example, the growth and decline of a relationship between the two lovers is mirrored by the passing of the seasons. In this particular case, however, Lutyens commences with Winter, the death of love, and progresses in reverse, via Autumn and Summer, to Spring, when the hope of love first dawned.

A prime reason for studying The Valley of Hatsu-Se is because it epitomizes a feature of Lutyens's finest work, namely her ability to create a whole soundworld (or "vision sonore" as she used to call it<sup>25</sup>) with the utmost economy, an entire expressive landscape distilled on to a miniature scale. It is a piece in which the clarity of structure is as much an expressive vehicle as the musical ideas contained within, but in contrast to Quincunx, the music is pared down to its essential elements. Lutyens's frequent description as a miniaturist, however,

With the Valley of Hatsu-Se Lutyens returned to a smaller-scale medium reminiscent of O Saisons, O Châteaux!, that of solo voice accompanied by chamber ensemble. The work is scored for soprano, flute (doubling alto flute), clarinet (doubling bass clarinet), piano and 'cello and was commissioned by William Glock for the Dartington Summer School, where it was premiered on 6 August 1965. Lutyens sets eight short Japanese poems dating from the sixth to the twelfth centuries and written by different authors. The original Japanese is set because, as Lutyens herself explains, "the sound [of the syllables] is part of the rhythm of the poem."<sup>24</sup> These poems are extremely concentrated and are chosen and arranged in order to outline a pattern of seasonal change from spring through to winter, in conjunction with a parallel emotional progression from hopeful expectancy to sadness and loneliness. This is a theme which Lutyens touches upon comparatively frequently in her work, particularly in her own texts. In Infidelio (1954), for example, the growth and decline of a relationship between the two lovers is mirrored by the passing of the seasons. In this particular case, however, Lutyens commences with Winter, the death of love, and progresses in reverse, via Autumn and Summer, to Spring, when the hope of love first dawned.

A prime reason for studying The Valley of Hatsu-Se is because it epitomizes a feature of Lutyens's finest work, namely her ability to create a whole soundworld (or "vision sonore" as she used to call it<sup>25</sup>) with the utmost economy, an entire expressive landscape distilled on to a miniature scale. It is a piece in which the clarity of structure is as much an expressive vehicle as the musical ideas contained within, but in contrast to Quincunx, the music is pared down to its essential elements. Lutyens's frequent description as a miniaturist, however,

is not entirely accurate, for this quality which distinguishes The Valley... as well as some of her other best work, by no means pertains to all of her output. It is certainly absent from the lengthy deliberations of pieces such as De Amore, for example, or her three giant operas, each of two hours' length, The Numbered, Isis and Osiris, and The Goldfish Bowl. As far as The Valley of Hatsu-Se is concerned, the spontaneous, immediate clarity with which Lutyens responds to the text and shapes the music's identity perhaps owes something to her recent experience of writing a great deal of film music, particularly during the late forties and fifties.

To complement the short poems Lutyens manages on the one hand, to evoke a Japanese flavour without ever resorting to pastiche, and on the other hand, to convey more specifically the sense behind certain words. Her control of instrumental colour plays a major role in this respect. Instead of using Japanese instruments Lutyens suggests their timbres via traditional Western forces. The Japanese fue or ryūteki for example, which would have been used in Gagaku (court ritual) music to play abstractions of the principal melodies is suggested by the flute. Even this music's aesthetic emphasis on refinement of playing rather than virtuosity is mirrored in the comparatively simple, non-virtuosic flute writing, so different in character from the virtuosic, almost Boulezian-style solo piano writing in Sections E and L (shown in example 13 below). The flute is used in all except these solo piano sections, and thereby Lutyens possibly alludes to its significance in Noh music, in which the fue always accompanies singing with a free melody. (Certainly the clarinet is very much subordinate to the flute, never appearing completely independently of the latter instrument and confined within shorter melodic phrases rather than

is not entirely accurate, for this quality which distinguishes The Valley... as well as some of her other best work, by no means pertains to all of her output. It is certainly absent from the lengthy deliberations of pieces such as De Amore, for example, or her three giant operas, each of two hours' length, The Numbered, Isis and Osiris, and The Goldfish Bowl. As far as The Valley of Hatsu-Se is concerned, the spontaneous, immediate clarity with which Lutyens responds to the text and shapes the music's identity perhaps owes something to her recent experience of writing a great deal of film music, particularly during the late forties and fifties.

To complement the short poems Lutyens manages on the one hand, to evoke a Japanese flavour without ever resorting to pastiche, and on the other hand, to convey more specifically the sense behind certain words. Her control of instrumental colour plays a major role in this respect. Instead of using Japanese instruments Lutyens suggests their timbres via traditional Western forces. The Japanese fue or ryūteki for example, which would have been used in Gagaku (court ritual) music to play abstractions of the principal melodies is suggested by the flute. Even this music's aesthetic emphasis on refinement of playing rather than virtuosity is mirrored in the comparatively simple, non-virtuosic flute writing, so different in character from the virtuosic, almost Boulezian-style solo piano writing in Sections E and L (shown in example 13 below). The flute is used in all except these solo piano sections, and thereby Lutyens possibly alludes to its significance in Noh music, in which the fue always accompanies singing with a free melody. (Certainly the clarinet is very much subordinate to the flute, never appearing completely independently of the latter instrument and confined within shorter melodic phrases rather than

allowed longer-breathed solo passages.) The frequent use of cello pizzicato may likewise suggest the shamisen, a Japanese three-string lute, whilst the cello tapping perhaps alludes again to Noh music, which commonly features the kotsuzumi, a small hourglass drum.

The fact that so much of the music is monophonically conceived represents another Japanese trait, although it is fair to say that Lutyens's compositions had been showing an increased tendency towards this since the late fifties. Continuing along the path foreshadowed in Motet, De Amore for example contains several comparatively long passages of entirely linear exposition of the serial rows, and Catena, completed four years later, is almost entirely monophonic in character.<sup>26</sup> In The Valley... there are no passages of simultaneous tutti scoring, although all instruments are used in the first and last sections (as well as in section I), which helps to frame the whole work. Very little doubling occurs and this, combined with the predominantly melodic use of the instruments, results in a comparatively sparse timbre throughout. Such clear, attenuated textures, which call to mind Webern's and even Mahler's economy of scoring, become an increasingly common characteristic of Lutyens's style from the early sixties onwards. The predominantly chordal nature of the piano writing in The Valley..., however, lends the texture a little more warmth, particularly since the sustaining pedal is frequently employed.

With only this small group of instruments Lutyens complements closely the sentiments expressed in the poems, using the cello in particular as a chief protagonist. The following example demonstrates cello usage in relation to overall structure and poetical nuance. (The poems are presented in translation).

allowed longer-breathed solo passages.) The frequent use of cello pizzicato may likewise suggest the shamisen, a Japanese three-string lute, whilst the cello tapping perhaps alludes again to Noh music, which commonly features the kotsuzumi, a small hourglass drum.

The fact that so much of the music is monophonically conceived represents another Japanese trait, although it is fair to say that Lutyens's compositions had been showing an increased tendency towards this since the late fifties. Continuing along the path foreshadowed in Motet, De Amore for example contains several comparatively long passages of entirely linear exposition of the serial rows, and Catena, completed four years later, is almost entirely monophonic in character.<sup>26</sup> In The Valley... there are no passages of simultaneous tutti scoring, although all instruments are used in the first and last sections (as well as in section I), which helps to frame the whole work. Very little doubling occurs and this, combined with the predominantly melodic use of the instruments, results in a comparatively sparse timbre throughout. Such clear, attenuated textures, which call to mind Webern's and even Mahler's economy of scoring, become an increasingly common characteristic of Lutyens's style from the early sixties onwards. The predominantly chordal nature of the piano writing in The Valley..., however, lends the texture a little more warmth, particularly since the sustaining pedal is frequently employed.

With only this small group of instruments Lutyens complements closely the sentiments expressed in the poems, using the cello in particular as a chief protagonist. The following example demonstrates cello usage in relation to overall structure and poetical nuance. (The poems are presented in translation).

## Example 13

Section	Bar Numbers	Cello
A	1 - 66	Tapping and pizzicato (doubling other parts)
B	67 - 79	-
C	80 - 87	Tapping
D	88 - 98	Pizzicato (doubling clarinet)
E	99 - 105	-
F	106 - 116	-
G	117 - 130	Arco melody - 14 bars (plus pizzicato and harmonics)
H	131 - 139	Pizzicato chords
I	140 - 158	Arco accompanying dyads (plus pizzicato)
J	159 - 172	Arco melody-7 bars → pizzicato (doubling flute)
K	173 - 187	Pizzicato (doubling flute)
L	188 - 201	-
M	202 - 217	Arco melody - 9 bars
N	218 - 245 (repeat of bars 39 - 66)	Tapping and pizzicato

## Texts

As if waking from hibernation when the spring comes, the dewdrops fall in the morning. The mists waft in the evening. And the nightingale sings in the trees of Hatsu-se.

(Instrumental passage)

If you have not heard the voice of the nightingale, how will you know the arrival of the spring in the snow-covered mountain village?

O nightingale, sing until you can sing no more! The spring will not come even twice in a year.

(Instrumental passage)

The flowers have gone back to their root. The birds have returned to their nest. But nobody knows where the spring has gone.

(Instrumental passage)

The crickets are crying in the forest where the mugwort grows. It is so sad to see the autumn going.

The wild geese are returning through the hazy sky. It looks as if a letter has been written there in pale ink.

(Instrumental passage - introducing section K)

In this cold night when the light snow falls over the garden, am I to sleep all alone without any hand to cradle my head?

(Instrumental passage)

It was hard enough for two of us to cross the autumn mountain. How could you cross by yourself alone?

And the nightingale sings in the trees of Hatsu-se.

## Example 13

Section	Bar Numbers	Cello
A	1 - 66	Tapping and pizzicato (doubling other parts)
B	67 - 79	-
C	80 - 87	Tapping
D	88 - 98	Pizzicato (doubling clarinet)
E	99 - 105	-
F	106 - 116	-
G	117 - 130	Arco melody - 14 bars (plus pizzicato and harmonics)
H	131 - 139	Pizzicato chords
I	140 - 158	Arco accompanying dyads (plus pizzicato)
J	159 - 172	Arco melody-7 bars → pizzicato (doubling flute)
K	173 - 187	Pizzicato (doubling flute)
L	188 - 201	-
M	202 - 217	Arco melody - 9 bars
N	218 - 245 (repeat of bars 39 - 66)	Tapping and pizzicato

## Texts

As if waking from hibernation when the spring comes, the dewdrops fall in the morning. The mists waft in the evening. And the nightingale sings in the trees of Hatsu-se.

(Instrumental passage)

If you have not heard the voice of the nightingale, how will you know the arrival of the spring in the snow-covered mountain village?

O nightingale, sing until you can sing no more! The spring will not come even twice in a year.

(Instrumental passage)

The flowers have gone back to their root. The birds have returned to their nest. But nobody knows where the spring has gone.

(Instrumental passage)

The crickets are crying in the forest where the mugwort grows. It is so sad to see the autumn going.

The wild geese are returning through the hazy sky. It looks as if a letter has been written there in pale ink.

(Instrumental passage - introducing section K)

In this cold night when the light snow falls over the garden, am I to sleep all alone without any hand to cradle my head?

(Instrumental passage)

It was hard enough for two of us to cross the autumn mountain. How could you cross by yourself alone?

And the nightingale sings in the trees of Hatsu-se.

The cello is restrained until section G, where its sudden, ecstatic melodicism is rendered all the more effective by the fact that this instrument is omitted completely from the preceding two sections, E and F.

## Example 14

♩ = 80

It is as if the cello is the nightingale of the ensemble, responding to the third poem's call for song with a virtuosic utterance, almost in defiance of the impending winter gloom. After this it seems as if the cello gradually succumbs to the numbing influence of winter's approach (described in poems 5 and 6), assuming an accompanying role in sections H and I. However, it does not return to the dry tapping of the beginning before two more melodic outbursts in sections J and M respectively. These are shorter in comparison with the passage above, but represent poignant remonstrations against the cold loneliness (experienced personally by Lutyens in the light of the recent death of her husband) expressed in the last two poems. By these means,

The cello is restrained until section G, where its sudden, ecstatic melodicism is rendered all the more effective by the fact that this instrument is omitted completely from the preceding two sections, E and F.

Example 14

$\text{♩} = 80$

The musical score for Example 14 is written for cello and consists of three staves. The first staff begins with a *mf* dynamic and features a series of five-measure phrases, each marked with a bracket and the number '5'. The dynamics progress through *f*, *pi33*, *sf3*, *l.v.*, *arco p*, and *fp*. The second staff starts with *pp* and includes markings for *pp*, *f*, *mf*, *p*, and *pi33 p*. The third staff begins with *arco p* and shows dynamics of *p*, *mf*, *f*, *f*, *p*, *p*, and *pp*. Performance instructions include *poco rit.* and various articulation marks like accents and slurs.

It is as if the cello is the nightingale of the ensemble, responding to the third poem's call for song with a virtuosic utterance, almost in defiance of the impending winter gloom. After this it seems as if the cello gradually succumbs to the numbing influence of winter's approach (described in poems 5 and 6), assuming an accompanying role in sections H and I. However, it does not return to the dry tapping of the beginning before two more melodic outbursts in sections J and M respectively. These are shorter in comparison with the passage above, but represent poignant remonstrations against the cold loneliness (experienced personally by Lutyens in the light of the recent death of her husband) expressed in the last two poems. By these means,

therefore, Lutyens draws a clear, perceptible rhetorical thread through the entire work, which ends with a recapitulation of part of the opening section (bars 39 - 66), only this time without the beginning's sense of expectancy at the approach of spring. In connection with this cello usage it is interesting to note that a later purely instrumental work, The Winter of the World (1974) similarly features the solo cello as a major protagonist.

This rhetorical thread lends the work a sense of architectural shape, not only because of the partial recapitulation at the end, which serves to frame the entire piece musically as well as gesturally, but also because the cello's first melodic outburst occurs roughly half-way through the work. The piano also contributes to the shaping of the overall form, since the two sections which are devoted to piano alone, E and L, occur roughly two fifths and four fifths through the piece respectively, in both cases, shortly before a melodic passage for cello (sections G and M). This use of instrumentation to articulate formal shape as well as enhance poetical meaning derives from Quincunx, only in The Valley... the formal scheme is less clear-cut and symmetrical (as befits the oriental aesthetic), comprising a less rigidly planned alternation of texted and purely instrumental sections.

Within her chosen confines Lutyens tries to achieve as much textural variety as possible; apart from the aforementioned duplication of solo piano timbre in sections E and L the colouring is varied, with respect to choice of instrumental combinations, registers and use of special idiomatic timbres in every section. For example, to articulate the passing of spring as expressed in the fourth poem Lutyens briefly adopts the softer toned alto flute. This instrument

therefore, Lutyens draws a clear, perceptible rhetorical thread through the entire work, which ends with a recapitulation of part of the opening section (bars 39 - 66), only this time without the beginning's sense of expectancy at the approach of spring. In connection with this cello usage it is interesting to note that a later purely instrumental work, The Winter of the World (1974) similarly features the solo cello as a major protagonist.

This rhetorical thread lends the work a sense of architectural shape, not only because of the partial recapitulation at the end, which serves to frame the entire piece musically as well as gesturally, but also because the cello's first melodic outburst occurs roughly half-way through the work. The piano also contributes to the shaping of the overall form, since the two sections which are devoted to piano alone, E and L, occur roughly two fifths and four fifths through the piece respectively, in both cases, shortly before a melodic passage for cello (sections G and M). This use of instrumentation to articulate formal shape as well as enhance poetical meaning derives from Quincunx, only in The Valley... the formal scheme is less clear-cut and symmetrical (as befits the oriental aesthetic), comprising a less rigidly planned alternation of texted and purely instrumental sections.

Within her chosen confines Lutyens tries to achieve as much textural variety as possible; apart from the aforementioned duplication of solo piano timbre in sections E and L the colouring is varied, with respect to choice of instrumental combinations, registers and use of special idiomatic timbres in every section. For example, to articulate the passing of spring as expressed in the fourth poem Lutyens briefly adopts the softer toned alto flute. This instrument

is not used again, but in order to imbue the latter half of the work with a darker, mellower hue Lutyens substitutes bass clarinet for ordinary clarinet from section I until section M. Occasionally Lutyens indulges in more overtly expressive effects, as at the beginning at section I where the idea of the chilly onset of winter is transmuted into musical terms by the low trill of the flute, high and very soft arpeggiated piano chord, and high, thin cello tone falling, via glissando, to sul ponticello tremolo on a double stopped bare fifth. The first four bars of this section are quoted below.

Example 15

$\text{♩} = 72 (\text{♩} = 144) \text{♩} = \text{♩}$

The musical score for Example 15 consists of five staves. The top staff is for Flute (Flt.), the second for Bass Clarinet (Bass Clt.), the third for Cello ('cello), the fourth for Piano, and the fifth is a Pedal line. The time signature is 3/4. The tempo is marked as  $\text{♩} = 72 (\text{♩} = 144) \text{♩} = \text{♩}$ . The Flute part features a low trill in the first bar, followed by a series of notes with a glissando. The Bass Clarinet part has a double-stopped fifth with a tremolo. The Cello part has a high, thin tone that falls via glissando to a sul ponticello tremolo. The Piano part has a high, thin cello tone falling via glissando to a sul ponticello tremolo. The Pedal line has two pedal markings (Ped) under the first and second bars.

Although there is no percussion section as such, the cello assumes a percussive role by its tapping (over the bass bar) in sections A, C and N, contributing in the earlier sections to their sense of expectancy, but in the context of the eighth poem sounding

is not used again, but in order to imbue the latter half of the work with a darker, mellower hue Lutyens substitutes bass clarinet for ordinary clarinet from section I until section M. Occasionally Lutyens indulges in more overtly expressive effects, as at the beginning at section I where the idea of the chilly onset of winter is transmuted into musical terms by the low trill of the flute, high and very soft arpeggiated piano chord, and high, thin cello tone falling, via glissando, to sul ponticello tremolo on a double stopped bare fifth. The first four bars of this section are quoted below.

Example 15

$\text{♩} = 72 (\text{♩} = 144) \text{♩} = \text{♩}$

The musical score for Example 15 consists of five staves. The top staff is for Flute (Flt.), the second for Bass Clarinet (Bass Clt.), the third for Cello ('cello), the fourth for Piano (Piano), and the fifth is a Pedal (Ped) line. The time signature is 3/4. The key signature has one sharp (F#). The tempo is marked as ♩ = 72 (♩ = 144) ♩ = ♩. The Flute part features a low trill in the first bar, followed by a series of notes with a glissando. The Bass Clarinet part has a low trill in the first bar, followed by a series of notes with a glissando. The Cello part has a high, thin tone in the first bar, followed by a series of notes with a glissando. The Piano part has a high, thin tone in the first bar, followed by a series of notes with a glissando. The Pedal line has a tremolo on a double stopped bare fifth. Performance instructions include 'sul pont.' (sul ponticello), 'ord.' (ordine), 'ppp' (pianissimo), and 'Ped' (pedal).

Although there is no percussion section as such, the cello assumes a percussive role by its tapping (over the bass bar) in sections A, C and N, contributing in the earlier sections to their sense of expectancy, but in the context of the eighth poem sounding

strangely dry and lifeless at the end. It is interesting that the vast majority of the tapped rhythms are independent from those of the voice or the other instruments. In this sense the cello tapping bridges the gap between works of the early sixties such as Quincunx, in which percussion rhythms are hardly if at all independent from those of the other instruments, and pieces dating from the later sixties such as And Suddenly it's Evening (1966), in which percussion is treated with greater individuality as regards rhythm.

As far as rhythmic organization is concerned, The Valley... demonstrates no real advance over Quincunx, with the exception that the former does admit a greater degree of rhythmic counterpoint. The following brief passage from section F provides an example.

Example 16

The image shows a handwritten musical score for two staves. The top staff is labeled 'Alto flute' and the bottom staff is labeled 'Soprano'. Both staves are in 4/4 time. The Alto flute staff has a circled measure number '109' at the beginning and '110' later. The Soprano staff has a circled measure number '110' at the beginning. The lyrics are written below the Soprano staff: 'ni, — Tori wa fu...ru-su ni — kayeru-na-ri ; —'. The music includes various rhythmic markings such as 'p' (piano), 'pp' (pianissimo), and 'f' (forte), along with dynamic hairpins. There are also some handwritten annotations like '5', '3', and 'b' above notes.

Once again Lutyens uses rhythm and tempo both structurally, to engender a sense of overall movement and impetus, and expressively, to complement the poetical words more closely. For example, excitement at the approach of spring is conveyed in section B, where the time signature changes in every bar to instil the music with a fluid,

strangely dry and lifeless at the end. It is interesting that the vast majority of the tapped rhythms are independent from those of the voice or the other instruments. In this sense the cello tapping bridges the gap between works of the early sixties such as Quincunx, in which percussion rhythms are hardly if at all independent from those of the other instruments, and pieces dating from the later sixties such as And Suddenly it's Evening (1966), in which percussion is treated with greater individuality as regards rhythm.

As far as rhythmic organization is concerned, The Valley... demonstrates no real advance over Quincunx, with the exception that the former does admit a greater degree of rhythmic counterpoint. The following brief passage from section F provides an example.

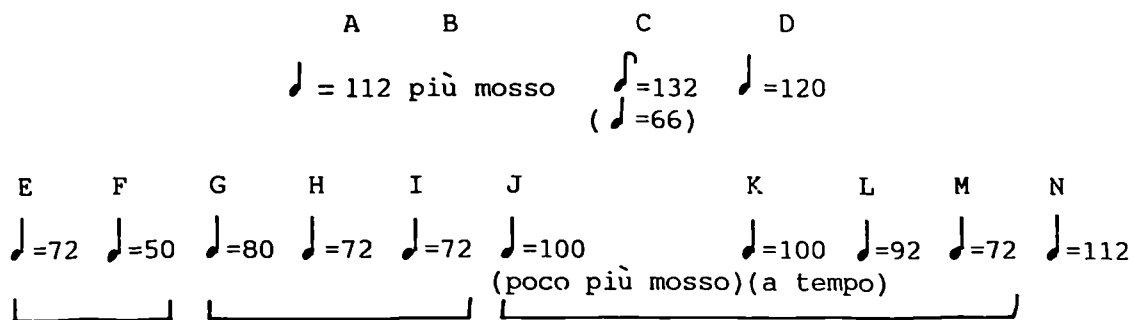
Example 16

Example 16 is a handwritten musical score for two staves: Alto flute and Soprano. The Alto flute staff is in 4/4 time and contains measures 109 and 110. It features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. A five-measure phrase is bracketed above the first measure, and a three-measure phrase is bracketed above the second measure. The Soprano staff is also in 4/4 time and contains the same two measures. It features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. A five-measure phrase is bracketed above the first measure, and a three-measure phrase is bracketed above the second measure. The lyrics are written below the Soprano staff: *ni, — Tori wa fu...ru-su ni — kayeru-na-ri ;*

Once again Lutyens uses rhythm and tempo both structurally, to engender a sense of overall movement and impetus, and expressively, to complement the poetical words more closely. For example, excitement at the approach of spring is conveyed in section B, where the time signature changes in every bar to instil the music with a fluid,

rather improvisatory character, and whose less relaxed rhythms and tendency towards shorter note-values stand in sharp contrast to those of section A. Lutyens conveys the idea of winter's advent by stabilizing her rhythms somewhat towards the end of section H and in sections I and K, in which she deploys more repetition of motifs, as if to imply a gradual cessation of growth and animation. This is paralleled by a propensity towards consistently quiet dynamics from section H through to section M, in comparison with the preference for juxtaposition between loud and soft levels demonstrated in the first half of the piece. Moreover, in sections I and K Lutyens reduces (or in the former, dispenses with completely) the frequency of time-signature changes so as to contribute to the sense of numbness which is approximated in the second half of the work.

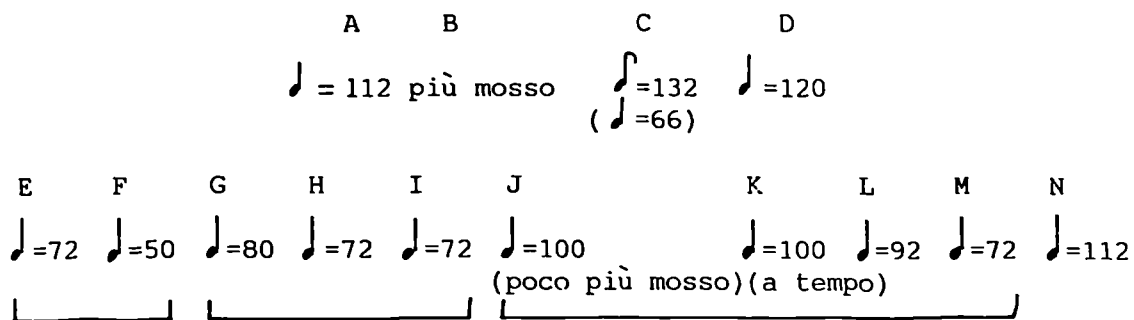
Although tempo does not fluctuate a great deal within sections, between the sections tempi contrasts are set up to enhance poetical nuance. The tempi of the individual sections are shown below:



After the quickening of pace up to section D, in which the soprano urgently pleads with the nightingale to sing, the tempi then fall to slower speeds, and the pace of the beginning is not restored until right at the end, during the recapitulation. Within this long passage from E to M, which complements the poems' expression of the onset of winter, Lutyens creates three similar tempo patterns, marked with

rather improvisatory character, and whose less relaxed rhythms and tendency towards shorter note-values stand in sharp contrast to those of section A. Lutyens conveys the idea of winter's advent by stabilizing her rhythms somewhat towards the end of section H and in sections I and K, in which she deploys more repetition of motifs, as if to imply a gradual cessation of growth and animation. This is paralleled by a propensity towards consistently quiet dynamics from section H through to section M, in comparison with the preference for juxtaposition between loud and soft levels demonstrated in the first half of the piece. Moreover, in sections I and K Lutyens reduces (or in the former, dispenses with completely) the frequency of time-signature changes so as to contribute to the sense of numbness which is approximated in the second half of the work.

Although tempo does not fluctuate a great deal within sections, between the sections tempi contrasts are set up to enhance poetical nuance. The tempi of the individual sections are shown below:



After the quickening of pace up to section D, in which the soprano urgently pleads with the nightingale to sing, the tempi then fall to slower speeds, and the pace of the beginning is not restored until right at the end, during the recapitulation. Within this long passage from E to M, which complements the poems' expression of the onset of winter, Lutyens creates three similar tempo patterns, marked with

brackets above. The patterns begin on successively faster speeds (E: ♩=72, G: ♩=80, J: ♩=100) but thereafter in each case the tempo drops to a slower duller pace. It is interesting that Lutyens relates this tempo scheme to the rhetorical thread traced by the cello, since the quickening of speed in sections G and J coincides with the arco melodic outbursts of the cello. The fact that this instrument's final melodic utterance in section M fails to restore a faster tempo, therefore, assumes particularly poignant significance in the light of the last poem's hidden reference to the death of a loved one. For this same reason the eventual revival of the first section's tempo sounds strangely artificial and unrealistic at the close of the piece."

After Quincunx Lutyens continues to explore a wider range of vocal effects, producing works requiring a higher degree of vocal virtuosity. This is true not just of those pieces involving solo voice, but also of several choral compositions which begin to show a more colourful imagination. For example, in addition to choral recitative and soli passages, both Encomion and The Hymn of Man incorporate choral whispering as well as speech, one instance of the latter occurring in Encomion at the words "their bodies are buried in peace". In The Dong with the Luminous Nose the children speak practically throughout. Catena also contains examples of pitched whispering, as in part II at the words "The eucharist is snow", as well as the odd phrase in sprechstimme, as in part II, section 3 at the words "...in the departed villages", and an often highly convulsive virtuosic solo line. In addition, The Hymn of Man contains examples of verbal phrases being fragmented between parts and dovetailing each other in rapid sequence. This technique is foreshadowed in the Motet (1953),

brackets above. The patterns begin on successively faster speeds (E: ♩=72, G: ♩=80, J: ♩=100) but thereafter in each case the tempo drops to a slower duller pace. It is interesting that Lutyens relates this tempo scheme to the rhetorical thread traced by the cello, since the quickening of speed in sections G and J coincides with the arco melodic outbursts of the cello. The fact that this instrument's final melodic utterance in section M fails to restore a faster tempo, therefore, assumes particularly poignant significance in the light of the last poem's hidden reference to the death of a loved one. For this same reason the eventual revival of the first section's tempo sounds strangely artificial and unrealistic at the close of the piece."

After Quincunx Lutyens continues to explore a wider range of vocal effects, producing works requiring a higher degree of vocal virtuosity. This is true not just of those pieces involving solo voice, but also of several choral compositions which begin to show a more colourful imagination. For example, in addition to choral recitative and soli passages, both Encomion and The Hymn of Man incorporate choral whispering as well as speech, one instance of the latter occurring in Encomion at the words "their bodies are buried in peace". In The Dong with the Luminous Nose the children speak practically throughout. Catena also contains examples of pitched whispering, as in part II at the words "The eucharist is snow", as well as the odd phrase in sprechstimme, as in part II, section 3 at the words "...in the departed villages", and an often highly convulsive virtuosic solo line. In addition, The Hymn of Man contains examples of verbal phrases being fragmented between parts and dovetailing each other in rapid sequence. This technique is foreshadowed in the Motet (1953),

but is here used far more extensively, to give urgent expression to philosophical questions and ideas of great significance and importance to man.

These examples were to some extent inspired by Lutyens's recent experience of writing incidental stage music. In The Bacchae of 1959, for example, Lutyens had already written chorus parts involving fast transitions from speech to chanting to singing before she experimented with such effects in her 'art music' output. Another choral effect which Lutyens introduces into The Hymn of Man is that of creating 'wedges' of choral sound, by superimposing one voice part at a time to build up phrases which culminate in thick choral chords. This represents an extension of the device of sustaining melodically presented pitches to form chords, already described with reference to instrumental writing in Quincunx.

The solo vocal line of The Valley... undoubtedly requires virtuoso performance. The title phrase from section A, quoted below, demonstrates the wide intervals and registral span characteristic of the writing.

Example 17

Handwritten musical score for Example 17, showing two staves of music with lyrics and performance markings.

The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). It begins with a *pp* dynamic marking. The melody features a triplet of eighth notes and a quintuplet of eighth notes. The lyrics are: Ha-----tsu-se no ya— ko-nu-re ga shita ni—U--gu-i..

The second staff is also in treble clef, 2/4 time, with a key signature of one sharp. It is marked *[ECHO]* and *(Sub voce)*. The melody starts with a *pp* dynamic and ends with a *rit.-----allarg:-----* marking. The lyrics are: -su ra-ku mo. U-----gu-i--su ra-----ku mo.

but is here used far more extensively, to give urgent expression to philosophical questions and ideas of great significance and importance to man.

These examples were to some extent inspired by Lutyens's recent experience of writing incidental stage music. In The Bacchae of 1959, for example, Lutyens had already written chorus parts involving fast transitions from speech to chanting to singing before she experimented with such effects in her 'art music' output. Another choral effect which Lutyens introduces into The Hymn of Man is that of creating 'wedges' of choral sound, by superimposing one voice part at a time to build up phrases which culminate in thick choral chords. This represents an extension of the device of sustaining melodically presented pitches to form chords, already described with reference to instrumental writing in Quincunx.

The solo vocal line of The Valley... undoubtedly requires virtuoso performance. The title phrase from section A, quoted below, demonstrates the wide intervals and registral span characteristic of the writing.

Example 17

The image shows a handwritten musical score for a solo vocal line. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a *pp* dynamic marking and a *rit.* marking. There are performance markings for a triplet of eighth notes and a quintuplet of eighth notes. The lyrics under the first staff are: "Ha-----tsu-se no ya— ko-nu-re ga shita ni—U--gu-i..". The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It is marked with *[ECHO]* and *pp*. The lyrics under the second staff are: "-su ra-ku mo. U....gu-i--su ra-----ku mo.". The score includes various musical notations such as slurs, accents, and dynamic markings.

However, Lutyens does not adorn such lines with particularly heavy ornamentation, nor does she exploit many 'effects' in this particular work because she is deliberately striving to achieve an impression of simplicity more appropriate to the unaffected expressions of the Japanese poetry; there are only single examples of bouche fermée (in section A) or bocca chiusa (in section I).

To enhance this impression of simplicity the vocal line is often sung either unaccompanied (as in M), or else with only very sparse accompaniment, such as the flute and cello tapping in section C. Because the flute, cello and clarinet are so often employed linearly they seem to represent different dimensions of the voice part itself, sharing the vocal line's angular and ecstatic style of melodicism. Whereas the voice's phrases are consistently and lyrically long-breathed, however, those of the instruments are occasionally shorter-winded and of greater urgency, reminiscent of both Quincunx and Catena.

Quincunx's admittance of a higher degree of melisma and underlining of specific words is continued in The Valley..., as is demonstrated in the example above in which the soaring flight of the nightingale and its lyrical song is suggested by the wide, long-breathed melodic arc of the very first bar. Lutyens deliberately restrains the vocal style for the last two poems (sections K and M), evoking a sense of numbness and cold through lines which are far more conjunct in comparison with the former ecstaticism. Section K is particularly effective, with its vocal line revolving obsessively around only three pitches, F, C and B.

However, Lutyens does not adorn such lines with particularly heavy ornamentation, nor does she exploit many 'effects' in this particular work because she is deliberately striving to achieve an impression of simplicity more appropriate to the unaffected expressions of the Japanese poetry; there are only single examples of bouche fermée (in section A) or bocca chiusa (in section I).

To enhance this impression of simplicity the vocal line is often sung either unaccompanied (as in M), or else with only very sparse accompaniment, such as the flute and cello tapping in section C. Because the flute, cello and clarinet are so often employed linearly they seem to represent different dimensions of the voice part itself, sharing the vocal line's angular and ecstatic style of melodicism. Whereas the voice's phrases are consistently and lyrically long-breathed, however, those of the instruments are occasionally shorter-winded and of greater urgency, reminiscent of both Quincunx and Catena.

Quincunx's admittance of a higher degree of melisma and underlining of specific words is continued in The Valley..., as is demonstrated in the example above in which the soaring flight of the nightingale and its lyrical song is suggested by the wide, long-breathed melodic arc of the very first bar. Lutyens deliberately restrains the vocal style for the last two poems (sections K and M), evoking a sense of numbness and cold through lines which are far more conjunct in comparison with the former ecstaticism. Section K is particularly effective, with its vocal line revolving obsessively around only three pitches, F, C and B.

## Example 18

Sop. *Awa-yuki no Ni-nari furiski-ki samuki yowo*

The Valley... differs very little from Quincunx with respect to serial treatment, with the exception that in the later piece Lutyens returns to a row of somewhat tighter construction.

## Example 19

The above row (which is a transposed version of The Hymn of Man's series) contains four related three-note segments, each segment comprising a tone and a semitone: segment b is a transposed retrograde of a, whilst segment y is a transposed retrograde inversion of x.

Unusually, in comparison with earlier works, the row of The Valley... contains only one interval of a third. Due to the predominance of semitones, sevenths, ninths and tritones rather than thirds in the harmonic compilations, the dissonance level throughout is also somewhat harsher. Lutyens still writes pieces in which

## Example 18

Sop. *173* *pp*

Awa-yuki no Ni-nari furiski-ki samuki yowo

The Valley... differs very little from Quincunx with respect to serial treatment, with the exception that in the later piece Lutyens returns to a row of somewhat tighter construction.

## Example 19

x y

a b

The above row (which is a transposed version of The Hymn of Man's series) contains four related three-note segments, each segment comprising a tone and a semitone: segment b is a transposed retrograde of a, whilst segment y is a transposed retrograde inversion of x.

Unusually, in comparison with earlier works, the row of The Valley... contains only one interval of a third. Due to the predominance of semitones, sevenths, ninths and tritones rather than thirds in the harmonic compilations, the dissonance level throughout is also somewhat harsher. Lutyens still writes pieces in which

dissonance is mollified by the emphasis on thirds within chords, such as the Magnificat and The Hymn of Man. Indeed, since the latter work deploys the same row as The Valley... Lutyens's deliberate preference towards softer dissonance is made clearly manifest. However, during the sixties Lutyens occasionally admits a higher, more grating level of dissonance which stands in marked contrast to that commonly found in her output of the forties and early fifties. To some extent the impression of increased dissonance arises from the higher degree of rhythmic counterpoint and animation admitted into works of this period, and in Encomion the effect is particularly harsh because of the brass scoring. In this piece Lutyens makes use of the row's many semitones to produce several series of three-part chords, such as the following:

Example 20

The image shows a handwritten musical score for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notation includes various note values, rests, and accidentals. There are several annotations: a circled '20' at the start, a bracketed '5' above the middle staff, and another bracketed '5' above the bottom staff. The piece concludes with a double bar line and a sharp sign on the bottom staff.

In The Valley... the almost continuous colouring of the linear and harmonic planes by semitones and tones (and their octave displacements, sevenths and ninths) creates a common identity which is shared across all the sections, as well as occasionally creating an impression of quasi-imitation between lines. Strictly imitative counterpoint or canon, however, are only rarely cultivated by Lutyens during this

dissonance is mollified by the emphasis on thirds within chords, such as the Magnificat and The Hymn of Man. Indeed, since the latter work deploys the same row as The Valley... Lutyens's deliberate preference towards softer dissonance is made clearly manifest. However, during the sixties Lutyens occasionally admits a higher, more grating level of dissonance which stands in marked contrast to that commonly found in her output of the forties and early fifties. To some extent the impression of increased dissonance arises from the higher degree of rhythmic counterpoint and animation admitted into works of this period, and in Encomion the effect is particularly harsh because of the brass scoring. In this piece Lutyens makes use of the row's many semitones to produce several series of three-part chords, such as the following:

Example 20

The image shows a handwritten musical score for three staves. The top staff is in treble clef and contains a few notes with a circled '20' at the beginning. The middle and bottom staves are also in treble clef. The middle staff has a series of notes with a '5' above a bracket and a '3' above another bracket. The bottom staff has notes with a '5' above a bracket and a '3' above another bracket. There are various annotations and markings throughout the score, including a '4' and a '5' in the middle staff, and a '4' and a '5' in the bottom staff. The notation is somewhat sketchy and appears to be a working draft.

In The Valley... the almost continuous colouring of the linear and harmonic planes by semitones and tones (and their octave displacements, sevenths and ninths) creates a common identity which is shared across all the sections, as well as occasionally creating an impression of quasi-imitation between lines. Strictly imitative counterpoint or canon, however, are only rarely cultivated by Lutyens during this

period, and are certainly not to be found in The Valley... Another means by which Lutyens establishes a harmonic link across several of the sections is by making particular use of the fifth plus tritone intervallic cell at the end of the series. Chords comprising a fifth and a tritone feature prominently in well over half of the sections: A; E; G; H; I; J; K; L; and N. This same cell is applied in a similar manner in the earlier work, Si Vis Celsi Iura, where its usage for the purpose of creating harmonic links across phrases is rendered particularly distinctive by the fact that the series of this piece does not contain a tritone; Lutyens is here seen to be deliberately organizing the harmonic plane independently of the serial structure.

As is typical after 1953, Lutyens's chords occasionally contain triadic components, but quasi-tonal progressions are avoided, and one senses an increased move away from the blatant tonal reminiscences characterizing the composer's work in the forties and early fifties. Moreover, no single pitch is stressed throughout The Valley..., although individual sections sometimes emphasize one or two pitches. In section A, for example, the tritone comprising the pitches G and C sharp (the last two notes of the prime) is emphasized harmonically, and Lutyens even reorders certain rows to this effect:  $P_6$  (bar 23 onwards);  $I_4$  (bar 33 onwards); and  $R_{15}$  (bar 37 onwards). Another instance of pitch stress is to be found in section K, part of which is quoted above in example 17.

Not all of the sections entail pitch stress. Nevertheless, each short section is individually characterized, creating its own inner coherence via alternative means such as melodic nuance, rhythmic character or instrumental style. Since these self-contained little sections hardly ever overlap with each other, the end of each being

period, and are certainly not to be found in The Valley... Another means by which Lutyens establishes a harmonic link across several of the sections is by making particular use of the fifth plus tritone intervallic cell at the end of the series. Chords comprising a fifth and a tritone feature prominently in well over half of the sections: A; E; G; H; I; J; K; L; and N. This same cell is applied in a similar manner in the earlier work, Si Vis Celsi Iura, where its usage for the purpose of creating harmonic links across phrases is rendered particularly distinctive by the fact that the series of this piece does not contain a tritone; Lutyens is here seen to be deliberately organizing the harmonic plane independently of the serial structure.

As is typical after 1953, Lutyens's chords occasionally contain triadic components, but quasi-tonal progressions are avoided, and one senses an increased move away from the blatant tonal reminiscences characterizing the composer's work in the forties and early fifties. Moreover, no single pitch is stressed throughout The Valley..., although individual sections sometimes emphasize one or two pitches. In section A, for example, the tritone comprising the pitches G and C sharp (the last two notes of the prime) is emphasized harmonically, and Lutyens even reorders certain rows to this effect:  $P_6$  (bar 23 onwards);  $I_4$  (bar 33 onwards); and  $R_{15}$  (bar 37 onwards). Another instance of pitch stress is to be found in section K, part of which is quoted above in example 17.

Not all of the sections entail pitch stress. Nevertheless, each short section is individually characterized, creating its own inner coherence via alternative means such as melodic nuance, rhythmic character or instrumental style. Since these self-contained little sections hardly ever overlap with each other, the end of each being

articulated by a pause, it is a considerable achievement on Lutyens's part that she manages to weld them into a convincing whole. Admittedly The Valley... is short (lasting approximately ten minutes). However, it still compares favourably with Catena, whose conception is not dissimilar to that of The Valley..., in that the former comprises a set of short quotations concerning seasonal change and set in a sectional manner. Whereas in The Valley... periods of tension and repose are carefully calculated, in Catena the organic structural shaping is considerably weaker; Lutyens creates short-breathed phrases which frantically express a wide emotional gamut within a brief space of time, resulting in lengthy movements which emphasize, somewhat fatiguingly, too many small-scale relationships at the expense of larger-scale shape. The fact that Lutyens's compositional process, described below in relation to the Wind Quintet (1960), begins with a tiny cell rather than a sense of the total structure, may help to explain why certain works appear somewhat cluttered by a preoccupation with detail at the expense of overall focus:

...the initial basic cell, however small,...[contains] the possibilities within it for change and development in various proportions, tensions, relaxations, speeds, etc., in relation to each other.

Once I have got my cell - probably but a few notes scribbled - the aural and formal possibilities grow in my mind: the why, wherefore, character and gesture of the whole work. Eventually I begin the writing down of the piece (alongside it any serial arrangement to be called upon).<sup>24</sup>

Several factors contribute to the overall integrative quality of The Valley..., among them the gestural thread traced by the cello and complemented by the tempo control, and the aforementioned harmonic and melodic interconnections between the various sections, the latter arising from the close construction of the row itself. Themes as such, however, are not employed, and this is typical of the instrumental as

articulated by a pause, it is a considerable achievement on Lutyens's part that she manages to weld them into a convincing whole. Admittedly The Valley... is short (lasting approximately ten minutes). However, it still compares favourably with Catena, whose conception is not dissimilar to that of The Valley..., in that the former comprises a set of short quotations concerning seasonal change and set in a sectional manner. Whereas in The Valley... periods of tension and repose are carefully calculated, in Catena the organic structural shaping is considerably weaker; Lutyens creates short-breathed phrases which frantically express a wide emotional gamut within a brief space of time, resulting in lengthy movements which emphasize, somewhat fatiguingly, too many small-scale relationships at the expense of larger-scale shape. The fact that Lutyens's compositional process, described below in relation to the Wind Quintet (1960), begins with a tiny cell rather than a sense of the total structure, may help to explain why certain works appear somewhat cluttered by a preoccupation with detail at the expense of overall focus:

...the initial basic cell, however small,...[contains] the possibilities within it for change and development in various proportions, tensions, relaxations, speeds, etc., in relation to each other.

Once I have got my cell - probably but a few notes scribbled - the aural and formal possibilities grow in my mind: the why, wherefore, character and gesture of the whole work. Eventually I begin the writing down of the piece (alongside it any serial arrangement to be called upon).<sup>24</sup>

Several factors contribute to the overall integrative quality of The Valley..., among them the gestural thread traced by the cello and complemented by the tempo control, and the aforementioned harmonic and melodic interconnections between the various sections, the latter arising from the close construction of the row itself. Themes as such, however, are not employed, and this is typical of the instrumental as

well as the vocal works of the period. Lutyens's programme note to Music for Wind (1964), for example, describes "the impulse of the music" as "springing from contrasts of attack, dynamics, differing registers and speeds rather than [motivic] patterns." In The Valley... Lutyens uses two principal 'ideas' (too tenuous even to be called motifs) and these recur in varied guises across several of the sections, thus enhancing their cohesion.

Interestingly enough, these two ideas, labelled (a) and (b) in the example below, are virtually identical to two of those employed within Quincunx.

Example 21

Handwritten musical notation for Example 21, a Clarinet part. The notation is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as quarter note = 112. The piece starts with a dynamic of *ff*. A slur covers the first two measures, labeled (a). The third measure has a dynamic of *sfzp*. A slur covers the next four measures, labeled (b). The piece ends with a dynamic of *sfz*. There are various annotations including a circled 1, a *b<sup>hat</sup>*, and a circled 5.

The first idea is a brief arpeggio pattern comprising wide-ranging intervals and subject to extensive variation in the form of inversion, rhythmic and intervallic alteration. This is demonstrated in the example below, which comprises four extracts from the vocal part in section A.

Example 22

Handwritten musical notation for Example 22, a Soprano part. The notation is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The piece starts with a dynamic of *f*. A slur covers the first four measures. The piece ends with a dynamic of *f*. There are various annotations including a circled 2, a *b<sup>hat</sup>*, and a circled 7.

well as the vocal works of the period. Lutyens's programme note to Music for Wind (1964), for example, describes "the impulse of the music" as "springing from contrasts of attack, dynamics, differing registers and speeds rather than [motivic] patterns." In The Valley... Lutyens uses two principal 'ideas' (too tenuous even to be called motifs) and these recur in varied guises across several of the sections, thus enhancing their cohesion.

Interestingly enough, these two ideas, labelled (a) and (b) in the example below, are virtually identical to two of those employed within Quincunx.

Example 21

Handwritten musical notation for Example 21, Clarinet part. The score is in treble clef with a key signature of one flat (B-flat) and a tempo marking of quarter note = 112. It features a dynamic marking of *ff* and a fermata over the first measure. The notation includes a slur over the first two measures, a slur over the next four measures, and a slur over the final two measures. A bracket labeled '5' spans the last five notes. Below the staff, two brackets labeled (a) and (b) indicate specific intervals or patterns. The notation includes various note values, accidentals (B-flat), and dynamic markings (*sfz*, *sfzP*, *sfz*).

The first idea is a brief arpeggio pattern comprising wide-ranging intervals and subject to extensive variation in the form of inversion, rhythmic and intervallic alteration. This is demonstrated in the example below, which comprises four extracts from the vocal part in section A.

Example 22

Handwritten musical notation for Example 22, Soprano part. The score is in treble clef with a key signature of one flat (B-flat) and a dynamic marking of *f*. The notation includes a slur over the first two measures, a slur over the next two measures, and a slur over the final two measures. A bracket labeled '7' spans the first seven notes. Below the staff, a dashed line labeled 'Fu' spans the first seven notes, and a bracket labeled '(yu)' spans the last two notes. The notation includes various note values, accidentals (B-flat), and dynamic markings (*f*).

Example 22 cont'd...

Handwritten musical notation for three staves. The first staff (measures 32-38) shows a melodic line with dynamics *mf*, *mp*, and *pp*, and lyrics "yū o---". The second staff (measures 39-45) shows a melodic line with dynamics *pp*, a triplet, and lyrics "Ha---tsu---se no". The third staff (measures 46-52) shows a melodic line with dynamics *#p* and a phrase "a niente", and lyrics "na---ku mo---".

Neither the above nor the second, repeated note, idea is used throughout the work; (a) is hardly touched upon in sections E, H, K and M, whilst (b) is especially prominent in G and K, but does not feature in nearly a half of the sections. Thus, Lutyens weaves finely spun connecting threads across certain sections, but avoids any blatantly obvious motivic repetitions. Likewise, she does not have to resort to exact sectional repetitions in order to ensure the overall coherence of The Valley...; the work is throughcomposed apart from a recapitulation at the end of bars 39 to 66 (section A), which, in this particular case, is not merely a convenient way of rounding off the work, but is also justified by the dramatic implications of the final poem.

Not only the work as a whole, but also most of the individual short sections tend to be throughcomposed, relying on affinities of melodic and rhythmic figuration and instrumental and harmonic style to achieve some sort of unified identity, rather than following rigidly

Example 22 cont'd...

Handwritten musical score for three staves. The first staff (measures 32-38) shows a melodic line with dynamics *mf*, *mp*, and *pp*, and lyrics "yū o---". The second staff (measures 39-45) shows a melodic line with dynamics *pp* and lyrics "Ha---tsu---se no". The third staff (measures 46-52) shows a melodic line with dynamics *#p* and lyrics "na---ku mo---a niente".

Neither the above nor the second, repeated note, idea is used throughout the work; (a) is hardly touched upon in sections E, H, K and M, whilst (b) is especially prominent in G and K, but does not feature in nearly a half of the sections. Thus, Lutyens weaves finely spun connecting threads across certain sections, but avoids any blatantly obvious motivic repetitions. Likewise, she does not have to resort to exact sectional repetitions in order to ensure the overall coherence of The Valley...; the work is throughcomposed apart from a recapitulation at the end of bars 39 to 66 (section A), which, in this particular case, is not merely a convenient way of rounding off the work, but is also justified by the dramatic implications of the final poem.

Not only the work as a whole, but also most of the individual short sections tend to be throughcomposed, relying on affinities of melodic and rhythmic figuration and instrumental and harmonic style to achieve some sort of unified identity, rather than following rigidly

any preconceived structures such as palindrome or rondo. It is the use of such clearly defined and balanced contrasts between, for example, section K (with its higher degree of motivic repetition paralleling the stultifying effect of winter upon all forms of growth and expansion) and the resumption of a faster harmonic pace in section L, which help to imbue this short piece with that sense of gestural momentum and intrinsically musical movement, which seem to flag in longer compositions such as Catena. This sense of motion complements perfectly the gradual transition, emotional as well as seasonal, from spring to winter. Moreover, it contributes to the creation of a poignantly understated, yet highly expressive entity, which Lutyens herself considered to be one of her finest achievements and certainly of higher quality than a piece written the following year (1966), which has since received far more widespread performance and critical acclaim, And Suddenly it's Evening.<sup>29</sup>

any preconceived structures such as palindrome or rondo. It is the use of such clearly defined and balanced contrasts between, for example, section K (with its higher degree of motivic repetition paralleling the stultifying effect of winter upon all forms of growth and expansion) and the resumption of a faster harmonic pace in section L, which help to imbue this short piece with that sense of gestural momentum and intrinsically musical movement, which seem to flag in longer compositions such as Catena. This sense of motion complements perfectly the gradual transition, emotional as well as seasonal, from spring to winter. Moreover, it contributes to the creation of a poignantly understated, yet highly expressive entity, which Lutyens herself considered to be one of her finest achievements and certainly of higher quality than a piece written the following year (1966), which has since received far more widespread performance and critical acclaim, And Suddenly it's Evening.<sup>29</sup>

Notes to Chapter 5

1. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
2. Source Printed programme advertising the 1954/55 season of the Composers' Concourse.
3. Elisabeth Lutyens, "Composers on Criticism" (n.d. [c. 1960]), typed draft of a talk intended for radio.
4. Elisabeth Lutyens, programme note to Six Tempi (1957).
5. This quotation is cited by Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 216.
6. In 1965 Lutyens expanded this work to create a six poem song-cycle, which she renamed In the Temple of a Bird's Wing. One of the pieces belonging to the original Three Songs ("How Sad the Minstrel Rain") is, however, not reinstated in the later version.
7. This work was revised in 1963 and retitled The Country of the Stars.
8. Elisabeth Lutyens, programme note to Six Tempi (1957).
9. There is a tiny handful of earlier pieces which make use of such intriguing titles. The Three Improvisations (1948) for piano, for example, are entitled "Adumbration", "Obfuscation" and "Peroration" respectively. However, this tendency becomes far more pronounced in the sixties.
10. Lutyens, A Goldfish Bowl, p. 268.
11. See appendix 13.
12. The Concise Oxford Dictionary, 6th ed., s.v. "quincunx".
13. According to Malcolm Williamson, Lutyens was apparently far better at teaching orchestration and moment-to-moment musical gesture, than she was at teaching structural shape and technique on the macrolevel.  
Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
14. Lutyens, A Goldfish Bowl, p. 232.
15. Quincunx is, in fact, dedicated to the producer, Minos Volanakis.
16. Examples from Infidelio include the two three-part canons which occur between bars 157 and 161 in Scene 3, and the two-part canon which runs from bar 169 to 178 in Scene 4.

Notes to Chapter 5

1. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
2. Source Printed programme advertising the 1954/55 season of the Composers' Concourse.
3. Elisabeth Lutyens, "Composers on Criticism" (n.d. [c. 1960]), typed draft of a talk intended for radio.
4. Elisabeth Lutyens, programme note to Six Tempi (1957).
5. This quotation is cited by Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 216.
6. In 1965 Lutyens expanded this work to create a six poem song-cycle, which she renamed In the Temple of a Bird's Wing. One of the pieces belonging to the original Three Songs ("How Sad the Minstrel Rain") is, however, not reinstated in the later version.
7. This work was revised in 1963 and retitled The Country of the Stars.
8. Elisabeth Lutyens, programme note to Six Tempi (1957).
9. There is a tiny handful of earlier pieces which make use of such intriguing titles. The Three Improvisations (1948) for piano, for example, are entitled "Adumbration", "Obfuscation" and "Peroration" respectively. However, this tendency becomes far more pronounced in the sixties.
10. Lutyens, A Goldfish Bowl, p. 268.
11. See appendix 13.
12. The Concise Oxford Dictionary, 6th ed., s.v. "quincunx".
13. According to Malcolm Williamson, Lutyens was apparently far better at teaching orchestration and moment-to-moment musical gesture, than she was at teaching structural shape and technique on the macrolevel.  
Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
14. Lutyens, A Goldfish Bowl, p. 232.
15. Quincunx is, in fact, dedicated to the producer, Minos Volanakis.
16. Examples from Infidelio include the two three-part canons which occur between bars 157 and 161 in Scene 3, and the two-part canon which runs from bar 169 to 178 in Scene 4.

17. The series of the Wind Quintet, op. 45 is presented below.



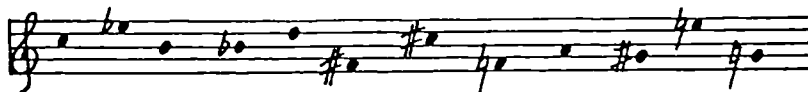
The first hexachord comprises two augmented triads separated by a perfect fifth, whilst the second contains three semitone dyads. Babbitt describes this series as being second only to the chromatic scale and the whole-tone scale in containing within itself the potential for the largest possible number of relationships between the forty-eight row versions.

E.J. Whenham, "The Recent Music of Elisabeth Lutyens" (M.A. dissertation, University of Nottingham, 1968), pp. 18-44.

18. The row of the Three Songs, which is a transposed inversion of the series deployed in the Three Duos (1956-57), contains three intervallic cells of a fourth plus a semitone.
19. During bars 1 to 8 of Si Vis Celsi Iura, Lutyens establishes an eight-note order in all parts, but not a twelve-note one. Assuming the tenor line to be the prime, then the pitches of this initial eight-note row are as follows:



The missing pitches of the twelve-tone complement are F - A - C sharp - G sharp, and it is only through later expositions of the prime and its retrograde, that one is gradually able to determine its full dodecaphonic order, which is given below:



20. It appears that Lutyens admits a slightly higher degree of reordering into the purely instrumental pieces of the early sixties, compared with their vocal counterparts. For example, the String Trio (1964) contains several passages where it is difficult to determine exactly which row transformation is in operation, whilst the series chart sketch for the String Quintet (1963) contains examples of several permutations upon the original row. Such permutational thinking is not evident in any of the vocal pieces written after 1953.
21. Lutyens's speech, which was delivered to the Society for the Promotion of New Music in 1959, is quoted in the periodical Score, no. 26 (1960), pp. 66-67.

17. The series of the Wind Quintet, op. 45 is presented below.



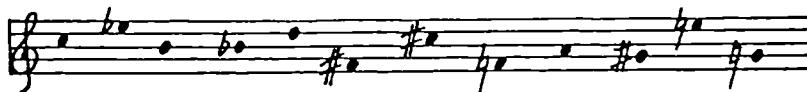
The first hexachord comprises two augmented triads separated by a perfect fifth, whilst the second contains three semitone dyads. Babbitt describes this series as being second only to the chromatic scale and the whole-tone scale in containing within itself the potential for the largest possible number of relationships between the forty-eight row versions.

E.J. Whenham, "The Recent Music of Elisabeth Lutyens" (M.A. dissertation, University of Nottingham, 1968), pp. 18-44.

18. The row of the Three Songs, which is a transposed inversion of the series deployed in the Three Duos (1956-57), contains three intervallic cells of a fourth plus a semitone.
19. During bars 1 to 8 of Si Vis Celsi Iura, Lutyens establishes an eight-note order in all parts, but not a twelve-note one. Assuming the tenor line to be the prime, then the pitches of this initial eight-note row are as follows:



The missing pitches of the twelve-tone complement are F - A - C sharp - G sharp, and it is only through later expositions of the prime and its retrograde, that one is gradually able to determine its full dodecaphonic order, which is given below:



20. It appears that Lutyens admits a slightly higher degree of reordering into the purely instrumental pieces of the early sixties, compared with their vocal counterparts. For example, the String Trio (1964) contains several passages where it is difficult to determine exactly which row transformation is in operation, whilst the series chart sketch for the String Quintet (1963) contains examples of several permutations upon the original row. Such permutational thinking is not evident in any of the vocal pieces written after 1953.
21. Lutyens's speech, which was delivered to the Society for the Promotion of New Music in 1959, is quoted in the periodical Score, no. 26 (1960), pp. 66-67.

22. Elisabeth Lutyens, handwritten draft found in a notebook containing both original passages and quotations (n.d.).
23. Elisabeth Lutyens, draft of a monograph on Edward Clark, p. 4.
24. Elisabeth Lutyens, handwritten draft found in a notepad (n.d.).
25. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
26. Two choral pieces, The Hymn of Man and Magnificat and Nunc Dimittis (both completed in 1965 and revised in 1970) are exceptional in this period, for being predominantly homophonically rather than monophonically conceived.
27. There are several purely instrumental works of the early sixties which demonstrate, even more clearly, the structural as well as rhetorical significance of tempo control for Lutyens. For example, both the String Quintet (1963) and Music for Wind (1964) contain movements subdivided into sections, which gradually increase in speed.
28. Lutyens, A Goldfish Bowl, pp. 267-68.
29. Source Brian Elias, interview held at Finchley (London), August 1983.

22. Elisabeth Lutyens, handwritten draft found in a notebook containing both original passages and quotations (n.d.).
23. Elisabeth Lutyens, draft of a monograph on Edward Clark, p. 4.
24. Elisabeth Lutyens, handwritten draft found in a notepad (n.d.).
25. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
26. Two choral pieces, The Hymn of Man and Magnificat and Nunc Dimittis (both completed in 1965 and revised in 1970) are exceptional in this period, for being predominantly homophonically rather than monophonically conceived.
27. There are several purely instrumental works of the early sixties which demonstrate, even more clearly, the structural as well as rhetorical significance of tempo control for Lutyens. For example, both the String Quintet (1963) and Music for Wind (1964) contain movements subdivided into sections, which gradually increase in speed.
28. Lutyens, A Goldfish Bowl, pp. 267-68.
29. Source Brian Elias, interview held at Finchley (London), August 1983.

## CHAPTER 6

1966 - 1971

(Essence of our Happinesses - The Tears of Night)

1965 represented a significant turning point in Lutyens's career. Firstly, she produced no instrumental works that year, which marks the start of a period in which her output is dominated by vocal compositions. Between 1966 and 1967, for instance, Lutyens produced at least as many, if not more, vocal works per year as instrumental pieces. Moreover, verbal allusion and inspiration begin to colour her purely instrumental work to an unprecedented degree, as demonstrated in The Fall of the Leafe (1966) for solo oboe and string quartet and Scroll for Li-Ho (1967), for violin and piano. In the pencil sketch of the former, Lutyens attaches seasonal sentences to several passages (although these are subsequently omitted from the printed score), whilst the latter piece contains fragments from works by the Chinese poet Li-Ho (791-817). These fragments are written in to the score to serve as a stimulus and possible directive to the playing. Appendix 13 cites many more examples of works which stem from poetical inspiration, and in which dynamics, rhythms and melodic contours increasingly bear the hallmarks of heightened sensitivity to stress, metre and punctuation.

Secondly, on 24 December 1965, Lutyens began work on her first large-scale dramatic piece, The Numbered, which heralds in a decade of intense preoccupation with stage and theatre compositions. Prior to 1965, Lutyens's ventures into the operatic domain had been confined to three short pieces (The Pit, Infidelio and Penelope) requiring minimal

## CHAPTER 6

1966 - 1971

(Essence of our Happinesses - The Tears of Night)

1965 represented a significant turning point in Lutyens's career. Firstly, she produced no instrumental works that year, which marks the start of a period in which her output is dominated by vocal compositions. Between 1966 and 1967, for instance, Lutyens produced at least as many, if not more, vocal works per year as instrumental pieces. Moreover, verbal allusion and inspiration begin to colour her purely instrumental work to an unprecedented degree, as demonstrated in The Fall of the Leafe (1966) for solo oboe and string quartet and Scroll for Li-Ho (1967), for violin and piano. In the pencil sketch of the former, Lutyens attaches seasonal sentences to several passages (although these are subsequently omitted from the printed score), whilst the latter piece contains fragments from works by the Chinese poet Li-Ho (791-817). These fragments are written in to the score to serve as a stimulus and possible directive to the playing. Appendix 13 cites many more examples of works which stem from poetical inspiration, and in which dynamics, rhythms and melodic contours increasingly bear the hallmarks of heightened sensitivity to stress, metre and punctuation.

Secondly, on 24 December 1965, Lutyens began work on her first large-scale dramatic piece, The Numbered, which heralds in a decade of intense preoccupation with stage and theatre compositions. Prior to 1965, Lutyens's ventures into the operatic domain had been confined to three short pieces (The Pit, Infidelio and Penelope) requiring minimal

or no staging. During the latter half of the 1960s, however, Lutyens produced three large-scale works requiring brilliant staging: in addition to The Numbered (1965-1967), she wrote Time Off? - Not a Ghost of a Chance! (1967-1968) and Isis and Osiris (1969-1970).

Lutyens describes both The Numbered and Isis and Osiris as 'operas', to reflect their grand scale, although this is qualified by the additional use of the terms 'music-drama' and 'lyric-drama' respectively.

Lutyens's enthusiasm to explore the dramatic genre at this time was inspired by several factors. On a purely personal level, she was now freer from dependents and better able to invest both the time and the money in such projects, the majority of which were uncommissioned. Also, through her friendship with the producer Minos Volanakis, which began in 1959, she gained a valuable introduction to the theatre world and met people such as Elias Canetti, upon whose play Die Befristeten the libretto of The Numbered is based. She also gained considerable experience in the writing of incidental music for several of Volanakis's productions, including As You Like It (1966) and Volpone (1966).

Lutyens's leanings towards the stage might also have been encouraged by the general decline of the British film industry and the development of the BBC's own radiophonic workshops during the sixties, which brought her involvement in film and radio work to a virtual standstill by 1969. To some extent the theatre world offered her the chance to work in a team, and a new channel for those dramatic skills which she had developed during her years of experience as a film writer. Moreover, Lutyens's interest in the theatre paralleled the increasing popularity of music theatre as a genre. The whole issue of 'music theatre' versus 'opera' was brought to greater attention in the

or no staging. During the latter half of the 1960s, however, Lutyens produced three large-scale works requiring brilliant staging: in addition to The Numbered (1965-1967), she wrote Time Off? - Not a Ghost of a Chance! (1967-1968) and Isis and Osiris (1969-1970).

Lutyens describes both The Numbered and Isis and Osiris as 'operas', to reflect their grand scale, although this is qualified by the additional use of the terms 'music-drama' and 'lyric-drama' respectively.

Lutyens's enthusiasm to explore the dramatic genre at this time was inspired by several factors. On a purely personal level, she was now freer from dependents and better able to invest both the time and the money in such projects, the majority of which were uncommissioned. Also, through her friendship with the producer Minos Volanakis, which began in 1959, she gained a valuable introduction to the theatre world and met people such as Elias Canetti, upon whose play Die Befristeten the libretto of The Numbered is based. She also gained considerable experience in the writing of incidental music for several of Volanakis's productions, including As You Like It (1966) and Volpone (1966).

Lutyens's leanings towards the stage might also have been encouraged by the general decline of the British film industry and the development of the BBC's own radiophonic workshops during the sixties, which brought her involvement in film and radio work to a virtual standstill by 1969. To some extent the theatre world offered her the chance to work in a team, and a new channel for those dramatic skills which she had developed during her years of experience as a film writer. Moreover, Lutyens's interest in the theatre paralleled the increasing popularity of music theatre as a genre. The whole issue of 'music theatre' versus 'opera' was brought to greater attention in the

early sixties by performances of pieces such as Kagel's Sur Scène (1958-1960) and Berio's Circles (1960), and although Britain might have been slower than its European counterparts in actually mounting performances of such works, we do know that the topic received avid discussion at Dartington Summer School. During the late sixties Lutyens herself became involved in running music theatre classes at Dartington, at one stage assisting the producer Harold Lang to mount a sixty-minute montage entitled What Game is This Anyway.<sup>1</sup>

Finally, Lutyens's interest might well have been captured by the more healthy state of contemporary opera in Britain at this time, compared with earlier years. In 1957, for example, the New Opera Company was formed, with the aim of promoting interest in contemporary opera by giving first performances of British works or unduly neglected twentieth century operas. Lutyens's personal diaries for the years 1965 to 1970 contain several references to new operas, which she either attended or heard on the radio, attesting both to her own interest in the medium and to the more widespread opportunities for listening to contemporary repertoire which existed during this period.<sup>2</sup>

A detailed analysis of the stage works, particularly the larger-scale compositions, lies unfortunately outside the scope of this thesis. With the possible exception of Time Off? - Not a Ghost of a Chance!, it must be said that Lutyens's stage pieces are not generally representative of her finest work, despite the energy and enthusiasm which she poured into this genre. Nevertheless, it is important to mention her preoccupation with the stage medium at this time, because of the profound bearing this has on various elements of her style and techniques. One does not have to study a stage piece to appreciate this. The effects are felt in a great many vocal works written after

early sixties by performances of pieces such as Kagel's Sur Scène (1958-1960) and Berio's Circles (1960), and although Britain might have been slower than its European counterparts in actually mounting performances of such works, we do know that the topic received avid discussion at Dartington Summer School. During the late sixties Lutyens herself became involved in running music theatre classes at Dartington, at one stage assisting the producer Harold Lang to mount a sixty-minute montage entitled What Game is This Anyway.<sup>1</sup>

Finally, Lutyens's interest might well have been captured by the more healthy state of contemporary opera in Britain at this time, compared with earlier years. In 1957, for example, the New Opera Company was formed, with the aim of promoting interest in contemporary opera by giving first performances of British works or unduly neglected twentieth century operas. Lutyens's personal diaries for the years 1965 to 1970 contain several references to new operas, which she either attended or heard on the radio, attesting both to her own interest in the medium and to the more widespread opportunities for listening to contemporary repertoire which existed during this period.<sup>2</sup>

A detailed analysis of the stage works, particularly the larger-scale compositions, lies unfortunately outside the scope of this thesis. With the possible exception of Time Off? - Not a Ghost of a Chance!, it must be said that Lutyens's stage pieces are not generally representative of her finest work, despite the energy and enthusiasm which she poured into this genre. Nevertheless, it is important to mention her preoccupation with the stage medium at this time, because of the profound bearing this has on various elements of her style and techniques. One does not have to study a stage piece to appreciate this. The effects are felt in a great many vocal works written after

1965,<sup>3</sup> and are nowhere better demonstrated than in Essence of Our Happinesses (1968) for tenor solo, chorus and orchestra, commissioned by the BBC for a Promenade performance on 8 September 1970, and a work to which Lutyens felt particularly closely attached.

What differentiates Essence... so strikingly from predecessors such as Quincunx or The Valley of Hatsu-Se is its breadth of scale, dramatic power and immediacy of impact. It is as if Lutyens suddenly opens up a whole new palette of colours, enjoying the parameters of rhythm and orchestration with a new-found relish, and indulging in a far broader, more expansive unfolding of material. No doubt the stage works, with their concomitant need for clarity of impact, helped to inspire the spacious washes of colour and structure which characterize Essence... and which lend the work such a confident air. In addition, it is possible that Lutyens was influenced, albeit ever so slightly, by the same trend which gave rise in the sixties to movements such as minimalism, namely the desire to branch away from the esoteric complexities of certain pieces of the fifties in favour of simpler methods of musical organization, which are easier to perceive aurally. Whilst it would be wrong to suggest that Lutyens ever compromised her style deliberately in order to charm popular audience taste, there is no doubt that pieces such as And Suddenly it's Evening (1966) and Essence... are characterized by a strength of rhetorical gesture and a special warmth and breadth of conception which greatly enhances their communicative appeal.

Another major factor behind the stylistic changes exemplified in Essence... is Lutyens's recent preoccupation with the subject matter of time, which becomes increasingly evident in her work following the death of her husband in 1962. She explores various aspects of this

1965,<sup>3</sup> and are nowhere better demonstrated than in Essence of Our Happinesses (1968) for tenor solo, chorus and orchestra, commissioned by the BBC for a Promenade performance on 8 September 1970, and a work to which Lutyens felt particularly closely attached.

What differentiates Essence... so strikingly from predecessors such as Quincunx or The Valley of Hatsu-Se is its breadth of scale, dramatic power and immediacy of impact. It is as if Lutyens suddenly opens up a whole new palette of colours, enjoying the parameters of rhythm and orchestration with a new-found relish, and indulging in a far broader, more expansive unfolding of material. No doubt the stage works, with their concomitant need for clarity of impact, helped to inspire the spacious washes of colour and structure which characterize Essence... and which lend the work such a confident air. In addition, it is possible that Lutyens was influenced, albeit ever so slightly, by the same trend which gave rise in the sixties to movements such as minimalism, namely the desire to branch away from the esoteric complexities of certain pieces of the fifties in favour of simpler methods of musical organization, which are easier to perceive aurally. Whilst it would be wrong to suggest that Lutyens ever compromised her style deliberately in order to charm popular audience taste, there is no doubt that pieces such as And Suddenly it's Evening (1966) and Essence... are characterized by a strength of rhetorical gesture and a special warmth and breadth of conception which greatly enhances their communicative appeal.

Another major factor behind the stylistic changes exemplified in Essence... is Lutyens's recent preoccupation with the subject matter of time, which becomes increasingly evident in her work following the death of her husband in 1962. She explores various aspects of this

topic (including 'passing' time, 'real' time versus 'perceived' time, ageing, and the seasons) in a number of works written from the mid-sixties onwards, including The Numbered, Horai (1968), The Tyme doth Flete (1968) and Time Off? - Not a Ghost of a Chance! Several other composers, such as Boulez, Stockhausen and Birtwistle, demonstrated a similar fascination with this subject from the mid-fifties. Such interest was stimulated partly by increased knowledge of Eastern music and notions of time (involving the concepts of stasis and cyclical movement, as opposed to the Western understanding of time as something essentially dynamic and goal-orientated), and partly by the questions posed about time and rhythm in general, following the extensive exploration of these parameters during the fifties by composers such as John Cage.

Lutyens describes the starting point for Essence... as being a question put to her by a music student: "Do you understand being interested only in music written now?" She goes on to say that the word

now immediately evoked...the line from Donne: 'Before you sound that word, present, or that Monosyllable now, the present, and the Now is past...' Past, present and now, so inclusive of each other, all infer time and its corollary, loss or suspension of a sense of time.<sup>4</sup>

From this starting point Lutyens decided to explore three different aspects of time in Essence..., articulating each with a sharply contrasting passage of poetry or prose as indicated in the table below. Three movements for voice and orchestra are formed, each of which is followed by a gloss-like, purely orchestral commentary. These commentaries fulfil an essential, dramatic role, acting as transition passages between the principal vocal sections. There are no breaks or even *ritenuti* between the movements, although pause bars and breaks occasionally occur within the different sections.

topic (including 'passing' time, 'real' time versus 'perceived' time, ageing, and the seasons) in a number of works written from the mid-sixties onwards, including The Numbered, Horai (1968), The Tyme doth Flete (1968) and Time Off? - Not a Ghost of a Chance! Several other composers, such as Boulez, Stockhausen and Birtwistle, demonstrated a similar fascination with this subject from the mid-fifties. Such interest was stimulated partly by increased knowledge of Eastern music and notions of time (involving the concepts of stasis and cyclical movement, as opposed to the Western understanding of time as something essentially dynamic and goal-orientated), and partly by the questions posed about time and rhythm in general, following the extensive exploration of these parameters during the fifties by composers such as John Cage.

Lutyens describes the starting point for Essence... as being a question put to her by a music student: "Do you understand being interested only in music written now?" She goes on to say that the word

now immediately evoked...the line from Donne: 'Before you sound that word, present, or that Monosyllable now, the present, and the Now is past...' Past, present and now, so inclusive of each other, all infer time and its corollary, loss or suspension of a sense of time.<sup>4</sup>

From this starting point Lutyens decided to explore three different aspects of time in Essence..., articulating each with a sharply contrasting passage of poetry or prose as indicated in the table below. Three movements for voice and orchestra are formed, each of which is followed by a gloss-like, purely orchestral commentary. These commentaries fulfil an essential, dramatic role, acting as transition passages between the principal vocal sections. There are no breaks or even *ritenuti* between the movements, although pause bars and breaks occasionally occur within the different sections.

Example 1

Movement	Literary Source	Text Extracts	Aspect/s of Time	Orchestration
1.  Choros 1 (Mystikos)	The Mi'raj of Abū Yasīd (Ninth century Islamic mystic)	I became a bird, and flew continually in an atmosphere of essence, until I overlooked the broad plain of oneness and in it I saw the tree of eternity without beginning ...	Suspension of time induced by mysticism	Tenor and orchestra  Orchestra
2.  Choros 2 (Chronikos)	Their Criticall Dayes from the Devotions XIV by John Donne	If this Imaginery halfe - nothing, Tyme, be of the Essence of our Happinesses, how can they be thought durable? Tyme is not so; ...	Passing time:-perceived  -measured	Chorus, Tenor and orchestra  Orchestra
3.  Choros 3 (Manicos)	Enfin, Ô Bonheur .../Elle est retrouvée! by Arthur Rimbaud	Enfin, ô bonheur, ô raison, j'écarterais du ciel l'azur, qui est du noir, et je récus, étincelle d'or de la lumière nature ... Elle est retrouvée! Quoi? l'éternité. C'est la mer mêlée Au soleil ...	Suspension of time induced by manic elation and ecstasy	Tenor and orchestra  Orchestra

Example 1

Movement	Literary Source	Text Extracts	Aspect/s of Time	Orchestration
1. Choros 1 (Mystikos)	The Mi'raj of Abū Yāsīd (Ninth century Islamic mystic)	I became a bird, and flew continually in an atmosphere of essence, until I overlooked the broad plain of oneness and in it I saw the tree of eternity without beginning ...	Suspension of time induced by mysticism	Tenor and orchestra  Orchestra
2. Choros 2 (Chronikos)	Their Criticall Dayes from the Devotions XIV by John Donne	If this Imaginery halfe - nothing, Tyme, be of the Essence of our Happinesses, how can they be thought durable? Tyme is not so; ...	Passing time:-perceived  -measured	Chorus, Tenor and orchestra  Orchestra
3. Choros 3 (Manikos)	Enfin, Ô Bonheur .../Elle est retrouvée! by Arthur Rimbaud	Enfin, ô bonheur, ô raison, j'écarterais du ciel l'azur, qui est du noir, et je récus, étincelle d'or de la lumière nature ... Elle est retrouvée! Quoi? l'éternité. C'est la mer mêlée Au soleil ...	Suspension of time induced by manic elation and ecstasy	Tenor and orchestra  Orchestra

The three Choros sections are all characterized by a dance-like quality and are built upon quasi-ostinato foundations. Moreover, the first and third movements are balanced conceptually in that both are concerned with "similar states of time-suspended ecstasy and the sense of eternity", albeit induced via different means, mysticism on the one hand and mania on the other. For "as mystic experience can lead to mania, so mania can lead to mystic experience and, in both, time is present - by its absence: a paradox resolved."<sup>5</sup> Not only are the first and third movements linked conceptually, but they are also of comparable length and do not employ chorus, in sharp contrast to the longer central movement, in which unaccompanied chorus sections are interspersed between tenor and orchestral sections to create a varied refrain structure. Once again one can detect an arch shape behind the overall form, although Lutyens does not enforce the aforementioned links thematically; as in the case of Quincunx, Lutyens achieves stylistic coherence between the different movements by drawing on similar ideas in each (including repeated and sustained pitches, quasi-arpeggio figurations and 'wedge' formations in the build up of chords from melodically presented pitches), but these ideas are never developed into motifs. By avoiding any close thematic working, Lutyens retains her structure's openendedness, thereby preserving its flexibility as a dramatic agent.

Having briefly sketched the overall framework of Essence..., it is fascinating to study how both the subject matter and Lutyens's recent experience of writing for the stage affect various stylistic and technical aspects of the work. As far as form is concerned, Essence... is sharply distinguished from works of the early sixties in two respects. Firstly, its structure is severely sectional,

The three Choros sections are all characterized by a dance-like quality and are built upon quasi-ostinato foundations. Moreover, the first and third movements are balanced conceptually in that both are concerned with "similar states of time-suspended ecstasy and the sense of eternity", albeit induced via different means, mysticism on the one hand and mania on the other. For "as mystic experience can lead to mania, so mania can lead to mystic experience and, in both, time is present - by its absence: a paradox resolved."<sup>5</sup> Not only are the first and third movements linked conceptually, but they are also of comparable length and do not employ chorus, in sharp contrast to the longer central movement, in which unaccompanied chorus sections are interspersed between tenor and orchestral sections to create a varied refrain structure. Once again one can detect an arch shape behind the overall form, although Lutyens does not enforce the aforementioned links thematically; as in the case of Quincunx, Lutyens achieves stylistic coherence between the different movements by drawing on similar ideas in each (including repeated and sustained pitches, quasi-arpeggio figurations and 'wedge' formations in the build up of chords from melodically presented pitches), but these ideas are never developed into motifs. By avoiding any close thematic working, Lutyens retains her structure's openendedness, thereby preserving its flexibility as a dramatic agent.

Having briefly sketched the overall framework of Essence..., it is fascinating to study how both the subject matter and Lutyens's recent experience of writing for the stage affect various stylistic and technical aspects of the work. As far as form is concerned, Essence... is sharply distinguished from works of the early sixties in two respects. Firstly, its structure is severely sectional,

demonstrating a tendency to juxtapose blocks of material, rather than merge them into a smooth continuum. Whilst sectionalization had been evident in Lutyens's style from a comparatively early age (as displayed in the String Trio [1939] or the Chamber Concerto, op. 8/1), what differentiates Essence... is the broader scale on which it is presented, with the contrasts more frequently and brusquely delineated, often in direct response to a particular phrase or word. The sectionalization occurs on a number of levels. Each movement is clearly divisible into several subsections, within which smaller subdivisions may occur, distinguished from each other timbrally, rhythmically, motivically and harmonically. This interruption of the flow creates clear cut units, by which means Lutyens creates the impression of passing time, both measured and perceived. Moreover, the constant changes enable Lutyens to pack a wealth of musical colour and gesture into Essence..., which helps to maintain interest. Whilst there is always the danger that frequent sectionalization can lead to a somewhat static paralysis in the overall structure (as is the case with a number of Lutyens's stage works, including Isis and Osiris), Essence... does not suffer in this respect, because its entire formal structure is clearly shaped and possesses a gestural logic (with the three Choros sections becoming more rhythmically animated and richly orchestrated as the work unfolds), which generates momentum.

Secondly, Essence... is characterized by the extremely blatant use of repetition, much of it exact, although minimal variation occasionally occurs. This involves not merely the successive repetition of notes or phrases, a stylistic feature which is evident in earlier works such as De Amore and Quincunx, but also the frequent transference of entire subsections and sections from one position to another.<sup>6</sup>

demonstrating a tendency to juxtapose blocks of material, rather than merge them into a smooth continuum. Whilst sectionalization had been evident in Lutyens's style from a comparatively early age (as displayed in the String Trio [1939] or the Chamber Concerto, op. 8/1), what differentiates Essence... is the broader scale on which it is presented, with the contrasts more frequently and brusquely delineated, often in direct response to a particular phrase or word. The sectionalization occurs on a number of levels. Each movement is clearly divisible into several subsections, within which smaller subdivisions may occur, distinguished from each other timbrally, rhythmically, motivically and harmonically. This interruption of the flow creates clear cut units, by which means Lutyens creates the impression of passing time, both measured and perceived. Moreover, the constant changes enable Lutyens to pack a wealth of musical colour and gesture into Essence..., which helps to maintain interest. Whilst there is always the danger that frequent sectionalization can lead to a somewhat static paralysis in the overall structure (as is the case with a number of Lutyens's stage works, including Isis and Osiris), Essence... does not suffer in this respect, because its entire formal structure is clearly shaped and possesses a gestural logic (with the three Choros sections becoming more rhythmically animated and richly orchestrated as the work unfolds), which generates momentum.

Secondly, Essence... is characterized by the extremely blatant use of repetition, much of it exact, although minimal variation occasionally occurs. This involves not merely the successive repetition of notes or phrases, a stylistic feature which is evident in earlier works such as De Amore and Quincunx, but also the frequent transference of entire subsections and sections from one position to another.<sup>6</sup>

Repetition on this scale is capable of serving a variety of expressive as well as structural roles, and it is noticeable that as this element becomes more prevalent in her style, so she takes care to choose texts which will make a virtue out of the device. For instance, the idea of obsession with self in The Egocentric (1968) for tenor or baritone and piano is well suited to such extremes of musical obsession in the form of repetition. Likewise, repetition is capable of inducing both the sense of timelessness and suspense in movements 1 and 3, and the impression of passing, measured time in movement 2 of Essence... Whilst one could argue that such a common use of repetition betrays a somewhat lazy approach to composition, it must be said that when particularly complementary texts of the aforementioned nature are chosen by Lutyens, then she fully justifies her use of the same on an expressive level. It represents perhaps the clearest manifestation of Lutyens's new-found expansiveness of style during the late sixties.

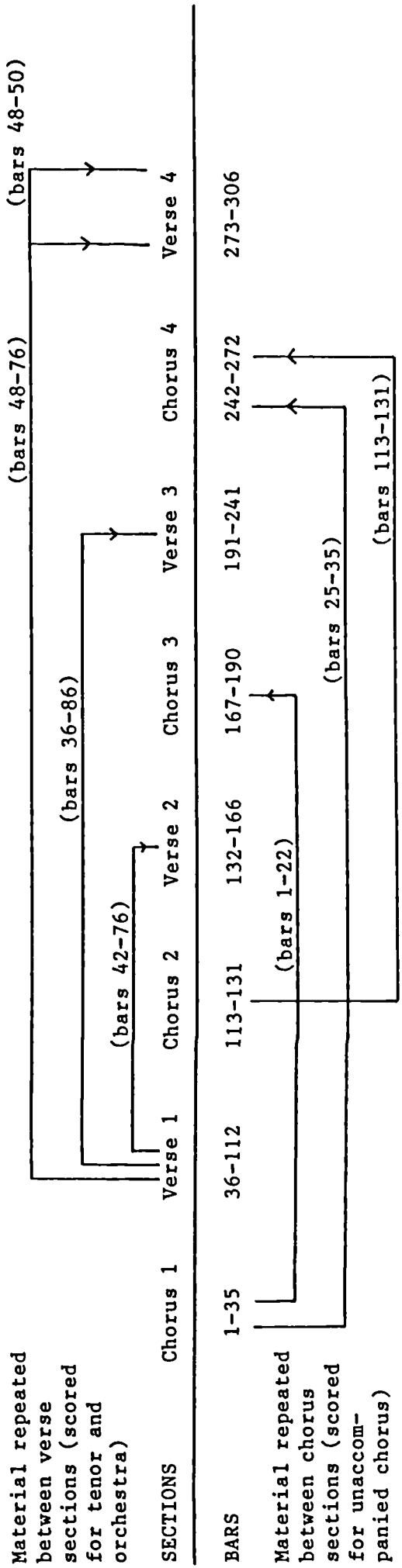
The example below demonstrates the extent to which both repetition and sectionalization pervade the structure of Essence..., with particular reference to the second movement. As is evident, Chorus 1 and Verse 1 provide most of the material for the ensuing sections, and only very little variation is involved, as a result of the different word rhythms between the passages. A similar analysis is done of Verse 1, to show how these same principles operate on the micro- as well as macrolevel. Not only does an overall arch shape emerge, from the fact that the first two subsections of Verse 1 are repeated almost exactly (the only difference being the final cadence and the varied word rhythms in the tenor part), but also actual repeat marks are used, as indeed they are in the Mystikos and Chronikos sections.

Repetition on this scale is capable of serving a variety of expressive as well as structural roles, and it is noticeable that as this element becomes more prevalent in her style, so she takes care to choose texts which will make a virtue out of the device. For instance, the idea of obsession with self in The Egocentric (1968) for tenor or baritone and piano is well suited to such extremes of musical obsession in the form of repetition. Likewise, repetition is capable of inducing both the sense of timelessness and suspense in movements 1 and 3, and the impression of passing, measured time in movement 2 of Essence... Whilst one could argue that such a common use of repetition betrays a somewhat lazy approach to composition, it must be said that when particularly complementary texts of the aforementioned nature are chosen by Lutyens, then she fully justifies her use of the same on an expressive level. It represents perhaps the clearest manifestation of Lutyens's new-found expansiveness of style during the late sixties.

The example below demonstrates the extent to which both repetition and sectionalization pervade the structure of Essence..., with particular reference to the second movement. As is evident, Chorus 1 and Verse 1 provide most of the material for the ensuing sections, and only very little variation is involved, as a result of the different word rhythms between the passages. A similar analysis is done of Verse 1, to show how these same principles operate on the micro- as well as macrolevel. Not only does an overall arch shape emerge, from the fact that the first two subsections of Verse 1 are repeated almost exactly (the only difference being the final cadence and the varied word rhythms in the tenor part), but also actual repeat marks are used, as indeed they are in the Mystikos and Chronikos sections.

Example 2

THEIR CRITICAL DAYES (Bars 1-306)

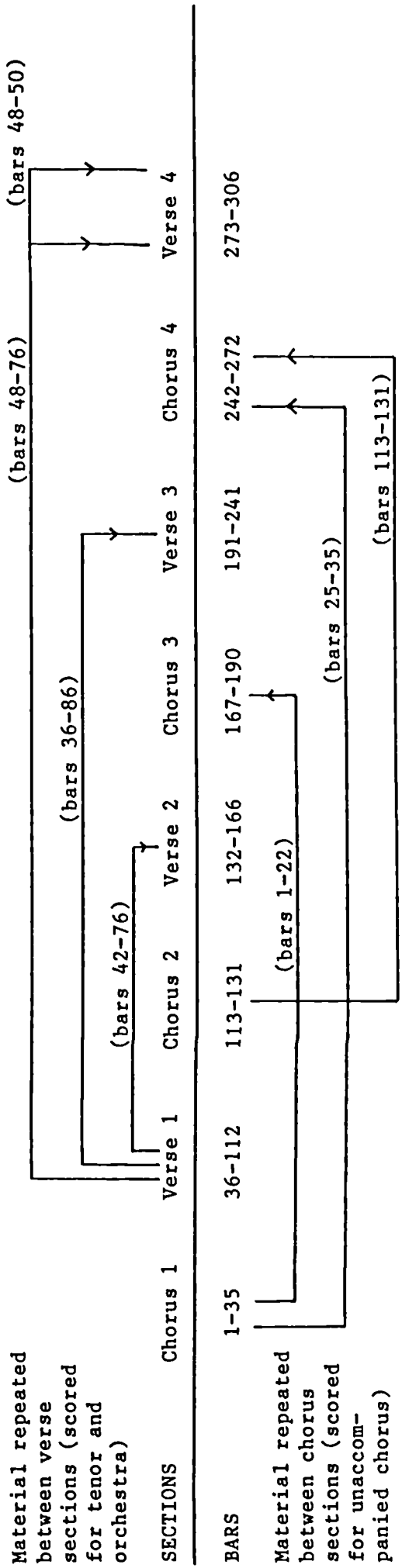


VERSE 1 (Bars 36-112)

SCORING	Orchestra	Tenor and orchestra	Tenor and orchestra	Orchestra	Tenor and orchestra
BARS	[ :36-38:] 39-41	42-62	63-86	[ :87-89:] 90-92	93-112
Material repeated between sections					

Example 2

THEIR CRITICAL DAYES (Bars 1-306)



VERSE 1 (Bars 36-112)

SCORING	Orchestra	Tenor and orchestra	Tenor and orchestra	Orchestra	Tenor and orchestra
BARS	[ :36-38:] 39-41	42-62	63-86	[ :87-89:] 90-92	93-112
Material repeated between sections	[ :36-38:] 39-41		[ :87-89:] 90-92		93-112

It is possible that the sectionalization and repetition in Essence... stem not just from the work's preoccupation with time or Lutyens's desire to enhance its dramatic power and immediacy, but also from the influence of Stravinsky, whom Lutyens first met in 1954 and greatly respected. Stravinsky's own characteristic juxtaposition of blocks of material and deployment of repetition (sometimes exact, at other times subject to variation) is used to great effect in the non-developmental schemes of works such as Octet (1923) and Requiem Canticles (1964-66), to instil a sense of ritual into the structural fabric. Lutyens studied both of these works in some detail.<sup>7</sup> Indeed, it is possible to detect several relationships between the latter work, which is scored for alto and bass soli, choir and orchestra, and Essence... For example, Stravinsky's "Postlude" is characterized by ticking rhythms on metal percussion and processions of chords, which call to mind the tam-tam rhythmic ostinato of Mystikos and the verse sections of movement 2 of Essence... respectively. Likewise, the separation of vocal phrases by brass ritornelli in the "Lachrymosa" and the homophonic simplicity of the "Exaudi" sections of Requiem Canticles seem to foreshadow the chorus/verse refrain structure and chordal homorhythms of movement 2 of Essence... Lutyens attempts to mirror Stravinsky's balancing of the three ingredients of repetition, variation and contrast, and the sense of ritual which so strongly colours his work increasingly begins to pervade her own towards the early seventies. For example, the elements of dance and procession which are associated with Lutyens's notion of ritual in Essence... feature again in works like The Tears of Night (1971), Requiescat (1971) and Driving Out the Death (1971), all of which entail the abstraction of grief within musical structures which are highly patterned.

It is possible that the sectionalization and repetition in Essence... stem not just from the work's preoccupation with time or Lutyens's desire to enhance its dramatic power and immediacy, but also from the influence of Stravinsky, whom Lutyens first met in 1954 and greatly respected. Stravinsky's own characteristic juxtaposition of blocks of material and deployment of repetition (sometimes exact, at other times subject to variation) is used to great effect in the non-developmental schemes of works such as Octet (1923) and Requiem Canticles (1964-66), to instil a sense of ritual into the structural fabric. Lutyens studied both of these works in some detail.<sup>7</sup> Indeed, it is possible to detect several relationships between the latter work, which is scored for alto and bass soli, choir and orchestra, and Essence... For example, Stravinsky's "Postlude" is characterized by ticking rhythms on metal percussion and processions of chords, which call to mind the tam-tam rhythmic ostinato of Mystikos and the verse sections of movement 2 of Essence... respectively. Likewise, the separation of vocal phrases by brass ritornelli in the "Lachrymosa" and the homophonic simplicity of the "Exaudi" sections of Requiem Canticles seem to foreshadow the chorus/verse refrain structure and chordal homorhythms of movement 2 of Essence... Lutyens attempts to mirror Stravinsky's balancing of the three ingredients of repetition, variation and contrast, and the sense of ritual which so strongly colours his work increasingly begins to pervade her own towards the early seventies. For example, the elements of dance and procession which are associated with Lutyens's notion of ritual in Essence... feature again in works like The Tears of Night (1971), Requiescat (1971) and Driving Out the Death (1971), all of which entail the abstraction of grief within musical structures which are highly patterned.

One form of varied repetition which Lutyens does not use in Essence..., but which she does draw upon extensively during the later sixties is that of palindrome. Lutyens's increased use of this device in instrumental works of the early sixties has already been noted, but what is interesting is that the composer hardly makes any use of it in the vocal domain until the end of the decade.<sup>4</sup> Obviously, Lutyens was aware that her texts would need to be particularly carefully chosen in order to warrant palindromic setting. As she becomes increasingly preoccupied with subjects related to the passing of time, such as cycles of life and death and seasonal change towards the seventies, so it becomes evident that palindrome, with its inherently cyclical, static conception, begins to assume a particular expressive significance for Lutyens. This does at least lend a validity to Lutyens's use of the device, contrary to the argument that she tended to exploit palindrome somewhat indiscriminately, simply as a means of filling in structural space.<sup>5</sup>

Works in which palindrome and the aforementioned textual associations are joined together abound in vocal pieces written at the turn of the decade. Examples include Vision of Youth (1970), where the roughly palindromic shape of the first page alludes to the text's retrospective glance back to youth and the recollection, in old age, of former experiences, the short brass palindrome to be found in the Coda (bars 1 - 13) of The Tears of Night (1971), and in Requiescat, a setting from Blake's Couch of Death and dedicated to Stravinsky. In the latter Lutyens uses palindrome, whose essential structural characteristic is its movement outwards from a central point ( ← • → ), as if to symbolize that life is but a brief central point on an eternal time scale, emerging from and eventually fading back into the realms of

One form of varied repetition which Lutyens does not use in Essence..., but which she does draw upon extensively during the later sixties is that of palindrome. Lutyens's increased use of this device in instrumental works of the early sixties has already been noted, but what is interesting is that the composer hardly makes any use of it in the vocal domain until the end of the decade.<sup>4</sup> Obviously, Lutyens was aware that her texts would need to be particularly carefully chosen in order to warrant palindromic setting. As she becomes increasingly preoccupied with subjects related to the passing of time, such as cycles of life and death and seasonal change towards the seventies, so it becomes evident that palindrome, with its inherently cyclical, static conception, begins to assume a particular expressive significance for Lutyens. This does at least lend a validity to Lutyens's use of the device, contrary to the argument that she tended to exploit palindrome somewhat indiscriminately, simply as a means of filling in structural space.<sup>5</sup>

Works in which palindrome and the aforementioned textual associations are joined together abound in vocal pieces written at the turn of the decade. Examples include Vision of Youth (1970), where the roughly palindromic shape of the first page alludes to the text's retrospective glance back to youth and the recollection, in old age, of former experiences, the short brass palindrome to be found in the Coda (bars 1 - 13) of The Tears of Night (1971), and in Requiescat, a setting from Blake's Couch of Death and dedicated to Stravinsky. In the latter Lutyens uses palindrome, whose essential structural characteristic is its movement outwards from a central point ( ← • → ), as if to symbolize that life is but a brief central point on an eternal time scale, emerging from and eventually fading back into the realms of

infinity. At the very end of the piece, quoted below, Lutyens admits a tiny palindromic reprise of the instrumental pitches to complement the word "eternity".

Example 3

The musical score for Example 3 consists of four staves. The top staff is a vocal line with lyrics: "in...to e--terni--ty, eternity." Above the lyrics, there are dynamic markings: *f*, *ppp*, *p*, *pp*, *ppp*, and *ppp*. Above the final word "eternity.", there is a performance instruction: "[Echo] rit...--lunga a niente". The second staff is a vocal line with lyrics: "rit...--lunga a niente". Above the lyrics, there are dynamic markings: *mp*, *p*, *pp*, *ppp*, *ppppp*, and *ppppp*. The third and fourth staves are instrumental parts. Above the third staff, there are dynamic markings: *mf*, *mp*, *p*, *pp*, and *pppp*. Above the fourth staff, there are dynamic markings: *f*, *mf*, *mp*, *p*, *ppp*, *pp*, and *ppp*. The score includes various musical notations such as notes, rests, and dynamic markings.

As the above example shows, Lutyens's palindromic repetitions tend to be inexact, applying to one or more parameters but rarely to all. Only a few exceptions to this occur, one of which is the palindrome governing all parameters to be found in section F (Ritornello II) from And Suddenly it's Evening (1966).

Lutyens's preoccupation with the idea of repetition affects her treatment of rhythm as profoundly as it does her approach to structure. In order to appreciate this and other stylistic and technical traits of Essence..., the following quotation, from the end of chorus 4 in the second movement through to the first few bars of Chronikos, will be used as a focal point for the ensuing discussion. (See example 4.)

The passage from Chronikos provides a particularly clear example of the pulsing rhythms which are a common feature in Lutyens's work of

infinity. At the very end of the piece, quoted below, Lutyens admits a tiny palindromic reprise of the instrumental pitches to complement the word "eternity".

Example 3

The musical score consists of four staves. The top staff is the vocal line, with lyrics "in...to e--terni--ty, eternity." and "[Echo] rit---lunga a niente". The three staves below are instrumental parts. The score is heavily annotated with dynamic markings: *f*, *mp*, *p*, *pp*, *ppp*, and *pppp*. There are also performance instructions like *rit* and *lunga a niente*. The notation includes various rhythmic values and articulation marks.

As the above example shows, Lutyens's palindromic repetitions tend to be inexact, applying to one or more parameters but rarely to all. Only a few exceptions to this occur, one of which is the palindrome governing all parameters to be found in section F (Ritornello II) from And Suddenly it's Evening (1966).

Lutyens's preoccupation with the idea of repetition affects her treatment of rhythm as profoundly as it does her approach to structure. In order to appreciate this and other stylistic and technical traits of Essence..., the following quotation, from the end of chorus 4 in the second movement through to the first few bars of Chronikos, will be used as a focal point for the ensuing discussion. (See example 4.)

The passage from Chronikos provides a particularly clear example of the pulsing rhythms which are a common feature in Lutyens's work of

Example 4

Their Criticall Dayes  
(Chorus (4))

Più mosso

$\text{♩} = 92$

(260) (265)

Soprano: *f* *pp* or

Alto: *f* the

Tenor: plea--sures

Bass: *pp* *f* But does a-ny man keepe-his Christmas there;— are

Meno mosso  $\text{♩} = 72$  Più mosso  $\text{♩} = 92$  Meno mosso  $\text{♩} = 72$

(270) (270)

Soprano: *p* or— are the plea— sures, *f* Spring *pp* ac—ceptable,

Alto: *p* or— are the plea— sures, *f* ac—ceptable,

Tenor: *p* or— are the plea— sures, *f* plea ac—ceptable,

Bass: *p* or— are the plea— sures, *f* of the *pp* ac—ceptable,

*p* *mp* *a niente*

Soprano: *p* ac-ceptable in *mp* Au-----turnre? *a niente*

Alto: *p* ac-ceptable in *mp* Au-----turnre? *a niente*

Tenor: *p* ac-ceptable in *mp* Au-----turnre? *a niente*

Bass: *p* ac-ceptable in *mp* Au-----turnre?



Example 4 cont'd ...

*Piu mosso*  
♩ = 120

Handwritten musical score for Example 4, measures 275-280. The score includes parts for Tubular Bells, Tri., Tamb., 3 susp. cymb., 3 small Tam. Tams., Tam., Tenor, Vn. I, Vn. II, and Vla. The tempo is *Piu mosso* at 120 beats per minute. The key signature is one flat (B-flat). The lyrics for the Tenor part are: "If happiness be in the sea... son can sord".

Measure 275 is circled in red. Performance instructions include *ppp*, *pp*, and *pppp*. A note in measure 275 is circled in red. The Tenor part has a 5:6 ratio indicated above the staff. The Vn. I, Vn. II, and Vla. parts have a 3:6 ratio indicated above the staff.

Handwritten musical score for Example 4, measures 280-285. The score includes parts for Tubular Bells, Vib., Bongos, 3 susp. cymb., 3 small Tam. Tams., Tam., Tenor, Vn. I, Vn. II, and Vla. The tempo is *Piu mosso* at 120 beats per minute. The key signature is one flat (B-flat). The lyrics for the Tenor part are: "or in the city... mate how much happier then are the Bir... des than... a niente".

Measure 280 is circled in red. Performance instructions include *ppp*, *pppp*, *pp*, and *pppp*. A note in measure 280 is circled in red. The Tenor part has a 5:6 ratio indicated above the staff. The Vn. I, Vn. II, and Vla. parts have a 3:6 ratio indicated above the staff.

Example 4 cont'd ...

*Piu mosso*  
♩ = 120

Handwritten musical score for Example 4, measures 275-280. The score includes parts for Tubular Bells, Tri., Tamb., 3 susp. cymb., 3 small Tam. Tams., Tam., Tenor, Vn. I, Vn. II, and Vla. The tempo is *Piu mosso* at 120 beats per minute. Measure 275 is circled. The Tenor part has lyrics: "If happiness be in the sea... son". The strings play a rhythmic accompaniment. Percussion includes Tri., Tamb., and various cymbals. Dynamic markings include *ppp*, *pp*, and *pppp*. Performance instructions include "Timp stick TRI" and "Large Cym. beater underneath".

Handwritten musical score for Example 4, measures 280-285. The score includes parts for Tubular Bells, VIB., Bongos, 3 susp. cymb., 3 small Tam. Tams., Tam., Tenor, Vn. I, Vn. II, and Vla. The tempo is *Piu mosso* at 120 beats per minute. Measure 280 is circled. The Tenor part has lyrics: "or in the city... mate how much happier then are the Bir... des than". The strings play a rhythmic accompaniment. Percussion includes VIB., Bongos, and various cymbals. Dynamic markings include *ppp*, *pp*, and *pppp*. Performance instructions include "3 TRI", "TAMB.", and "Large Cym. Timp sticks TRI beater underneath".

Example 4 cont'd ...

poco accel. ----- Piu mosso  
♩ = 132

(290)

Handwritten musical score for Example 4, continuing from page 288. The score is for a full orchestra and includes a vocal soloist. The tempo is marked *poco accel.* and *Piu mosso* (♩ = 132). The score is numbered (290) in the top right corner.

**Instrumental Parts:**

- Hr. in F:** Horns in F major. Dynamics include *con sord*, *ppp*, *pp*, *ppp*, *pp*, and *ppp < pp*.
- Tabula Bells:** Tabula Bells. Dynamics include *ppp* and *pp*.
- Bell Tree:** Bell Tree. Dynamics include *ppp*, *pp*, and *pp*.
- 3 Tri:** Three Triangles. Dynamics include *ppp*, *pp*, *ppp*, and *pp*.
- 3 susp. cymb:** Three suspended cymbals. Dynamics include *pp*.
- 3 small Tam Tams:** Three small tam-tams. Dynamics include *pp*, *ppp*, and *pp*.
- Tam Tam:** Tam-tam. Dynamics include *ppp* and *pp*.
- Hps:** Harps. Dynamics include *ppp*.
- Vlns:** Violins I and II. Dynamics include *pp*, *ppp*, and *pp*.
- Vlas:** Violas. Dynamics include *pp*, *ppp*, and *pp*.
- VC Div. 3:** Violoncello. Dynamics include *ppp* and *pp*.
- DB:** Double Bass. Dynamics include *ppp* and *pp*.

**Vocal Part:**

- Tenor:** Tenor soloist. Lyrics include: "men", "Bilr-...-des", "who can change, div", and "change the Clymact".

**Conducting Notes:**

- con sord* (written above the Horns staff)
- ppp*, *pp*, *ppp*, *pp*, *ppp < pp* (written below the Horns staff)
- ppp*, *pp* (written below the Tabula Bells staff)
- ppp*, *pp*, *pp* (written below the Bell Tree staff)
- ppp*, *pp*, *ppp*, *pp* (written below the 3 Triangles staff)
- pp* (written below the 3 susp. cymb staff)
- pp*, *ppp*, *pp* (written below the 3 small Tam Tams staff)
- ppp*, *pp* (written below the Tam Tam staff)
- ppp* (written below the Hps staff)
- pp*, *ppp*, *pp* (written below the Vlns staff)
- pp*, *ppp*, *pp* (written below the Vlas staff)
- ppp*, *pp* (written below the VC Div. 3 staff)
- ppp*, *pp* (written below the DB staff)

**Other Annotations:**

- sound stick* (written above the Bell Tree staff)
- Martacas* (written above the 3 Triangles staff)
- VIB* (written above the 3 small Tam Tams staff)
- TRI*, *TAMB*, *TRI* (written above the Tam Tam staff)
- Large Cym* (written above the Tam Tam staff)
- (Timp sticks TRI beater underneath)* (written below the Tam Tam staff)
- Piu mosso* (written above the Hps staff)
- poco accel* (written above the Hps staff)
- ppp*, *pp* (written above the Tenor staff)
- ppp*, *pp* (written above the Vlns staff)
- ppp*, *pp* (written above the Vlas staff)
- ppp*, *pp* (written above the VC Div. 3 staff)
- ppp*, *pp* (written above the DB staff)

Example 4 cont'd ...

*poco accel.* ..... *Piu mosso*  
♩ = 132

(290)

Handwritten musical score for Example 4, continuing from page 288. The score is for a full orchestra and includes a vocal soloist (Tenor).

**Instrumentation and Dynamics:**

- Hr. in F:** *con sord.* *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*
- Tabula Bells:** *ppp*, *pp*, *ppp*
- Bell Tree:** *ppp* (sound stick), *Martacas* *pp*, *pp*
- 3 Tri:** *ppp*, *ppp* (VIB), *pp* (TRI), *ppp* (TAMB), *pp* (TRI)
- 3 susp. cymb.** *pp*, *pp*, *pp*
- 3 small Tam Tams:** *pp*, *ppp* (tr.), *pp*, *pp*
- Tam Tam:** *ppp*, *ppp* (Large Cym), *ppp* (Tri beater), *pp*
- Hps:** *ppp*, *ppp*
- Tenor:** *ppp*, *pp*, *pp*, *pp*
- Vlns I & II:** *pp*, *ppp*, *pp*, *pp*, *pp*, *pp*
- Vlas:** *pp*, *ppp*, *pp*, *pp*, *pp*, *pp*
- VC Div. 3:** *ppp*, *ppp*, *pp*, *pp*, *pp*, *pp*
- DB:** *ppp*, *pp*

**Tempo and Performance Instructions:**

- con sord.* (concert snare drum)
- ppp* (pianissimo), *pp* (piano)
- tr.* (trill), *tr.* (trill), *tr.* (trill)
- Martacas* (castanets)
- VIB* (vibrato)
- TRI* (triangle)
- TAMB* (tambourine)
- Large Cym* (large cymbal)
- Tri beater* (triangle beater)
- tr.* (trill)
- ppp* (pianissimo), *pp* (piano)
- Piu mosso* (faster tempo)
- poco accel.* (slight acceleration)
- $\text{♩} = 132$  (quarter note = 132 bpm)

**Vocal Part (Tenor):**

- 8 — men
- Bitr — — — — des
- who can change, div
- change the Clymactz

**Handwritten Annotations:**

- Handwritten circled number (290) at the top right.
- Handwritten "tr." (trill) markings above several notes in the strings and woodwinds.
- Handwritten "div" (divisi) markings above notes in the strings.
- Handwritten "ppp" and "pp" dynamic markings throughout the score.

Example 4 cont'd...

Handwritten musical score for Example 4, continuing from page 289. The score is written in 4/4 time and includes the following parts:

- Hn in F:** Horn in F, starting with a circled measure number 290. Dynamics include *ppp* and *pp*.
- Tubular Bells:** Percussion part with dynamics *ppp* and *p*.
- Muracas:** Percussion part with dynamics *pp* and *p*. Includes the instruction "Bell tree" and "sound stick".
- Tamb:** Percussion part with dynamics *ppp* and *p*. Includes the instruction "TRI" and "3 TRI".
- 3 susp cymals:** Percussion part with dynamics *p*.
- 3 small Tam Toms:** Percussion part with dynamics *pp* and *p-mp*.
- L. Cym (Triap sticks):** Percussion part with dynamics *ppp* and *pp*.
- Hp:** Harp part with dynamics *ppp* and *mp*.
- Tenor:** Vocal line with lyrics: "and accompa-nie and en-joy, en-joy the". Dynamics include *pp* and *mp*.
- Vlms:** Violin parts (1 and 2) with dynamics *pp* and *p*.
- Vcs:** Viola parts with dynamics *pp* and *p*.
- VC:** Violoncello part with dynamics *pp* and *p*.

The score features various musical notations such as slurs, accents, and dynamic markings throughout.

Example 4 cont'd...

Handwritten musical score for Example 4, continuing from page 289. The score is in 4/4 time and features a variety of percussion and string instruments.

**Instrumentation and Dynamics:**

- Hn in F:** Horn in F, dynamics range from *ppp* to *pp*.
- Tubular Bells:** Dynamics range from *ppp* to *p*.
- Muracas:** Dynamics range from *pp* to *p*. Includes the instruction "Bell tree" and "sound stick".
- Tamb:** Dynamics range from *ppp* to *p*. Includes the instruction "3 TRI".
- 3 susp cymals:** Dynamics range from *pp* to *p*.
- 3 small Tam Toms:** Dynamics range from *pp* to *mp*.
- L. Cym (Triap sticks):** Dynamics range from *ppp* to *p*.
- Hp:** Harp, dynamics range from *ppp* to *mp*.
- Tenor:** Dynamics range from *pp* to *mp*. Includes lyrics: "and accompa-nie and en-joy, en-joy the".
- Vlins (Violins 1 & 2):** Dynamics range from *pp* to *mp*. Includes the instruction "3-4".
- Vln (Violin):** Dynamics range from *pp* to *mp*. Includes the instruction "3-4".
- Vc (Violoncello):** Dynamics range from *pp* to *mp*. Includes the instruction "3-4".

The score is divided into four measures. The first measure is marked with a circled "290" above the staff. The notation includes various rhythmic values, slurs, and dynamic markings throughout.

Example 4 cont'd ...

poco allarg... (300)

rit

senza sord

lunga

Meno mosso

♩ = 72

(305)

Handwritten musical score for Example 4, continuing from page 290. The score includes parts for Horn in F, Tubular Bell, Bell Tree, Triangle, Maracas, 3 small Tam-Tams, Cymbals, Harp, Tenor, Violins 1 & 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a tempo of 72 beats per minute. It features dynamic markings such as *mf*, *f*, *ppp*, and *pppp*, and includes performance instructions like "senza sord" and "lunga". The Tenor part has lyrics: "same sea... son e... ver... E... ver, E... ver...". The score is marked with rehearsal numbers 300 and 305.

Example 4 cont'd...

*poco allarg...*

*rit*

*Meno mosso*

$\text{♩} = 72$

*lunga*

*senza sord*

Handwritten musical score for Example 4, continuing from the previous page. The score is in 4/4 time and includes the following parts:

- Hn in F:** Horn in F, measures 300-305. Dynamics: *mf* to *ppp*.
- Tubul Bell:** Tubular Bell, measures 300-305. Dynamics: *ppp*, *f a niente*.
- Bell Tree:** Bell Tree, measures 300-305. Dynamics: *f a niente*.
- TRI:** Triangle, measures 300-305. Dynamics: *mf*, *f*.
- Maracas:** Maracas, measures 300-305. Dynamics: *ppp*, *f*, *ppp*, *pppp*. Includes *CLAVES* markings.
- 3 small Tam Tam:** Three small Tam Tam, measures 300-305. Dynamics: *p*, *mp*, *mf*.
- L Cym:** Large Cymbal, measures 300-305. Dynamics: *mp*, *mf*, *ppp*, *mf a niente*, *ppp*, *pppp*.
- Hp:** Harp, measures 300-305. Dynamics: *mf*, *f*, *ppp*.
- Tenor:** Tenor voice, measures 300-305. Lyrics: "same sea... son e... ver... E... ver, E... ver...". Dynamics: *mf*, *f*, *ppp*, *pppp*.
- Vlns 1 & 2:** Violins 1 and 2, measures 300-305. Dynamics: *pppp*, *f*, *ppppp*.
- Vlas:** Violas, measures 300-305. Dynamics: *ppp*, *f*, *ppppp*.
- VC:** Violoncello, measures 300-305. Dynamics: *ppp*, *f*, *ppppp*.
- DB:** Double Bass, measures 300-305. Dynamics: *ppp*, *f*, *ppppp*.

Additional markings include *poco allarg...*, *rit*, *lunga*, *senza sord*, and various dynamic markings (*ppp*, *pppp*, *ppppp*, *f*, *mf*, *mp*, *p*, *mf a niente*, *f a niente*, *ppp*, *pppp*).

Example 4 cont'd ...

Choros 2 (Chronikos)

$\text{♩} = 108$

1 Flts

2, 3 Flts

2 Bsns

D Bsn

VIB

Marimba

Chinese Woodblock (S-D sticks, butt end)

Claves

3 Wood blocks

Tom-Toms

Hp

1 Vlns

2 Vlns

Vla

Vc

DB

$\text{♩} = 108$

with metal bar overbars throughout

with 2 small tambourines over bars throughout

p sempre (strict tempo throughout)

hard sticks

col legno

div col legno

col legno

Example 4 cont'd ...

Choros 2 (Chronikos)

$f=108$

1 Flts

2,3 Flts

2 Bsn's

D Bsn

VIB  
with metal bar overbars throughout

Marimba  
with 2 small tambourines over bars throughout  
*p sempre (strict tempo throughout)*

Chinese Woodblock (S-D sticks, butt end)  
*pp*

Claves  
*pp*

3 Wood blocks  
*pp*

Tam-Tam  
*f=108*  
table  
hard sticks  
*pp*

Hp  
*p sempre (strict tempo throughout)*


1 Vlns  
*col legno*

2 Vlns  
*col legno*


Vc  
*div col legno*

DB  
*col legno*

this period. In contrast to the short snippets of repeated pitches which occasionally occur within the texture of earlier works such as Quincunx, here the quaver pulse (A flat/B flat) is sustained throughout the section, on marimba and harp. This represents a far more extensive use of pulsing than hitherto seen, and is by no means confined to this one section of Essence...; the other orchestral sections are similarly built upon true or quasi-ostinato rhythmic patterns. A crotchet tam-tam pulse runs throughout Mystikos ( $\frac{1}{2}$  x } | x } | x } | ), whilst the unchanging 5/8 signature of Manikos creates the impression of a latent quaver pulse throughout. The expressive versatility of ostinato is thus amply demonstrated, for in Mystikos the slowly beating rhythmic foundation gradually evokes a sense of hypnotic suspension of time, whereas the urgent, faster pulse of Chronikos very much evokes the impression of time ticking past.

Another characteristic demonstrated in Essence... is the way in which Lutyens intersperses shorter passages of homophonic rhythmic regularity into the musical continuum. These create temporary focal points of orientation and coalescence in the texture, between which the music moves with greater fluidity. The section between bars 288 and 301, in the quotation above, provides an example of this, where the pattern  $\left| \frac{4}{4} \right.$    $\left| \right.$  recurs in homorhythms on the strings, between the tenor phrases. In this particular example, the distance between recurrences of this rhythmic pattern gradually lengthens, thus slowing the pace towards the final cadence. This use of rhythmic repetition, not to engender an air of predictability, but to fulfil a specific expressive or structural role, such as providing a foil for syncopations or other more irregular patterns elsewhere in the musical fabric is typical of Lutyens's approach to this device.

this period. In contrast to the short snippets of repeated pitches which occasionally occur within the texture of earlier works such as Quincunx, here the quaver pulse (A flat/B flat) is sustained throughout the section, on marimba and harp. This represents a far more extensive use of pulsing than hitherto seen, and is by no means confined to this one section of Essence...; the other orchestral sections are similarly built upon true or quasi-ostinato rhythmic patterns. A crotchet tam-tam pulse runs throughout Mystikos ( $\frac{1}{2}$  x } | x } | x } | ), whilst the unchanging 5/8 signature of Manikos creates the impression of a latent quaver pulse throughout. The expressive versatility of ostinato is thus amply demonstrated, for in Mystikos the slowly beating rhythmic foundation gradually evokes a sense of hypnotic suspension of time, whereas the urgent, faster pulse of Chronikos very much evokes the impression of time ticking past.

Another characteristic demonstrated in Essence... is the way in which Lutyens intersperses shorter passages of homophonic rhythmic regularity into the musical continuum. These create temporary focal points of orientation and coalescence in the texture, between which the music moves with greater fluidity. The section between bars 288 and 301, in the quotation above, provides an example of this, where the pattern  $\left| \frac{4}{4} \right.$    $\left| \right.$  recurs in homorhythms on the strings, between the tenor phrases. In this particular example, the distance between recurrences of this rhythmic pattern gradually lengthens, thus slowing the pace towards the final cadence. This use of rhythmic repetition, not to engender an air of predictability, but to fulfil a specific expressive or structural role, such as providing a foil for syncopations or other more irregular patterns elsewhere in the musical fabric is typical of Lutyens's approach to this device.

Whilst we do know that Lutyens was aware, at the time of writing Essence..., that repetition was an effect which was being explored extensively by other contemporary composers,<sup>10</sup> and whilst it is tempting to attribute her use of pulsing rhythms to the influence of American minimalists such as Philip Glass or Steve Reich, there is in fact a world of difference between Lutyens's aesthetic standpoint and that of the minimalists. For a start, Lutyens admits pulsing only sporadically and for a specific gestural or formal purpose, rather than throughout a piece. In this respect one is reminded more of Peter Maxwell Davies's use of pulsing in certain pieces, such as his opera Taverner (1962-70), in which the 'Council' is always accompanied by one chord mechanically repeated, 'ritmico staccato', at length. Secondly, whereas minimalism largely succeeds through and depends on consonance, Lutyens's use of pulsing generally occurs within a serial context, and does not involve any build up of tension via the addition of notes derived from the harmonic scale.

The pulsing rhythms to be found in Essence... are symptomatic not just of Lutyens's preoccupation with time as a subject, but also of her interest at this time in trying to clarify her rhythmic procedures without necessarily losing flexibility. From O Saisons, O Châteaux! through to Quincunx, we have already seen how Lutyens's rhythmic schemes admit an increasing degree of fluidity and syncopation. What she attempts to do in the sixties is achieve that fluidity via simpler means. For instance, in Epithalamion (1968), Lutyens dispenses with barlines altogether for the first time in a work involving voice. Although she still notates tempo ( $\text{♩} = 88$ ) and note or rest values precisely, the absence of barlines encourages a greater spontaneity and rhythmic flexibility, unimpeded by any regular stresses or accents.<sup>11</sup>

Whilst we do know that Lutyens was aware, at the time of writing Essence..., that repetition was an effect which was being explored extensively by other contemporary composers,<sup>10</sup> and whilst it is tempting to attribute her use of pulsing rhythms to the influence of American minimalists such as Philip Glass or Steve Reich, there is in fact a world of difference between Lutyens's aesthetic standpoint and that of the minimalists. For a start, Lutyens admits pulsing only sporadically and for a specific gestural or formal purpose, rather than throughout a piece. In this respect one is reminded more of Peter Maxwell Davies's use of pulsing in certain pieces, such as his opera Taverner (1962-70), in which the 'Council' is always accompanied by one chord mechanically repeated, 'ritmico staccato', at length. Secondly, whereas minimalism largely succeeds through and depends on consonance, Lutyens's use of pulsing generally occurs within a serial context, and does not involve any build up of tension via the addition of notes derived from the harmonic scale.

The pulsing rhythms to be found in Essence... are symptomatic not just of Lutyens's preoccupation with time as a subject, but also of her interest at this time in trying to clarify her rhythmic procedures without necessarily losing flexibility. From O Saisons, O Châteaux! through to Quincunx, we have already seen how Lutyens's rhythmic schemes admit an increasing degree of fluidity and syncopation. What she attempts to do in the sixties is achieve that fluidity via simpler means. For instance, in Epithalamion (1968), Lutyens dispenses with barlines altogether for the first time in a work involving voice. Although she still notates tempo ( $\text{♩} = 88$ ) and note or rest values precisely, the absence of barlines encourages a greater spontaneity and rhythmic flexibility, unimpeded by any regular stresses or accents.<sup>11</sup>

Although Essence... retains the use of barlines, it exemplifies just as clearly Lutyens's desire for simplicity of rhythmic means. For example, one finds long stretches throughout which a single time signature is retained (Manicos being a case in point), and complex divisions of the beat such as  $\frac{9}{8}$  or  $\frac{7}{6}$  are barely featured. Further demonstration is the fact that Lutyens chooses to evoke a sense of suspension of time at the beginning of the piece via pause bars and rests, rather than via a frenzied blurring of the beat through syncopations.

Example 5

(Reduced score)

Claves, whip  
 fff  
 Pssn.  
 Thunder sheet  
 Thunder sheet  
 B.D.  
 Pedal timp.  
 Tam-tam  
 Pppp P fff fpp niente P pp

$\text{♩} = 72$   
 sf3  
 Pedal timp.  
 Tam-tam  
 ff  
 Pedal timp.  
 sf3  
 pp  
 ff  
 pp f  
 Claves

Although Essence... retains the use of barlines, it exemplifies just as clearly Lutyens's desire for simplicity of rhythmic means. For example, one finds long stretches throughout which a single time signature is retained (Manicos being a case in point), and complex divisions of the beat such as  $\frac{9}{8}$  or  $\frac{7}{6}$  are barely featured. Further demonstration is the fact that Lutyens chooses to evoke a sense of suspension of time at the beginning of the piece via pause bars and rests, rather than via a frenzied blurring of the beat through syncopations.

Example 5

(Reduced score)

Claves, whip  
 fff  
 Pssn.  
 Thunder sheet  
 Thunder sheet  
 B.D.  
 Pedal timp.  
 Tam-tam  
 Pppp P fff ffff niente P pp

$\text{♩} = 72$   
 sf3  
 Pedal timp.  
 Tam-tam  
 ff  
 Pedal timp.  
 sf3  
 pp  
 ff  
 ff  
 pp  
 f  
 Claves

This process of rhythmic 'simplification' has a bearing on the work's texture. For in Essence..., even more so than in Quincunx, one is left with the impression that the work is based upon a single melodic thread, which is either 'accompanied' by the multicoloured orchestral forces at Lutyens's disposal or else 'doubled', to form the many passages of homorhythmic, chordal writing which are featured in the piece. Contrapuntal writing is the exception rather than the rule, and instances of canon during this period are very few and far between, occurring for specific expressive reasons in only a handful of works such as Requiescat, where it enhances the piece's nature as a tribute to Stravinsky.<sup>12</sup>

Despite the comparative simplicity of the rhythmic patternings deployed in Essence..., there are several ways in which Lutyens sets up inner fluctuations of movement, which shape the music from one moment to the next and breathe into it a sense of life and momentum. One such method involves manipulating the time signatures. For example, the impression of quickening pace is achieved in the first six bars of figure D in Chronikos by changing the time signatures according to the following pattern: 7/8 - 6/8 - 5/8 - 4/8 - 3/8 - 2/8. By superimposing this scheme over the steadily pulsing quavers in harp and marimba, Lutyens demonstrates the possible co-existence of two different concepts of time, that which is measured and that which is perceived. Another such method is the appropriate controlling of tempo to generate movement, a device which Lutyens used as early as 1940 in the Chamber Concerto, op. 8/1.

As far as Essence... is concerned, the first two vocal movements feature four principal tempi (♩ = 72, ♩ = 92, ♩ = 120 and ♩ = 152) which are juxtaposed, more frequently and restively in movement 2

This process of rhythmic 'simplification' has a bearing on the work's texture. For in Essence..., even more so than in Quincunx, one is left with the impression that the work is based upon a single melodic thread, which is either 'accompanied' by the multicoloured orchestral forces at Lutyens's disposal or else 'doubled', to form the many passages of homorhythmic, chordal writing which are featured in the piece. Contrapuntal writing is the exception rather than the rule, and instances of canon during this period are very few and far between, occurring for specific expressive reasons in only a handful of works such as Requiescat, where it enhances the piece's nature as a tribute to Stravinsky.<sup>12</sup>

Despite the comparative simplicity of the rhythmic patternings deployed in Essence..., there are several ways in which Lutyens sets up inner fluctuations of movement, which shape the music from one moment to the next and breathe into it a sense of life and momentum. One such method involves manipulating the time signatures. For example, the impression of quickening pace is achieved in the first six bars of figure D in Chronikos by changing the time signatures according to the following pattern: 7/8 - 6/8 - 5/8 - 4/8 - 3/8 - 2/8. By superimposing this scheme over the steadily pulsing quavers in harp and marimba, Lutyens demonstrates the possible co-existence of two different concepts of time, that which is measured and that which is perceived. Another such method is the appropriate controlling of tempo to generate movement, a device which Lutyens used as early as 1940 in the Chamber Concerto, op. 8/1.

As far as Essence... is concerned, the first two vocal movements feature four principal tempi (♩ = 72, ♩ = 92, ♩ = 120 and ♩ = 152) which are juxtaposed, more frequently and restively in movement 2

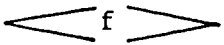
compared with movement 1. The slower tempo of the third movement ( $\text{♩} = 66$ ), which is sustained throughout, fulfils a cadential function for the entire piece, as well as providing an appropriate complement to the sentiments of the text. However, in the final section, *Manicos*, Lutyens returns to a tempo ( $\text{♩} = 152$ ) very similar to that used at the beginning of the work ( $\text{♩} = 72$ ), and this is maintained until the end of the piece, despite several *accelerandi* attempts to usurp it. Thus, on the microlevel Lutyens creates plenty of variety and interest, yet on the macrolevel the piece is imbued with a clear rhetorical shape overall, and an excitement and momentum which is retained right up until the last few bars. It is interesting to note that in a contemporaneous vocal piece, *The Egocentric*, Lutyens negates all tempo variation to equally expressive effect, the preservation of the initial tempo ( $\text{♩} = 54$  ca) throughout providing an apt complement to the text's obsessive preoccupation with the self.

One fascinating offshoot of Lutyens's interest in the subject of time is her integration of a comparatively high degree of silence into *Essence's* structure. Example 5 above demonstrates just one instance in the work where silence is used to suspend the sense of time passing. These silences are to some extent symptomatic of Lutyens's tendency during this period towards protracting her time-scale of musical events, and an extension of her propensity towards quiet dynamics, which is so evident in pieces such as *And Suddenly it's Evening*. The rhetorical power of silence, which enables words to make their full impact, particularly in the context of theatre work, may well have been another factor which attracted Lutyens to its use. This power is frequently exemplified in Lutyens's vocal works of the early seventies, such as *Oda a la Tormenta* (1970) for piano and mezzo, many of whose phrases

compared with movement 1. The slower tempo of the third movement ( $\text{♩} = 66$ ), which is sustained throughout, fulfils a cadential function for the entire piece, as well as providing an appropriate complement to the sentiments of the text. However, in the final section, *Manicos*, Lutyens returns to a tempo ( $\text{♩} = 152$ ) very similar to that used at the beginning of the work ( $\text{♩} = 72$ ), and this is maintained until the end of the piece, despite several *accelerandi* attempts to usurp it. Thus, on the microlevel Lutyens creates plenty of variety and interest, yet on the macrolevel the piece is imbued with a clear rhetorical shape overall, and an excitement and momentum which is retained right up until the last few bars. It is interesting to note that in a contemporaneous vocal piece, *The Egocentric*, Lutyens negates all tempo variation to equally expressive effect, the preservation of the initial tempo ( $\text{♩} = 54$  ca) throughout providing an apt complement to the text's obsessive preoccupation with the self.

One fascinating offshoot of Lutyens's interest in the subject of time is her integration of a comparatively high degree of silence into *Essence's* structure. Example 5 above demonstrates just one instance in the work where silence is used to suspend the sense of time passing. These silences are to some extent symptomatic of Lutyens's tendency during this period towards protracting her time-scale of musical events, and an extension of her propensity towards quiet dynamics, which is so evident in pieces such as *And Suddenly it's Evening*. The rhetorical power of silence, which enables words to make their full impact, particularly in the context of theatre work, may well have been another factor which attracted Lutyens to its use. This power is frequently exemplified in Lutyens's vocal works of the early seventies, such as *Oda a la Tormenta* (1970) for piano and mezzo, many of whose phrases

are followed by timed silences of varying lengths, up to six seconds.

Silence is but one dynamic extreme, and it is interesting to observe how Lutyens's use of dynamics in Essence... becomes increasingly gestural, tending to move, sometimes brusquely, between the extreme levels of soft and loud rather than occupying the mezzo range. This is partly to do with the opportunities afforded by repetition. For long passages of sustained or repeated pitches lend themselves greatly to dynamic variation as a means of instilling them with some sense of movement. The final instrumental phrase of Verse 4 from "Their Criticall Dayes", quoted in example 4, provides just one instance of this, comprising the following dynamic motion within the space of three bars: pppp  ppppp. Lutyens never seems to have made any attempt to serialize the dynamic parameter, although there is evidence to suggest that she was aware of such procedures.<sup>13</sup> For her, dynamics remained above all an expressive resource and thus remained free from any more abstract schemes of regularization.

As far as orchestration is concerned, Essence... recalls Quincunx in some respects: strings tend to adopt a supporting, sustaining role, whilst brass and woodwind sonorities are emphasized more prominently. However, Essence demonstrates a vast expansion, not only in the dramatic role allotted to the percussion, but also in the number of instruments employed, especially in the metal section. Essence... does, in fact, feature the largest battery of percussion hitherto used in a vocal work and it is worth noting the entire ensemble, which requires six players: tubular bells (11); hand bells (11); glockenspiel; xylophone; crotales; vibraphone (occasionally played with a metal bar placed over the bars); marimba (sometimes played with two small tambourines placed over the bars); bell tree; two pairs of

are followed by timed silences of varying lengths, up to six seconds.

Silence is but one dynamic extreme, and it is interesting to observe how Lutyens's use of dynamics in Essence... becomes increasingly gestural, tending to move, sometimes brusquely, between the extreme levels of soft and loud rather than occupying the mezzo range. This is partly to do with the opportunities afforded by repetition. For long passages of sustained or repeated pitches lend themselves greatly to dynamic variation as a means of instilling them with some sense of movement. The final instrumental phrase of Verse 4 from "Their Criticall Dayes", quoted in example 4, provides just one instance of this, comprising the following dynamic motion within the space of three bars: pppp < f > ppppp. Lutyens never seems to have made any attempt to serialize the dynamic parameter, although there is evidence to suggest that she was aware of such procedures.<sup>13</sup> For her, dynamics remained above all an expressive resource and thus remained free from any more abstract schemes of regularization.

As far as orchestration is concerned, Essence... recalls Quincunx in some respects: strings tend to adopt a supporting, sustaining role, whilst brass and woodwind sonorities are emphasized more prominently. However, Essence demonstrates a vast expansion, not only in the dramatic role allotted to the percussion, but also in the number of instruments employed, especially in the metal section. Essence... does, in fact, feature the largest battery of percussion hitherto used in a vocal work and it is worth noting the entire ensemble, which requires six players: tubular bells (11); hand bells (11); glockenspiel; xylophone; crotales; vibraphone (occasionally played with a metal bar placed over the bars); marimba (sometimes played with two small tambourines placed over the bars); bell tree; two pairs of

chinese bells; one set of jingle/sleigh bells; snare drum; tenor drum; bass drum; small tabor; three tom-toms; two congos; three bongos; large tam-tam; three small tam-tams (or small flat gongs, with pitch as indeterminate as possible); large cymbal; sizzle cymbal; three suspended cymbals; three triangles; three temple-blocks; three wood-blocks; chinese wood-block; tambourine; maracas; thunder sheet; four claves; whip; timpani.

Lutyens's expansion of the percussion section appears to be in direct response, once more, to the subject matter of time in Essence... Percussion instruments (either alone or in combination) are chosen to articulate the various concepts of time in the three movements: The Mi'raj of Abū Yasīd begins with percussion alone, whilst *Mystikos* is based on a tam-tam ostinato; marimba and harp provide the ticking pulse throughout *Chronikos*; and the first twenty-three bars of movement 3 are scored for tenor and principally metal percussion alone, before a fuller percussive battery joins to drive the *Manicos* section onwards to its climax. Interestingly enough, this association between notions of time and percussion is foreshadowed in two earlier stage works, The Pit (1947) and scene VI of Infidelio (1954), where ominous bass drum rolls indicate the passing of time and approach of death. Moreover, Essence... in turn foreshadows the opera Isis and Osiris, which likewise begins with a passage for unaccompanied percussion and deals with issues related to various aspects of time and ritual. It is the metal instruments in particular which Lutyens draws on to evoke a sense of timelessness and mystical suspense, whereas the wood and skin instruments are used more prominently during those sections dealing with the passing of time or manic ecstasy.

Essence... contains many passages, such as the one already

chinese bells; one set of jingle/sleigh bells; snare drum; tenor drum; bass drum; small tabor; three tom-toms; two congos; three bongos; large tam-tam; three small tam-tams (or small flat gongs, with pitch as indeterminate as possible); large cymbal; sizzle cymbal; three suspended cymbals; three triangles; three temple-blocks; three wood-blocks; chinese wood-block; tambourine; maracas; thunder sheet; four claves; whip; timpani.

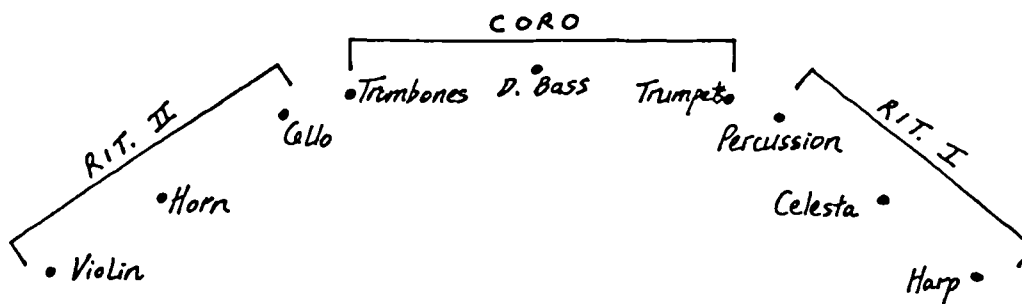
Lutyens's expansion of the percussion section appears to be in direct response, once more, to the subject matter of time in Essence... Percussion instruments (either alone or in combination) are chosen to articulate the various concepts of time in the three movements: The Mi'raj of Abū Yasīd begins with percussion alone, whilst *Mystikos* is based on a tam-tam ostinato; marimba and harp provide the ticking pulse throughout *Chronikos*; and the first twenty-three bars of movement 3 are scored for tenor and principally metal percussion alone, before a fuller percussive battery joins to drive the *Manicos* section onwards to its climax. Interestingly enough, this association between notions of time and percussion is foreshadowed in two earlier stage works, The Pit (1947) and scene VI of Infidelio (1954), where ominous bass drum rolls indicate the passing of time and approach of death. Moreover, Essence... in turn foreshadows the opera Isis and Osiris, which likewise begins with a passage for unaccompanied percussion and deals with issues related to various aspects of time and ritual. It is the metal instruments in particular which Lutyens draws on to evoke a sense of timelessness and mystical suspense, whereas the wood and skin instruments are used more prominently during those sections dealing with the passing of time or manic ecstasy.

Essence... contains many passages, such as the one already

cited in example 5, during which percussion instruments are used independently, free from any doubling function. Not only is the percussion treated more independently in the later sixties, but it is also entrusted with greater structural significance. An example of this occurs in And Suddenly it's Evening, where the choice of percussion instruments adds an extra structural dimension, that of an antecedent/consequent function to the piece's framework, for during the first half of the piece there is a propensity for metal sounds, which is later counterbalanced by a preference for wood from section J (Antiphon 1) onwards.

For And Suddenly it's Evening Lutyens provides a seating plan. The instrumental groups are as clearly defined in the music as they are separated upon the stage, so that the plan truly enhances one's understanding of the piece. Just as several of the sections are characterized by arch outlines, so the instruments are presented in symmetrical arrangement.

#### Example 6

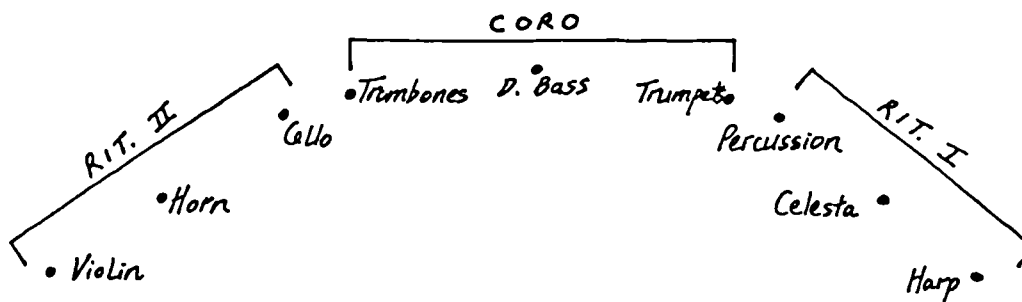


This seating plan differs markedly from the type already described in connection with Catena (1961), in which visual association is made between instruments, but groupings are not clearly physically separated

cited in example 5, during which percussion instruments are used independently, free from any doubling function. Not only is the percussion treated more independently in the later sixties, but it is also entrusted with greater structural significance. An example of this occurs in And Suddenly it's Evening, where the choice of percussion instruments adds an extra structural dimension, that of an antecedent/consequent function to the piece's framework, for during the first half of the piece there is a propensity for metal sounds, which is later counterbalanced by a preference for wood from section J (Antiphon 1) onwards.

For And Suddenly it's Evening Lutyens provides a seating plan. The instrumental groups are as clearly defined in the music as they are separated upon the stage, so that the plan truly enhances one's understanding of the piece. Just as several of the sections are characterized by arch outlines, so the instruments are presented in symmetrical arrangement.

#### Example 6



This seating plan differs markedly from the type already described in connection with Catena (1961), in which visual association is made between instruments, but groupings are not clearly physically separated

from one another. It is noticeable that as Lutyens begins to adopt a more dramatic approach to structure, resulting in forceful sectionalization between groups of material as if they are protagonists in a play, so seating plans of the type quoted above become more commonly used during the latter half of the sixties. Nevertheless, Lutyens continues to treat the potential for exploring the 'movement' of sounds in space, inherent in such plans, with relative reserve, particularly as far as her vocal work is concerned.

In Essence... Lutyens does not devise a specific seating plan. However, the often brusque sectionalization which takes place within the structure is keenly emphasized via orchestral contrasts. One has only to look at the music quoted in example 4 to appreciate how clearly the different sections are delineated instrumentally between the following bars: 260-272 (end of Chorus 4, Movement 2); 273-287 and 288-306 (Verse 4, Movement 2); 1-3 (Chronikos); 4-6 (Chronikos). Over the course of this entire section, one senses a growth from the choral sonority of Chorus 4, via the soft, sustained metal percussion sounds of Verse 4, to the fuller, woodier and more keenly edged sound of Chronikos. Indeed, Lutyens lends the entire work a clear textural shape, by scoring each of the three orchestral 'dance' sections progressively more richly. By reserving the full force of the orchestra until the last section she not only provides a fitting climax but also keeps up the momentum of the piece to the very end.

It is the sheer effusive enjoyment of timbre which highlights the orchestration of pieces like Essence... from that of earlier predecessors. Brian Elias, who became a pupil of Lutyens in 1966, attests to the fact that she was thoroughly absorbed by the possibilities of instrumentation at this time, and that in lessons they tended to

from one another. It is noticeable that as Lutyens begins to adopt a more dramatic approach to structure, resulting in forceful sectionalization between groups of material as if they are protagonists in a play, so seating plans of the type quoted above become more commonly used during the latter half of the sixties. Nevertheless, Lutyens continues to treat the potential for exploring the 'movement' of sounds in space, inherent in such plans, with relative reserve, particularly as far as her vocal work is concerned.

In Essence... Lutyens does not devise a specific seating plan. However, the often brusque sectionalization which takes place within the structure is keenly emphasized via orchestral contrasts. One has only to look at the music quoted in example 4 to appreciate how clearly the different sections are delineated instrumentally between the following bars: 260-272 (end of Chorus 4, Movement 2); 273-287 and 288-306 (Verse 4, Movement 2); 1-3 (Chronikos); 4-6 (Chronikos). Over the course of this entire section, one senses a growth from the choral sonority of Chorus 4, via the soft, sustained metal percussion sounds of Verse 4, to the fuller, woodier and more keenly edged sound of Chronikos. Indeed, Lutyens lends the entire work a clear textural shape, by scoring each of the three orchestral 'dance' sections progressively more richly. By reserving the full force of the orchestra until the last section she not only provides a fitting climax but also keeps up the momentum of the piece to the very end.

It is the sheer effusive enjoyment of timbre which highlights the orchestration of pieces like Essence... from that of earlier predecessors. Brian Elias, who became a pupil of Lutyens in 1966, attests to the fact that she was thoroughly absorbed by the possibilities of instrumentation at this time, and that in lessons they tended to

concentrate on the sonority of music, often in preference to issues concerning pitch structuring.<sup>14</sup> Moreover, the generally slower pacing of events, compared with works such as Quincunx, enabled Lutyens to allow rich, exotic colourations to make their full effect and in Essence... she exploits this opportunity to the full. Examples abound, but in Mystikos Lutyens creates a particularly fascinating sound world, exploring unusual doublings such as muted horn plus hand-bells (bar 4) and col legno strings plus bassoons (bar 7), and commencing with faint strands of melody touched by metal percussion sounds.

Example 7

The image shows a handwritten musical score for Example 7, consisting of five staves. The tempo is marked as  $\text{♩} = 72$ . The score includes the following parts and markings:

- Staff 1 (Alto flute):** Starts with a circled 1. Includes a "Solo by vln." marking with a slur over a few notes. Dynamic marking: *ppp*. A circled 5 is written above the staff.
- Staff 2 (Horn, cor, sord. + Hand bells):** Includes a circled 5. Dynamic marking: *ppp*. A circled 3 is written above the staff.
- Staff 3 (Oboe):** Dynamic marking: *ppp*. A circled 3 is written above the staff.
- Staff 4 (Percussion):** Includes "Tam-tam *ppp sempre*", "Hand bell", "Glock", and "Crotales". Dynamic markings: *pppp*, *pppp*, *ppp*. A circled 3 is written above the staff.
- Staff 5 (Crotales):** Dynamic marking: *ppp*. A circled 3 is written above the staff.

Additional markings include a circled 3 at the top right, a circled 5 in the first staff, and various slurs and accents throughout the score.

Further instances of Lutyens's exploration of unusual colours, effects or instrumental combinations can be seen in other works of the period, particularly the stage works or those which lean towards music theatre. For example, tenor saxophone and loud hailer are used in Akapotik Rose (1966), whilst electric guitars feature in The Numbered

concentrate on the sonority of music, often in preference to issues concerning pitch structuring.<sup>14</sup> Moreover, the generally slower pacing of events, compared with works such as Quincunx, enabled Lutyens to allow rich, exotic colourations to make their full effect and in Essence... she exploits this opportunity to the full. Examples abound, but in Mystikos Lutyens creates a particularly fascinating sound world, exploring unusual doublings such as muted horn plus hand-bells (bar 4) and col legno strings plus bassoons (bar 7), and commencing with faint strands of melody touched by metal percussion sounds.

Example 7

The image shows a handwritten musical score for Example 7, consisting of five staves. The top staff is for Alto flute, with a tempo marking of  $\text{♩} = 72$  and a dynamic marking of *ppp*. The second staff is for Horn, with a dynamic marking of *ppp* and a performance instruction 'Horn can sord. + Hand bells'. The third staff is for Percussion, with a dynamic marking of *pppp* and instructions for 'Tam-tam ppp sempre', 'Hand bell', 'Glock', and 'Crotales'. The fourth and fifth staves are for strings, with a dynamic marking of *ppp* and instructions for 'Crotales'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Further instances of Lutyens's exploration of unusual colours, effects or instrumental combinations can be seen in other works of the period, particularly the stage works or those which lean towards music theatre. For example, tenor saxophone and loud hailer are used in Akapotik Rose (1966), whilst electric guitars feature in The Numbered

and Time Off?... Although the tenor saxophone is used by Lutyens as early as 1941 (in the Chamber Concerto, op. 8/2), the loud hailer is a new and somewhat gimmicky arrival on the scene, calling to mind both Walton's Façade and the more recent Revelation and Fall (1965-66) of Peter Maxwell Davies. The effect of the hailer appears rather contrived, because instead of being fully explored as a resource, it is used only twice, at the end and beginning respectively of Songs 3 and 6. It is possible to see in Lutyens's use of electric instruments a very faint acknowledgement of the ever increasing growth of interest in the 'pop' movement during the sixties. Time Off?... even incorporates a pastiche pop song. However, Lutyens's use of pop traits is very much 'tongue-in-cheek', for she actually considered the "flirtation of some 'straight' composers with 'Pop' music - with its vast and warm appeal - ... a falling between two stools..."<sup>15</sup> Nor did Lutyens ever explore beyond the bounds of electric instruments into the studio realm of electronically generated sounds, as she explains in the following passage:

...if younger, I would spend a year or so in an electronic studio, as an educative process. Apart from electric guitars and amplification of instruments, electronically produced sounds set my teeth on edge - and if fixed on tape - are monumentally boring.<sup>16</sup>

One final point to make concerning instrumentation, is that writing for solo voice and piano increases after 1965. This is in marked contrast to earlier years, for between 1940 and the Three Songs of 1957, Lutyens is known to have composed only two works for solo voice and keyboard: the Stevie Smith Songs for mezzo and piano (1948/53) and the three Dylan Thomas settings (1953/54) for soprano and piano or accordeon. During this earlier period she clearly preferred to use fuller accompaniments, and when piano is included in the scoring

and Time Off?... Although the tenor saxophone is used by Lutyens as early as 1941 (in the Chamber Concerto, op. 8/2), the loud hailer is a new and somewhat gimmicky arrival on the scene, calling to mind both Walton's Façade and the more recent Revelation and Fall (1965-66) of Peter Maxwell Davies. The effect of the hailer appears rather contrived, because instead of being fully explored as a resource, it is used only twice, at the end and beginning respectively of Songs 3 and 6. It is possible to see in Lutyens's use of electric instruments a very faint acknowledgement of the ever increasing growth of interest in the 'pop' movement during the sixties. Time Off?... even incorporates a pastiche pop song. However, Lutyens's use of pop traits is very much 'tongue-in-cheek', for she actually considered the "flirtation of some 'straight' composers with 'Pop' music - with its vast and warm appeal - ... a falling between two stools..."<sup>15</sup> Nor did Lutyens ever explore beyond the bounds of electric instruments into the studio realm of electronically generated sounds, as she explains in the following passage:

...if younger, I would spend a year or so in an electronic studio, as an educative process. Apart from electric guitars and amplification of instruments, electronically produced sounds set my teeth on edge - and if fixed on tape - are monumentally boring.<sup>16</sup>

One final point to make concerning instrumentation, is that writing for solo voice and piano increases after 1965. This is in marked contrast to earlier years, for between 1940 and the Three Songs of 1957, Lutyens is known to have composed only two works for solo voice and keyboard: the Stevie Smith Songs for mezzo and piano (1948/53) and the three Dylan Thomas settings (1953/54) for soprano and piano or accoridian. During this earlier period she clearly preferred to use fuller accompaniments, and when piano is included in the scoring

of a vocal piece, as in De Amore, the writing tends to be relatively uninspired and unidiomatic, subservient to the voice rather than an equal partner in the unfolding of material. Most of the vocal works composed between 1966 and 1968, however, involve a keyboard instrument of some description; Akapotik Rose, The Egocentric and A Phoenix all deploy piano, whilst Epithalamion has a simple organ part and And Suddenly it's Evening incorporates celesta. It is difficult to generalize about the style of keyboard writing during this period, for in a work such as The Egocentric utmost simplicity is paramount, with substantial use made of the sustaining pedal so as to allow harmonic complexes to be built up from melodic strands, whereas in Akapotik Rose the idiom is far more virtuosic, with angular melodic figurations, brusque chordal interjections (prefaced by the direction "brutale" at the start of the sixth piece, "The Mechanism of Rebellion"), trills and harsh registral contrasts, and clusters. Not yet, however, does Lutyens explore beyond the confines of the keyboard itself, into the realms of prepared piano techniques or string glissandi for example.

Lutyens's enjoyment of timbre spills over into her treatment of the chorus in the late sixties, despite the fact that only two non-stage works employ choir: The Tyme doth Flete and Essence... Both of these pieces reap the benefit of Lutyens's recent experience of writing dramatically for chorus in Time Off?..., where the choir carries the burden of so many of the musical sections and has to adopt a very wide variety of rôles, including that of protagonist, interpreter, and commentator. Likewise in Essence... the chorus is used to articulate the core of the piece, rather than perform a merely superficial or decorative function. It is in the Chorus sections that most of the questions contained in this central movement are posed, questions to which the

of a vocal piece, as in De Amore, the writing tends to be relatively uninspired and unidiomatic, subservient to the voice rather than an equal partner in the unfolding of material. Most of the vocal works composed between 1966 and 1968, however, involve a keyboard instrument of some description; Akapotik Rose, The Egocentric and A Phoenix all deploy piano, whilst Epithalamion has a simple organ part and And Suddenly it's Evening incorporates celesta. It is difficult to generalize about the style of keyboard writing during this period, for in a work such as The Egocentric utmost simplicity is paramount, with substantial use made of the sustaining pedal so as to allow harmonic complexes to be built up from melodic strands, whereas in Akapotik Rose the idiom is far more virtuosic, with angular melodic figurations, brusque chordal interjections (prefaced by the direction "brutale" at the start of the sixth piece, "The Mechanism of Rebellion"), trills and harsh registral contrasts, and clusters. Not yet, however, does Lutyens explore beyond the confines of the keyboard itself, into the realms of prepared piano techniques or string glissandi for example.

Lutyens's enjoyment of timbre spills over into her treatment of the chorus in the late sixties, despite the fact that only two non-stage works employ choir: The Tyme doth Flete and Essence... Both of these pieces reap the benefit of Lutyens's recent experience of writing dramatically for chorus in Time Off?..., where the choir carries the burden of so many of the musical sections and has to adopt a very wide variety of rôles, including that of protagonist, interpreter, and commentator. Likewise in Essence... the chorus is used to articulate the core of the piece, rather than perform a merely superficial or decorative function. It is in the Chorus sections that most of the questions contained in this central movement are posed, questions to which the

solo tenor responds with more definitive statements. (See example 4.) Lutyens continues to develop the virtuosic choral techniques previously described in relation to The Hymn of Man (1965), such as passing individual words (even splitting single words) between different voice parts, as at bar 268 in example 4, incorporating *bouche fermée* and other special effects, and generating a colourful interplay between various different soli, duet, tutti and divisi groupings. The use of 'wedge' formations (namely the superimposition of voice parts, one at a time, over the course of a phrase) helps to punctuate textual phrase ends. In addition, the filling in of chromatic space involved in such formations, entails an inevitable increase in dissonance from the beginning of a phrase to its end, imbuing the textural and harmonic parameters with a sense of forward motion.

Lutyens wrote several works during the latter half of the sixties and early seventies, whose nature of performance leans towards the genre of music theatre. In general the infiltration of music theatre elements is kept to a minimum; movement, costume or lighting are not deployed, nor in any of the works in question do the parameters of space, physical or visual gesture assume the same structural significance as pitch, rhythm or instrumentation. Nevertheless, Akapotik Rose (1966) for solo soprano, flute, two clarinets, string trio and piano, is an example of a work in which the shadow of music theatre influence can be detected in several respects. Firstly, the soprano is expected to perform a number of roles in addition to the usual one of singing, just as an actor is expected to adopt a fresh identity or character; in addition to singing, the soprano is called upon to speak, shout, project her voice through a loud hailer, whisper, hum and play castanets. Secondly, a very high degree of virtuosity is required

solo tenor responds with more definitive statements. (See example 4.) Lutyens continues to develop the virtuosic choral techniques previously described in relation to The Hymn of Man (1965), such as passing individual words (even splitting single words) between different voice parts, as at bar 268 in example 4, incorporating *bouche fermée* and other special effects, and generating a colourful interplay between various different soli, duet, tutti and divisi groupings. The use of 'wedge' formations (namely the superimposition of voice parts, one at a time, over the course of a phrase) helps to punctuate textual phrase ends. In addition, the filling in of chromatic space involved in such formations, entails an inevitable increase in dissonance from the beginning of a phrase to its end, imbuing the textural and harmonic parameters with a sense of forward motion.

Lutyens wrote several works during the latter half of the sixties and early seventies, whose nature of performance leans towards the genre of music theatre. In general the infiltration of music theatre elements is kept to a minimum; movement, costume or lighting are not deployed, nor in any of the works in question do the parameters of space, physical or visual gesture assume the same structural significance as pitch, rhythm or instrumentation. Nevertheless, Akapotik Rose (1966) for solo soprano, flute, two clarinets, string trio and piano, is an example of a work in which the shadow of music theatre influence can be detected in several respects. Firstly, the soprano is expected to perform a number of roles in addition to the usual one of singing, just as an actor is expected to adopt a fresh identity or character; in addition to singing, the soprano is called upon to speak, shout, project her voice through a loud hailer, whisper, hum and play castanets. Secondly, a very high degree of virtuosity is required

from the singer, who must execute a variety of ornaments such as trills and tremolos and often has to juxtapose between the aforementioned effects somewhat brusquely, rather than mediating between them smoothly. Whilst music theatre pieces do not necessarily stipulate performer virtuosity, there is, nevertheless, an aspect of theatricality innate in virtuoso performance, as clearly recognized by Berio in, for example, his series of Sequenzas. This is due partly to the extra demands made on the performer in terms of physical movement and effort, when asked to draw on a wide variety of techniques, many of which may be outré and unfamiliar. A passage from the first song's vocal line is quoted below.

Example 8

The musical score consists of three staves of music, each with lyrics and performance markings. The first staff starts at measure 76 and includes lyrics: "The overheated qu (n) of- Re-fu-sal m (en) (bouche fermee)". The second staff starts at measure 80 and includes lyrics: "on a (L)-----tematively Radical twistings of mo(L)-ded bo--xes (IP-SWICH)". The third staff starts at measure 90 and includes lyrics: "Air travel a steel(L)pod whi-shing through the air." The score is annotated with various dynamics (mf, ff, pp, f, sf, p, mp, pp, f, sf, pp, p, f, accel.), articulation (accents, slurs), and performance directions (Allarg., accel.). There are also circled measure numbers (76, 80, 90) and asterisks marking specific notes.

The overheated qu (n) of- Re-fu-sal m (en) (bouche fermee)

on a (L)-----tematively Radical twistings of mo(L)-ded bo--xes (IP-SWICH)

Air travel a steel(L)pod whi-shing through the air.

\*Voice trill on one note

Although this extremely vivid, energetic response to the text is apparent in a small collection of roughly contemporaneous pieces, including In the Direction of the Beginning and Oda to a Tormenta, it is not altogether typical of Lutyens's style of word-setting during

from the singer, who must execute a variety of ornaments such as trills and tremolos and often has to juxtapose between the aforementioned effects somewhat brusquely, rather than mediating between them smoothly. Whilst music theatre pieces do not necessarily stipulate performer virtuosity, there is, nevertheless, an aspect of theatricality innate in virtuoso performance, as clearly recognized by Berio in, for example, his series of Sequenzas. This is due partly to the extra demands made on the performer in terms of physical movement and effort, when asked to draw on a wide variety of techniques, many of which may be outré and unfamiliar. A passage from the first song's vocal line is quoted below.

Example 8

The musical score consists of three staves of music, each with lyrics and performance markings. The first staff starts at measure 76 and includes dynamics like *mf*, *ff*, and *pp*, with notes marked with '5' and '3' indicating fingerings. The second staff starts at measure 80 and includes dynamics like *mf*, *f*, *f*, *fp*, and *ppp*, with notes marked with '3' and '5' for fingerings, and performance directions like *Allarg---* and *95 ppp*. The third staff starts at measure 90 and includes dynamics like *f (stout)*, *f*, *sfp*, *sfp*, *pp*, and *f*, with notes marked with '3' and '5' for fingerings, and performance directions like *accel---* and *90 p*. A note in the third staff is marked with a trill symbol and the instruction *\*Voice trill on one note*.

The lyrics for the first staff are: "The overheated qu (n) of- Re-fu-sal m (en) (bouche fermee)".  
 The lyrics for the second staff are: "on a (L)-----tematively Radical twistings of mo(L)-ded bo--xes (IP-SWICH)".  
 The lyrics for the third staff are: "Air travel a steel(L)pod whi-shing through the air."

\*Voice trill on one note

Although this extremely vivid, energetic response to the text is apparent in a small collection of roughly contemporaneous pieces, including In the Direction of the Beginning and Oda to a Tormenta, it is not altogether typical of Lutyens's style of word-setting during

the late sixties and early seventies. For there are a number of works written alongside the above, in which the composer forgoes such extremes of vocal virtuosity in favour of a simpler, less ornate style. Lutyens explains that this change, evident in Essence... and And Suddenly it's Evening, was in part a reaction against the intensity of working on the stage piece The Numbered: "I was longing, as a composer, just to stand still - and sing, to get out of time & its momentum..."<sup>17</sup> Certainly in And Suddenly it's Evening the voice part contains trills and speech, but none of the other paraphernalia of Akapotik Rose. The singing is broader and more sensuous, and although a few of the melodic passages are of angular contour, many of the wider spans are smoothed over by quasi-triadic steps or are interrupted by note repetitions to produce a 'cantilena' quality. The quotation of the tenor's Verse 4 within example 4 from Essence... likewise exemplifies the more conjunct lyricism typical of the later sixties, with the melodic peak of the penultimate phrase (G natural) being approached gradually rather than leapt towards suddenly, and with the presentation of the vocal line remaining uncluttered by any simultaneous rhythmically or melodically complex accompaniment figurations. The style of word-setting is predominantly syllabic, though particular words are gently highlighted with short melismas. The note repetitions within the arioso-like melodies lend the vocal line an intoning, ritualistic quality which foreshadows that of Osiris in the opera Isis and Osiris, and which is an entirely suitable complement to the mystical elements contained within the text.

The texts which Lutyens chose to set during the early seventies are dominated by melancholy, mournful sentiments. Lutyens herself was becoming increasingly despondent at this time, despite the honours

the late sixties and early seventies. For there are a number of works written alongside the above, in which the composer forgoes such extremes of vocal virtuosity in favour of a simpler, less ornate style. Lutyens explains that this change, evident in Essence... and And Suddenly it's Evening, was in part a reaction against the intensity of working on the stage piece The Numbered: "I was longing, as a composer, just to stand still - and sing, to get out of time & its momentum..."<sup>17</sup> Certainly in And Suddenly it's Evening the voice part contains trills and speech, but none of the other paraphernalia of Akapotik Rose. The singing is broader and more sensuous, and although a few of the melodic passages are of angular contour, many of the wider spans are smoothed over by quasi-triadic steps or are interrupted by note repetitions to produce a 'cantilena' quality. The quotation of the tenor's Verse 4 within example 4 from Essence... likewise exemplifies the more conjunct lyricism typical of the later sixties, with the melodic peak of the penultimate phrase (G natural) being approached gradually rather than leapt towards suddenly, and with the presentation of the vocal line remaining uncluttered by any simultaneous rhythmically or melodically complex accompaniment figurations. The style of word-setting is predominantly syllabic, though particular words are gently highlighted with short melismas. The note repetitions within the arioso-like melodies lend the vocal line an intoning, ritualistic quality which foreshadows that of Osiris in the opera Isis and Osiris, and which is an entirely suitable complement to the mystical elements contained within the text.

The texts which Lutyens chose to set during the early seventies are dominated by melancholy, mournful sentiments. Lutyens herself was becoming increasingly despondent at this time, despite the honours

bestowed on her at the end of the previous decade, including the CBE and the City of London's Midsummer Award for services to music in 1969. These belated signs of appreciation did little to relieve her bitter disappointment that most of her stage works, not to mention many others, remained unheard. To make matters worse, three close friends died in 1971, Stevie Smith, Igor Stravinsky and Alan Rawsthorne, and Lutyens began to withdraw into a more lonely, introverted existence. "Life now...consists of living, almost exclusively, in my own world, my own creative imagination, in which I have always felt happier and more secure"<sup>14</sup> wrote the composer of the early seventies, and it is possible to conjecture that the alcoholism which began to undermine her well-being again around 1974 was precipitated not only by the need to find relief from arthritic pain, but also partly by such introspection. The generally subdued texts of the vocal works written between 1969 and 1971 are paralleled by an increased use of the lower range solo voices (bass, mezzo and alto or countertenor), although soprano and tenor remain Lutyens's favourite solo voice parts.

Excluding stage works from consideration, Lutyens's vocal compositions between 1969 and 1971 comprise the following: Lament of Isis on the Death of Osiris (1969) for soprano solo, and The Suppliant (1969) for bass or baritone and piano, both of which are derived from the opera Isis and Osiris (1969-70); Anerca (1970) for speaker/actress, ten guitars and percussion; In the Direction of the Beginning (1970) for bass and piano; Oda a la Tormenta (1970) for mezzo and piano; Verses of Love (1970) for mixed unaccompanied chorus; Vision of Youth (1970) for soprano, three clarinets, piano/celesta and percussion; and Islands (1971) for soprano and tenor soli, narrator and instrumental

bestowed on her at the end of the previous decade, including the CBE and the City of London's Midsummer Award for services to music in 1969. These belated signs of appreciation did little to relieve her bitter disappointment that most of her stage works, not to mention many others, remained unheard. To make matters worse, three close friends died in 1971, Stevie Smith, Igor Stravinsky and Alan Rawsthorne, and Lutyens began to withdraw into a more lonely, introverted existence. "Life now...consists of living, almost exclusively, in my own world, my own creative imagination, in which I have always felt happier and more secure"<sup>14</sup> wrote the composer of the early seventies, and it is possible to conjecture that the alcoholism which began to undermine her well-being again around 1974 was precipitated not only by the need to find relief from arthritic pain, but also partly by such introspection. The generally subdued texts of the vocal works written between 1969 and 1971 are paralleled by an increased use of the lower range solo voices (bass, mezzo and alto or countertenor), although soprano and tenor remain Lutyens's favourite solo voice parts.

Excluding stage works from consideration, Lutyens's vocal compositions between 1969 and 1971 comprise the following: Lament of Isis on the Death of Osiris (1969) for soprano solo, and The Suppliant (1969) for bass or baritone and piano, both of which are derived from the opera Isis and Osiris (1969-70); Anerca (1970) for speaker/actress, ten guitars and percussion; In the Direction of the Beginning (1970) for bass and piano; Oda a la Tormenta (1970) for mezzo and piano; Verses of Love (1970) for mixed unaccompanied chorus; Vision of Youth (1970) for soprano, three clarinets, piano/celesta and percussion; and Islands (1971) for soprano and tenor soli, narrator and instrumental

ensemble. Also in 1971 Lutyens completed two works which represent tributes to her three friends who died that year: Requiescat (In Memoriam Igor Stravinsky) for soprano plus violin, viola and cello, or mezzo plus three clarinets; and The Tears of Night, for countertenor, six sopranos and three instrumental ensembles, containing two movements subtitled "Lamento d'un amico" (in memory of Alan Rawsthorne and Stevie Smith respectively). This piece was commissioned by the London Sinfonietta and premiered by James Bowman and the Early Music Consort of London (directed by David Munrow), along with the London Sinfonietta Chorus and Orchestra. It was completed on 11 November 1971. A few days later, on 19 November, Lutyens finished her last work of 1971, Dirge for the Proud World, which is scored for soprano, countertenor, harpischord and cello and was commissioned by The Five Centuries Ensemble.

The Tears of Night comprises six principal sections, between which there are no clean breaks. An Introduzione and a Coda enclose four short Notturmo verses of rather subdued pace and nature, characterized by very restrained and poignant melodies written in a simple arioso style. The Lamento first and third nocturnes draw on fourteenth century texts, whilst the second and fourth are based on twentieth century texts by Gertrude Stein and James Joyce respectively:

INTRODUZIONE: "The tears of night began to fall,..."

NOTTURNO 1 (Lamento d'un amico. A.R. 1971):

"Al nist by the rose, rose --  
Al nist by the rose i lay;

etc.

Anon. (14th century)

ensemble. Also in 1971 Lutyens completed two works which represent tributes to her three friends who died that year: Requiescat (In Memoriam Igor Stravinsky) for soprano plus violin, viola and cello, or mezzo plus three clarinets; and The Tears of Night, for countertenor, six sopranos and three instrumental ensembles, containing two movements subtitled "Lamento d'un amico" (in memory of Alan Rawsthorne and Stevie Smith respectively). This piece was commissioned by the London Sinfonietta and premiered by James Bowman and the Early Music Consort of London (directed by David Munrow), along with the London Sinfonietta Chorus and Orchestra. It was completed on 11 November 1971. A few days later, on 19 November, Lutyens finished her last work of 1971, Dirge for the Proud World, which is scored for soprano, countertenor, harpischord and cello and was commissioned by The Five Centuries Ensemble.

The Tears of Night comprises six principal sections, between which there are no clean breaks. An Introduzione and a Coda enclose four short Notturmo verses of rather subdued pace and nature, characterized by very restrained and poignant melodies written in a simple arioso style. The Lamento first and third nocturnes draw on fourteenth century texts, whilst the second and fourth are based on twentieth century texts by Gertrude Stein and James Joyce respectively:

INTRODUZIONE: "The tears of night began to fall,..."

NOTTURNO 1 (Lamento d'un amico. A.R. 1971):

"Al nist by the rose, rose --  
Al nist by the rose i lay;

etc.

Anon. (14th century)

NOTTURNO 2: "...What is it that water does do.  
It falls it does too."

etc.

Gertrude Stein  
(from The World is Round)

NOTTURNO 3: (Lamento d'un amico. S.S. 1971):

"Maiden in the mor lay,  
In the mor lay,  
Seven-nist fulle,  
Seven-nist fulle,  
Maiden in the mor lay,  
In the mor lay,  
Seven-nistes fulle ant a day."

etc.

Anon. (14th century)

NOTTURNO 4: "Oh, how it was duusk. From Valee Maraia to  
Grassyaplaina - dormimust echo! Ah dew! Ah  
dew! It was so duusk that the tears of night  
began to fall,..." etc.

James Joyce  
(from Finnegan's Wake)

CODA: "Under the night forever falling."

Dylan Thomas

One of this piece's most distinctive characteristics is that it demonstrates one of the many contemporary trends of the day, namely the assumption of elements from music of a past era (normally the distant past - medieval, renaissance or baroque) and their transmutation into a contemporary idiom. Kagel's Musik für Renaissance-Instrumente (1965) is just one European product of this fashion. In Britain, however, manifestations of this trend are somewhat more common during the sixties, and this may be to do with the fact that interest in composers of the Renaissance and Baroque periods (including Byrd, Tallis, Fayrfax and Purcell) can be traced back much

NOTTURNO 2: "...What is it that water does do.  
It falls it does too."

etc.

Gertrude Stein  
(from The World is Round)

NOTTURNO 3: (Lamento d'un amico. S.S. 1971):

"Maiden in the mor lay,  
In the mor lay,  
Seven-nist fulle,  
Seven-nist fulle,  
Maiden in the mor lay,  
In the mor lay,  
Seven-nistes fulle ant a day."

etc.

Anon. (14th century)

NOTTURNO 4: "Oh, how it was duusk. From Valee Maraia to  
Grassyaplaina - dormimust echo! Ah dew! Ah  
dew! It was so duusk that the tears of night  
began to fall,..." etc.

James Joyce  
(from Finnegan's Wake)

CODA: "Under the night forever falling."

Dylan Thomas

One of this piece's most distinctive characteristics is that it demonstrates one of the many contemporary trends of the day, namely the assumption of elements from music of a past era (normally the distant past - medieval, renaissance or baroque) and their transmutation into a contemporary idiom. Kagel's Musik für Renaissance-Instrumente (1965) is just one European product of this fashion. In Britain, however, manifestations of this trend are somewhat more common during the sixties, and this may be to do with the fact that interest in composers of the Renaissance and Baroque periods (including Byrd, Tallis, Fayrfax and Purcell) can be traced back much

further in Britain to the end of the nineteenth century, continuing into the first three decades or so of this century with revivals of compositions, instruments and performance techniques by enthusiasts such as Dolmetsch. It is possible to regard this inspiration from the past, which coloured the attitudes of a handful of British composers from the sixties onwards, not as something completely novel, but as a continuation or renewal of that earlier curiosity. The difference later is that the inspiration is drawn from a far wider range of sources, to embrace non-British examples such as Machaut, Ockeghem, Victoria or Lassus. Whereas the desire to recreate a specifically English idiom is inherent in much of the music arising from the earlier 'British Renaissance', the later manifestation demonstrates a less nostalgic approach to the past. The resulting work reveals a far more rigorous analysis of earlier techniques, in particular those drawn from the music of the medieval and Renaissance periods, with a view not simply to updating them, but rather to metamorphosing and reworking them within an entirely contemporary idiom.

Peter Maxwell Davies is the British composer most consistently associated with this later trend, although several others including Harrison Birtwistle and Roger Smalley have also ventured briefly into this area. Maxwell Davies's approach is characterised by the most stringent examination, dissection and reworking of earlier sources or formal processes to create elaborate structural entities of a highly individual nature. The fusion of techniques derived from both the distant past and the present in, for example, *Prolation* (1959), where serial devices are coupled with mensuration canon and isorhythm, results in work which often bears little or no harmonic, or indeed aural relationship to that of its earlier models. Maxwell Davies's treatment of sources and techniques has changed and developed extensively over the

further in Britain to the end of the nineteenth century, continuing into the first three decades or so of this century with revivals of compositions, instruments and performance techniques by enthusiasts such as Dolmetsch. It is possible to regard this inspiration from the past, which coloured the attitudes of a handful of British composers from the sixties onwards, not as something completely novel, but as a continuation or renewal of that earlier curiosity. The difference later is that the inspiration is drawn from a far wider range of sources, to embrace non-British examples such as Machaut, Ockeghem, Victoria or Lassus. Whereas the desire to recreate a specifically English idiom is inherent in much of the music arising from the earlier 'British Renaissance', the later manifestation demonstrates a less nostalgic approach to the past. The resulting work reveals a far more rigorous analysis of earlier techniques, in particular those drawn from the music of the medieval and Renaissance periods, with a view not simply to updating them, but rather to metamorphosing and reworking them within an entirely contemporary idiom.

Peter Maxwell Davies is the British composer most consistently associated with this later trend, although several others including Harrison Birtwistle and Roger Smalley have also ventured briefly into this area. Maxwell Davies's approach is characterised by the most stringent examination, dissection and reworking of earlier sources or formal processes to create elaborate structural entities of a highly individual nature. The fusion of techniques derived from both the distant past and the present in, for example, *Prolation* (1959), where serial devices are coupled with mensuration canon and isorhythm, results in work which often bears little or no harmonic, or indeed aural relationship to that of its earlier models. Maxwell Davies's treatment of sources and techniques has changed and developed extensively over the

years. In earlier pieces such as Alma Redemptoris Mater (1957) and "Puer Natus", the first of the Four Carols (1960), he achieves a unique blending of serialism with medieval source material. In the latter piece the melodic source is distorted by being presented virtually as a series, with its pitches subjected to octave transposition and fragmentation between different instruments. In many works the distortion is so extensive as to render the original source material almost unrecognisable. During the sixties Maxwell Davies increasingly uses parody, both in its original sense (entailing the incorporation of material derived from the voice parts or an entire section of a polyphonic composition) and in its modern, satirical sense. The latter is increasingly evident in his more gestural music-theatre works such as Revelation and Fall (1965-66), where the 'period' colour emanating from the parody of Léhar and references to Schoenberg to complement the Trakl poem is characteristically underpinned by the most rigorous post-medieval techniques. Never content with mere quotation or pastiche, Maxwell Davies's scrutiny of his sources is of the most exacting nature, enabling him in works such as Worldes Bliss (1966-69) to create large-scale edifices from the most modest of sources, in this case a simple thirteenth century monody.

Lutyens is in the interesting position of having been affected both by the revival of early British music previously in the century (a movement which led her to explore Purcell's string fantasias and encouraged her subsequent move away from classical tonality) and by the later resurgence of interest in the past from the late fifties onwards. It is in the mid-sixties and early seventies in particular that such indications become more evident in Lutyens's writing. Compared with the example of Maxwell Davies, however, Lutyens's references to the past are of an altogether more superficial nature, colouring aspects of her music temporarily rather than entailing any all-embracing reconsideration of style or technique.

years. In earlier pieces such as Alma Redemptoris Mater (1957) and "Puer Natus", the first of the Four Carols (1960), he achieves a unique blending of serialism with medieval source material. In the latter piece the melodic source is distorted by being presented virtually as a series, with its pitches subjected to octave transposition and fragmentation between different instruments. In many works the distortion is so extensive as to render the original source material almost unrecognisable. During the sixties Maxwell Davies increasingly uses parody, both in its original sense (entailing the incorporation of material derived from the voice parts or an entire section of a polyphonic composition) and in its modern, satirical sense. The latter is increasingly evident in his more gestural music-theatre works such as Revelation and Fall (1965-66), where the 'period' colour emanating from the parody of Léhar and references to Schoenberg to complement the Trakl poem is characteristically underpinned by the most rigorous post-medieval techniques. Never content with mere quotation or pastiche, Maxwell Davies's scrutiny of his sources is of the most exacting nature, enabling him in works such as Worldes Bliss (1966-69) to create large-scale edifices from the most modest of sources, in this case a simple thirteenth century monody.

Lutyens is in the interesting position of having been affected both by the revival of early British music previously in the century (a movement which led her to explore Purcell's string fantasias and encouraged her subsequent move away from classical tonality) and by the later resurgence of interest in the past from the late fifties onwards. It is in the mid-sixties and early seventies in particular that such indications become more evident in Lutyens's writing. Compared with the example of Maxwell Davies, however, Lutyens's references to the past are of an altogether more superficial nature, colouring aspects of her music temporarily rather than entailing any all-embracing reconsideration of style or technique.

This is evident if one examines the various guises which these references to the past take. One such guise is the occasional use of terminology from an earlier era. And Suddenly it's Evening, for instance, is described as a "madrigal", a term presumably referring to the lyrical, vocal and sectionalised nature of the whole. Moreover, Lutyens describes the three instrumental groups of this piece as "Ritornello I", "Ritornello II" and "Coro", combining these within "Antiphon" sections. "Ritornello" refers to returns of specific instrumental groupings rather than motivic material. Nevertheless, the terms imply a use of contrasted timbres which alludes to certain antiphonal works by Italian composers of the sixteenth and seventeenth centuries, such as Monteverdi and the Gabriellis.

Where earlier structural procedures appear, their usage tends to be extremely short-lived, even simplistic, compared with the extensive reworking characteristic of Maxwell Davies's approach. Examples include the use of canon, only very rarely featured in Lutyens's vocal work, in And Suddenly it's Evening, or the first Nocturne of The Tears of Night where echo devices, again occasionally employed during the Baroque era in association with the lament, are alluded to when the recorder and viols of ensemble A softly echo the brass figurations of ensemble B between bars 16 and 18. Lutyens makes no attempt whatsoever to integrate or even examine the potential of more complex techniques such as isorhythm or mensural canon for use within her own work.

Lutyens's treatment of texts does occasionally call to mind earlier models, but once again, examples are brief. Nocturne 2 of The Tears of Night, for instance, contains passages in which differing textual sentences are superimposed,<sup>19</sup> alluding not necessarily to recent experiments in the same by composers such as Berio, but possibly to characteristics of certain polytextural motets of the thirteenth century. Example 9 below shows how Lutyens makes particular use of any

This is evident if one examines the various guises which these references to the past take. One such guise is the occasional use of terminology from an earlier era. And Suddenly it's Evening, for instance, is described as a "madrigal", a term presumably referring to the lyrical, vocal and sectionalised nature of the whole. Moreover, Lutyens describes the three instrumental groups of this piece as "Ritornello I", "Ritornello II" and "Coro", combining these within "Antiphon" sections. "Ritornello" refers to returns of specific instrumental groupings rather than motivic material. Nevertheless, the terms imply a use of contrasted timbres which alludes to certain antiphonal works by Italian composers of the sixteenth and seventeenth centuries, such as Monteverdi and the Gabriellis.

Where earlier structural procedures appear, their usage tends to be extremely short-lived, even simplistic, compared with the extensive reworking characteristic of Maxwell Davies's approach. Examples include the use of canon, only very rarely featured in Lutyens's vocal work, in And Suddenly it's Evening, or the first Nocturne of The Tears of Night where echo devices, again occasionally employed during the Baroque era in association with the lament, are alluded to when the recorder and viols of ensemble A softly echo the brass figurations of ensemble B between bars 16 and 18. Lutyens makes no attempt whatsoever to integrate or even examine the potential of more complex techniques such as isorhythm or mensural canon for use within her own work.

Lutyens's treatment of texts does occasionally call to mind earlier models, but once again, examples are brief. Nocturne 2 of The Tears of Night, for instance, contains passages in which differing textual sentences are superimposed,<sup>19</sup> alluding not necessarily to recent experiments in the same by composers such as Berio, but possibly to characteristics of certain polytextural motets of the thirteenth century. Example 9 below shows how Lutyens makes particular use of any

rhymes and identical syllables or words between the superimposed textual phrases, making these coincide musically wherever possible.

Example 9

(Vocal parts only)  $\text{♩} = 192$   
 $\text{♩} = 96$

Counter-tenor

Supranos

What wat[er] do it

What is it that wa-ter does do [The tears of night began (n) to

falls it does too. It ri-ses up that is when

fall] oo

What is it that wa-

it is dew but when it falls

ter does do falls, fa..lls, falls, fa...lls.

it is a wa-ter fall

[The tears of night began to] fall, fa..lls.

rhymes and identical syllables or words between the superimposed textual phrases, making these coincide musically wherever possible.

Example 9

(Vocal parts only)  $\text{♩} = 192$   
 $\text{♩} = 96$

Counter-tenor

Supranos

The adoption of specific melodic or harmonic characteristics from an earlier era is largely avoided by Lutyens; instances comparable to Nocturne 3 in The Tears of Night, where trumpets I and II shadow each other in parallel fourths or fifths throughout, are few and far between.<sup>20</sup>

Example 10

$\text{♩} = 60$

Admittedly in Time Off?... Lutyens indulges in tonality for the purpose of writing pastiche hymn tunes, folk songs and tunes and a pop song, but her approach here is very much tongue-in-cheek and represents an exception rather than the rule in her output of this period.

Instances where Lutyens actually employs an early source, either as a basis for extemporization (as is the case with the purely instrumental piece The Fall of the Leafe [1966], which the composer describes as "a quasi improvisation on an old tune by Martin Peerson...from the Fitzwilliam Virginal Book"<sup>21</sup>) or for the purpose of quotation are also extremely rare in the vocal domain. Only one of the vocal works written between 1969 and 1971 makes use of quotation, and this is Islands. In the fourth movement of this piece the use of plainchant arises in direct response to the text, "The Ringing Isle" by Rabelais. To complement this text's benevolent satire on the Church, Lutyens features two fragments of plainchant: *Ite Missa Est* (Latin-Français, "Au temps pascal"); and Latin-Français, "Durant l'Octave de Pâques". In both instances, however, Lutyens's approach to the chant material is superficial; she merely quotes the melodies, sometimes repeating phrases. Only at one stage, to complement the words

The adoption of specific melodic or harmonic characteristics from an earlier era is largely avoided by Lutyens; instances comparable to Nocturne 3 in The Tears of Night, where trumpets I and II shadow each other in parallel fourths or fifths throughout, are few and far between.<sup>20</sup>

Example 10

$\text{♩} = 60$

Admittedly in Time Off?... Lutyens indulges in tonality for the purpose of writing pastiche hymn tunes, folk songs and tunes and a pop song, but her approach here is very much tongue-in-cheek and represents an exception rather than the rule in her output of this period.

Instances where Lutyens actually employs an early source, either as a basis for extemporization (as is the case with the purely instrumental piece The Fall of the Leaf [1966], which the composer describes as "a quasi improvisation on an old tune by Martin Peerson...from the Fitzwilliam Virginal Book"<sup>21</sup>) or for the purpose of quotation are also extremely rare in the vocal domain. Only one of the vocal works written between 1969 and 1971 makes use of quotation, and this is Islands. In the fourth movement of this piece the use of plainchant arises in direct response to the text, "The Ringing Isle" by Rabelais. To complement this text's benevolent satire on the Church, Lutyens features two fragments of plainchant: *Ite Missa Est* (Latin-Français, "Au temps pascal"); and Latin-Français, "Durant l'Octave de Pâques". In both instances, however, Lutyens's approach to the chant material is superficial; she merely quotes the melodies, sometimes repeating phrases. Only at one stage, to complement the words

"We heard the singing..." does Lutyens create a brief melodic contour which is chant-influenced rather than a direct quotation (see example 11), but no attempt is made to rework the chant or transform its nature for use as the basis of a more complex structure, in the manner of Peter Maxwell Davies.

Example 11



One further parameter which Lutyens's rather perfunctory interest in the past colours is that of instrumentation. The Tears of Night is by no means the first of Lutyens's works to include early instruments, for one of the three extant versions of the Four French Songs (1938-39) is scored for voice, flute, cor anglais, viol d'amore and viola da gamba. Nevertheless, it was not until 1971 that she showed a renewed interest in Renaissance and Baroque instruments in a handful of compositions.<sup>22</sup> To some extent this represents an extension of her aforementioned exploration of fresh timbral resources and sonorities during this period. The early instruments used in The Tears of Night are grouped together in ensemble A, one of three ensembles deployed:<sup>23</sup>

Ensemble A

Treble and tenor  
recorders/  
soprano crumhorn  
Lute/tenor viol  
Bass-string viol[sic]\*  
Regal/flute organ  
Nakers/tabor/  
Indian cymbal

Ensemble B

2 trumpets in  
B flat  
Tenor trombone  
Bass trombone  
Double bass

Ensemble C

Flute  
Clarinet in B flat  
Horn in F  
Violin  
Cello

\*The term 'Bass-string viol' is used by Lutyens to denote bass viol (viola da gamba).

"We heard the singing..." does Lutyens create a brief melodic contour which is chant-influenced rather than a direct quotation (see example 11), but no attempt is made to rework the chant or transform its nature for use as the basis of a more complex structure, in the manner of Peter Maxwell Davies.

Example 11



One further parameter which Lutyens's rather perfunctory interest in the past colours is that of instrumentation. The Tears of Night is by no means the first of Lutyens's works to include early instruments, for one of the three extant versions of the Four French Songs (1938-39) is scored for voice, flute, cor anglais, viol d'amore and viola da gamba. Nevertheless, it was not until 1971 that she showed a renewed interest in Renaissance and Baroque instruments in a handful of compositions.<sup>22</sup> To some extent this represents an extension of her aforementioned exploration of fresh timbral resources and sonorities during this period. The early instruments used in The Tears of Night are grouped together in ensemble A, one of three ensembles deployed:<sup>23</sup>

Ensemble A

Treble and tenor  
recorders/  
soprano crumhorn  
Lute/tenor viol  
Bass-string viol(sic)\*  
Regal/flute organ  
Nakers/tabor/  
Indian cymbal

Ensemble B

2 trumpets in  
B flat  
Tenor trombone  
Bass trombone  
Double bass

Ensemble C

Flute  
Clarinet in B flat  
Horn in F  
Violin  
Cello

\*The term 'Bass-string viol' is used by Lutyens to denote bass viol (viola da gamba).

In addition, the countertenor voice makes its first appearance in a non-stage vocal work, anticipated only by the use of male altos to play the parts of the two Old Women in The Numbered (1965-67).

Obviously the use of earlier instruments creates fresh technical problems to be solved, but Lutyens's approach to this seems to be to make a virtue out of the 'defects' rather than avoid them. The use of the lute in The Tears of Night and in Dialogo provides a case in point. The problem here is the instrument's lack of sustaining power, but what is interesting is that Lutyens's 'solutions' involve no significant change of either stylistic or technical approach on her part; firstly, she gives the lute plenty of repeated chords or notes (as in example 9 above) to play, and secondly, she deliberately integrates silences and breaks into the structure, so that the instrument's quickly fading timbre is never exposed. As we have already seen with respect to Essence of our Happinesses, repetition, silence and forceful sectionalization are all characteristics which begin to work their way into Lutyens's compositional language during the course of the later sixties.

On the whole Lutyens shows little or no interest in resurrecting idiomatic roles formerly associated with any of the earlier instruments, although it is perhaps possible to discern a mirroring of Baroque function in the way in which the harpsichord thickens harmonically the middle of the texture in Dirge for the Proud World. Of the score of The Tears of Night, she wrote as follows: "I haven't written 'ye olde Music'...it's very simple music if you like, but it's concerned with the colour of the sound."<sup>24</sup> On the other hand, however, neither does Lutyens attempt any novel or virtuosic exploration of fresh idioms and techniques to suit such forces, in

In addition, the countertenor voice makes its first appearance in a non-stage vocal work, anticipated only by the use of male altos to play the parts of the two Old Women in The Numbered (1965-67).

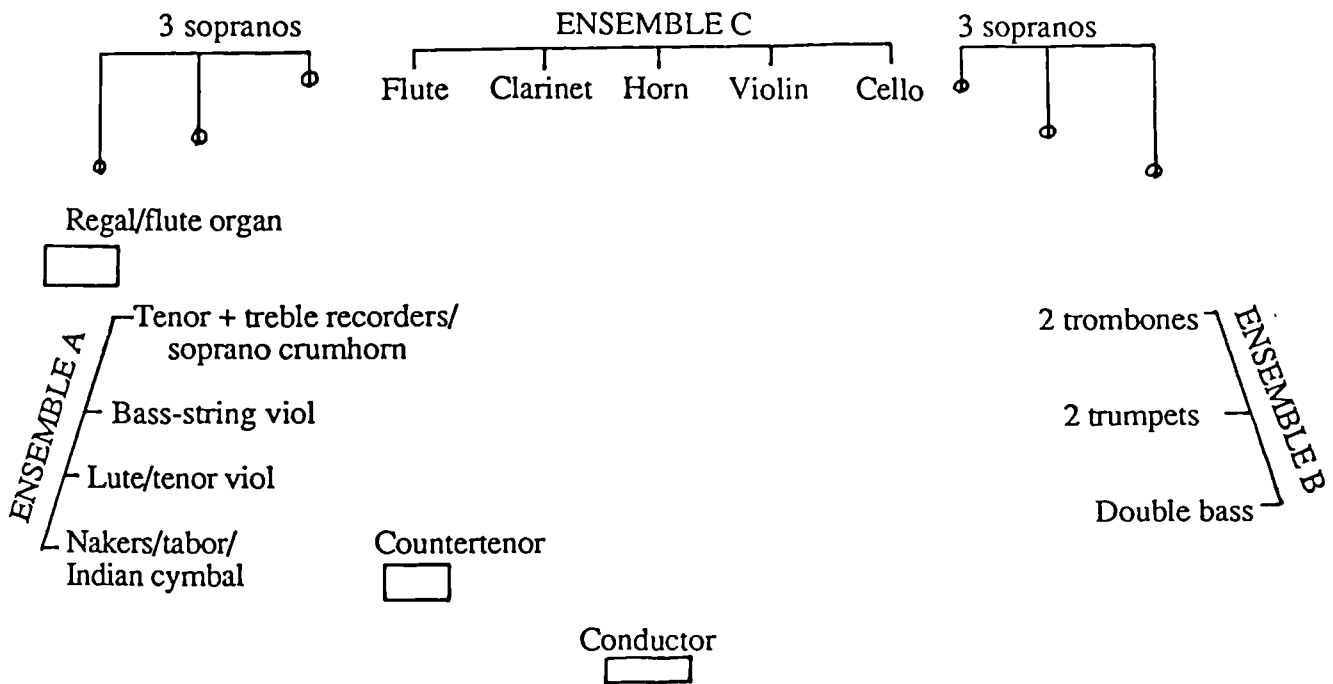
Obviously the use of earlier instruments creates fresh technical problems to be solved, but Lutyens's approach to this seems to be to make a virtue out of the 'defects' rather than avoid them. The use of the lute in The Tears of Night and in Dialogo provides a case in point. The problem here is the instrument's lack of sustaining power, but what is interesting is that Lutyens's 'solutions' involve no significant change of either stylistic or technical approach on her part; firstly, she gives the lute plenty of repeated chords or notes (as in example 9 above) to play, and secondly, she deliberately integrates silences and breaks into the structure, so that the instrument's quickly fading timbre is never exposed. As we have already seen with respect to Essence of our Happinesses, repetition, silence and forceful sectionalization are all characteristics which begin to work their way into Lutyens's compositional language during the course of the later sixties.

On the whole Lutyens shows little or no interest in resurrecting idiomatic roles formerly associated with any of the earlier instruments, although it is perhaps possible to discern a mirroring of Baroque function in the way in which the harpsichord thickens harmonically the middle of the texture in Dirge for the Proud World. Of the score of The Tears of Night, she wrote as follows: "I haven't written 'ye olde Music'...it's very simple music if you like, but it's concerned with the colour of the sound."<sup>24</sup> On the other hand, however, neither does Lutyens attempt any novel or virtuosic exploration of fresh idioms and techniques to suit such forces, in

sharp contrast to Kagel in his Musik für Renaissance - Instrumente. As implied by the quotation above, Lutyens's conception is on an altogether simpler plane.<sup>25</sup>

The 'early' instruments of ensemble A tend to be combined and blended with those of ensembles B and C rather than opposed, so that the seating plan below, compared with that of And Suddenly it's Evening, is of only very limited dramatic significance. Lutyens's restraint in this respect is perhaps due to the work's more sombre, dedicatory mood.

Example 12

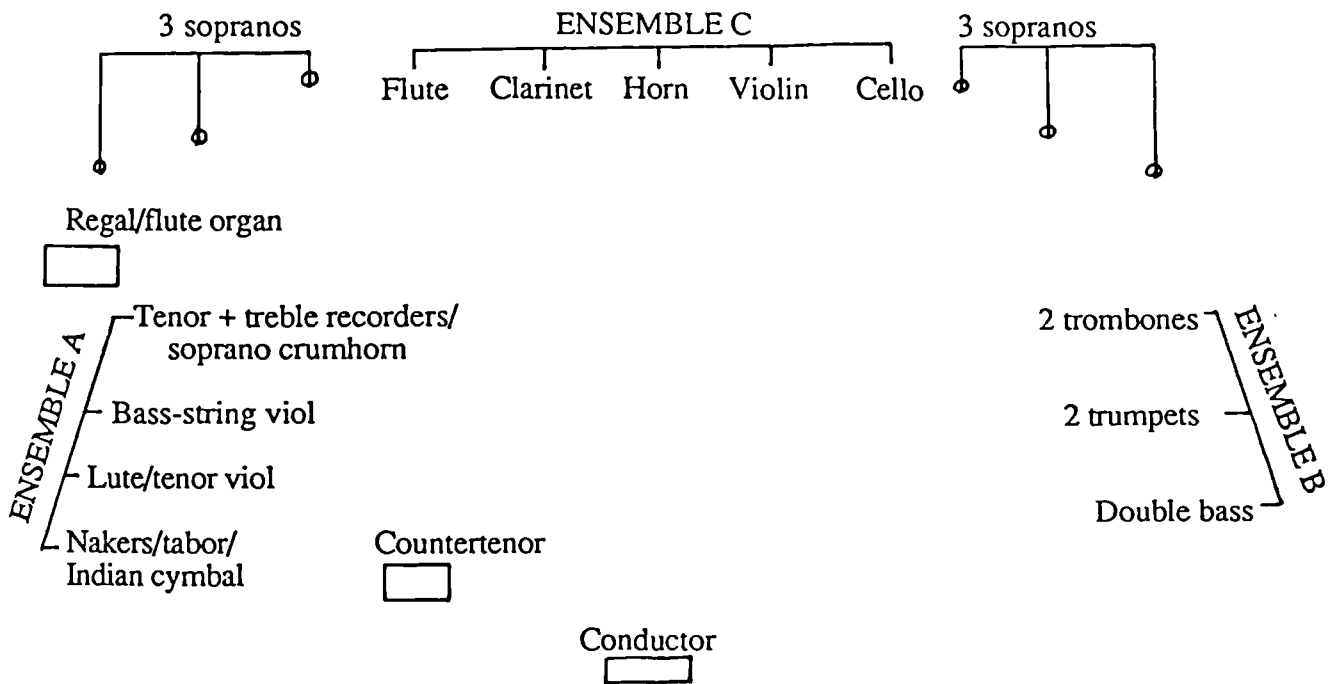


Although Lutyens could have chosen far more strident timbres, such as shawms or rackets, had she so desired, instead she chooses softer-toned older instruments to fuse more effectively with the contemporary colours. Indeed, an extant pencil sketch of the above seating plan shows that Lutyens's scoring originally included a shawm and bells and celesta, but the composer obviously revised this decision at a later

sharp contrast to Kagel in his Musik für Renaissance - Instrumente. As implied by the quotation above, Lutyens's conception is on an altogether simpler plane.<sup>25</sup>

The 'early' instruments of ensemble A tend to be combined and blended with those of ensembles B and C rather than opposed, so that the seating plan below, compared with that of And Suddenly it's Evening, is of only very limited dramatic significance. Lutyens's restraint in this respect is perhaps due to the work's more sombre, dedicatory mood.

Example 12



Although Lutyens could have chosen far more strident timbres, such as shawms or rackets, had she so desired, instead she chooses softer-toned older instruments to fuse more effectively with the contemporary colours. Indeed, an extant pencil sketch of the above seating plan shows that Lutyens's scoring originally included a shawm and bells and celesta, but the composer obviously revised this decision at a later

stage, perhaps to achieve a better blend. By playing down the idiosyncrasies of the earlier instruments and by negating all displays of virtuosity - Lutyens actually scribbles "no virtuoso" on to one of the sketch seating plans for this work - the composer achieves sonorities which are not necessarily startlingly novel in impact, but which are instead subtly tinged with an unusual timbral 'edge' or dimension, arising from the unfamiliar doublings. If anything, it is ensemble B rather than ensemble A which is used in a more distinctive fashion; whereas ensembles A and C are deployed in every movement, B is hardly used at all in Nocturnes 2 and 4, but then features predominantly (minus double bass) in the Coda.

One other notable aspect about the scoring of The Tears of Night is its use of a group of six sopranos, which acts as a counterfoil and balance to the predominantly alto/tenor range of the instruments. In sharp contrast to Lutyens's other works involving choir, the voices here are not used particularly independently; the singers often merely mirror the words or sounds of the countertenor soloist, sometimes completing the latter's words or phrases, as in Nocturne 4. Otherwise, the chorus vocalizes a great deal and is treated more like an additional instrumental strand of timbre than a group of voices in its own right. The use of a single family of colours is a trait which can be found elsewhere in Lutyens's vocal output of this period. In Anerca, for example, Lutyens deploys ten guitarists. Never before had she attempted to write for such a large group of identical instruments, and despite the limitations imposed by this choice, Lutyens manages to extract quite a wide range of colour via the following techniques: tremolos of various sorts, with and without nails, with nails near the bridge and with thumb; glissandi; split chords; con vibrato; and

stage, perhaps to achieve a better blend. By playing down the idiosyncrasies of the earlier instruments and by negating all displays of virtuosity - Lutyens actually scribbles "no virtuoso" on to one of the sketch seating plans for this work - the composer achieves sonorities which are not necessarily startlingly novel in impact, but which are instead subtly tinged with an unusual timbral 'edge' or dimension, arising from the unfamiliar doublings. If anything, it is ensemble B rather than ensemble A which is used in a more distinctive fashion; whereas ensembles A and C are deployed in every movement, B is hardly used at all in Nocturnes 2 and 4, but then features predominantly (minus double bass) in the Coda.

One other notable aspect about the scoring of The Tears of Night is its use of a group of six sopranos, which acts as a counterfoil and balance to the predominantly alto/tenor range of the instruments. In sharp contrast to Lutyens's other works involving choir, the voices here are not used particularly independently; the singers often merely mirror the words or sounds of the countertenor soloist, sometimes completing the latter's words or phrases, as in Nocturne 4. Otherwise, the chorus vocalizes a great deal and is treated more like an additional instrumental strand of timbre than a group of voices in its own right. The use of a single family of colours is a trait which can be found elsewhere in Lutyens's vocal output of this period. In Anerca, for example, Lutyens deploys ten guitarists. Never before had she attempted to write for such a large group of identical instruments, and despite the limitations imposed by this choice, Lutyens manages to extract quite a wide range of colour via the following techniques: tremolos of various sorts, with and without nails, with nails near the bridge and with thumb; glissandi; split chords; con vibrato; and

harmonics. Vision of Youth, commissioned by the group Matrix and featuring three clarinets (doubling bass clarinets) plus percussion, Counting Your Steps (1972), which is dominated by the flute timbre (flute 1, flute 2 [doubling piccolo], flute 3 [doubling bass flute] and alto flute) and Laudi (1973), scored for three clarinets plus piano and percussion, are further examples of this same trait. In the light of the reduction in the number of choral pieces composed after 1965, it is possible that these timbral 'families', whose parts are so often characterized by homorhythms, to some extent take over a choral function, supplying depth, warmth, and an essentially homogeneous colour to the texture, as a balance to contrasting elements elsewhere.

As Lutyens's choice of instrumental resources widens, it is fascinating to observe the heightened sensitivity to textual nuance and meaning which her orchestration demonstrates. This is perhaps most evident in the smaller scale pieces, where the poignant choice of instrumentation projects the text on to a new expressive and immediate dimension for the listener. In The Tears of Night, for instance, it is not clear whether the texts were chosen before or after the scoring, but whichever is the case, the one is deliberately designed to complement and highlight the other, as the composer herself explains: "As well as combining the old and contemporary instruments...I wanted words for...the counter tenor soloist, that echoed this combination from medieval and twentieth century writers."<sup>26</sup> Although further examples abound, three works in particular deserve mention: Anerca, where the choice of ten identical instruments, all capable of only comparatively thin, unsustainable chord complexes and melodic strands supplemented only by cold tinges of percussion timbre, ideally complements the idea of those bare, colourless and vast expanses of eskimo

harmonics. Vision of Youth, commissioned by the group Matrix and featuring three clarinets (doubling bass clarinets) plus percussion, Counting Your Steps (1972), which is dominated by the flute timbre (flute 1, flute 2 [doubling piccolo], flute 3 [doubling bass flute] and alto flute) and Laudi (1973), scored for three clarinets plus piano and percussion, are further examples of this same trait. In the light of the reduction in the number of choral pieces composed after 1965, it is possible that these timbral 'families', whose parts are so often characterized by homorhythms, to some extent take over a choral function, supplying depth, warmth, and an essentially homogeneous colour to the texture, as a balance to contrasting elements elsewhere.

As Lutyens's choice of instrumental resources widens, it is fascinating to observe the heightened sensitivity to textual nuance and meaning which her orchestration demonstrates. This is perhaps most evident in the smaller scale pieces, where the poignant choice of instrumentation projects the text on to a new expressive and immediate dimension for the listener. In The Tears of Night, for instance, it is not clear whether the texts were chosen before or after the scoring, but whichever is the case, the one is deliberately designed to complement and highlight the other, as the composer herself explains: "As well as combining the old and contemporary instruments...I wanted words for...the counter tenor soloist, that echoed this combination from medieval and twentieth century writers."<sup>26</sup> Although further examples abound, three works in particular deserve mention: Anerca, where the choice of ten identical instruments, all capable of only comparatively thin, unsustainable chord complexes and melodic strands supplemented only by cold tinges of percussion timbre, ideally complements the idea of those bare, colourless and vast expanses of eskimo

terrain from which the simple yet profound text emerges; Vision of Youth, where, without resorting to pastiche of either oriental sounds or harmonic traits, Lutyens still manages to evoke the ethos of the East in the central section, largely through the use of softly blending bass clarinets and quiet celesta, piano and percussion sounds trailing away to complement the textual images of distance, breadth and dreams of eternity; and Islands. The last movement of this work, "The Ringing Isle", contains some of the most highly illustrative sonorities and colourful instrumental effects hitherto seen. At the words "Some swarms of bees", for example, Lutyens paints the scene using simple rather than virtuosic effects in the following instrumental colours: baritone saxophone, heavily fingering the note G natural repeatedly but not blowing; muted horn doubled by tremolo strings obsessively repeating a three quaver figuration around the pitches A, G sharp and B flat; vibraphone tremolo; piano string glissandi (con pedale) with nails on the strings near the keyboard; chinese bells; and repeated buzzing and humming figurations in the two voice parts.

Example 13

*Repeat ad lib.*

The musical notation consists of two staves, Soprano (Sop.) and Tenor (Ten.), both in treble clef. Above the staves is the instruction "Repeat ad lib.". The Soprano staff has three notes: a half note G4 with "H'm" below it, a quarter note G#4 with "B 333" below it, and a quarter note G4 with "H'm" below it. The Tenor staff has three notes: a quarter note G3 with "B 333" below it, a quarter note G#3 with "H'm" below it, and a quarter note F#3 with "B 333" below it.

It is in compositions written during 1970 and 1971 that one also begins to detect a far more dramatic approach to the piano, even

terrain from which the simple yet profound text emerges; Vision of Youth, where, without resorting to pastiche of either oriental sounds or harmonic traits, Lutyens still manages to evoke the ethos of the East in the central section, largely through the use of softly blending bass clarinets and quiet celesta, piano and percussion sounds trailing away to complement the textual images of distance, breadth and dreams of eternity; and Islands. The last movement of this work, "The Ringing Isle", contains some of the most highly illustrative sonorities and colourful instrumental effects hitherto seen. At the words "Some swarms of bees", for example, Lutyens paints the scene using simple rather than virtuosic effects in the following instrumental colours: baritone saxophone, heavily fingering the note G natural repeatedly but not blowing; muted horn doubled by tremolo strings obsessively repeating a three quaver figuration around the pitches A, G sharp and B flat; vibraphone tremolo; piano string glissandi (con pedale) with nails on the strings near the keyboard; chinese bells; and repeated buzzing and humming figurations in the two voice parts.

Example 13

*Repeat ad lib.*

The image shows two staves of handwritten musical notation. The top staff is labeled 'Sop.' and the bottom staff is labeled 'Ten.'. Both staves are in treble clef. The Soprano part consists of three notes: a G4 note with a fermata and the marking 'H'm' below it; an A4 note with a fermata and the marking 'B 333' below it; and a G4 note with a fermata and the marking 'H'm' below it. The Tenor part also consists of three notes: a G4 note with a fermata and the marking 'B 333' below it; an A4 note with a fermata and the marking 'H'm' below it; and a G4 note with a fermata and the marking 'B 333' below it.

It is in compositions written during 1970 and 1971 that one also begins to detect a far more dramatic approach to the piano, even

compared with previous examples such as Akapotik Rose. The Tears of Night is not a good example, since its subject matter necessitates a more sober treatment of all the instruments, but this trend is evident in Islands, Oda a la Tormenta and In the Direction of the Beginning, where the player is called upon to execute a variety of effects which are not necessarily confined to the keyboard. In In the Direction... for instance, the performer is directed to play glissandi with nails on strings near the keyboard, and (on page 7 of the printed score) to play two pitches in the right hand whilst the left hand simultaneously presses fingers firmly down on the strings of the same two notes. In another phrase from the same page, the right hand plays three notes (F sharp, G, F sharp), whilst the left hand simultaneously plucks the strings of G, F sharp and G again with the thumbnail, playing near the fingerboard. Such effects, along with clusters and knuckle rolls combine with wide-ranging melodies and brusque contrasts of register to require a virtuoso performance. At times the piano is treated in a quasi-recitative fashion, punctuating chords and declamatory interludes between the vocal phrases. At other times it acts as if it is a word-less duetting partner to the voice, interjecting dramatically between the latter's phrases with figurations of similar character and vivid energy, and sometimes even taking up the voice's pitches, as shown in the example below taken from page 11 of the printed score of Oda a la Tormenta.

Example 14

The musical score for Example 14 consists of two staves. The top staff is for the Soprano (Sop.) voice, marked 'Mezzo Sop.' and 'ff'. The bottom staff is for the Piano (Pno), marked 'Pno'. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are written below the vocal line: 'como an-chilla', 'ba-jaba del cielo', 'la furia', and 'quando'. Dynamic markings include 'ff' (fortissimo) and 'fff' (fortississimo). The piano part includes a 'bm' (basso mezzo) marking. The score shows a complex interplay between the vocal line and the piano accompaniment, with the piano part often mirroring or supporting the vocal phrases.

compared with previous examples such as Akapotik Rose. The Tears of Night is not a good example, since its subject matter necessitates a more sober treatment of all the instruments, but this trend is evident in Islands, Oda a la Tormenta and In the Direction of the Beginning, where the player is called upon to execute a variety of effects which are not necessarily confined to the keyboard. In In the Direction... for instance, the performer is directed to play glissandi with nails on strings near the keyboard, and (on page 7 of the printed score) to play two pitches in the right hand whilst the left hand simultaneously presses fingers firmly down on the strings of the same two notes. In another phrase from the same page, the right hand plays three notes (F sharp, G, F sharp), whilst the left hand simultaneously plucks the strings of G, F sharp and G again with the thumbnail, playing near the fingerboard. Such effects, along with clusters and knuckle rolls combine with wide-ranging melodies and brusque contrasts of register to require a virtuoso performance. At times the piano is treated in a quasi-recitative fashion, punctuating chords and declamatory interludes between the vocal phrases. At other times it acts as if it is a word-less duetting partner to the voice, interjecting dramatically between the latter's phrases with figurations of similar character and vivid energy, and sometimes even taking up the voice's pitches, as shown in the example below taken from page 11 of the printed score of Oda a la Tormenta.

Example 14

The musical score for Example 14 consists of two staves. The top staff is for the Soprano (Sop.) voice, marked 'Mezzo Sop.' and 'ff'. The bottom staff is for the Piano (Pno), marked 'Pno'. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are written below the vocal line: 'como an-chilla', 'ba-jaba del cielo', 'la furia', and 'quando'. Dynamic markings include 'ff' (fortissimo) and 'fff' (fortississimo). The piano part includes a 'bm' (basso mezzo) marking. The score shows a complex interplay between the vocal line and the piano accompaniment, with the piano part often mirroring or supporting the vocal phrases.

It seems in Oda a la Tormenta as if Lutyens has been influenced by the very layout of the text on the page. For just as each line of the English translation comprises only one or a few words, so Lutyens creates a musical parallel to this via short phrases interspersed with rests, thereby emanating a sense of breathless urgency which is entirely suitable for the delivery of the impassioned sentiments of the text.

A detailed analysis of the formal structure of The Tears of Night is not warranted, given that the same principles of repetition, variation and sectionalization are carried over from works like Essence... into the early seventies. It is fair to say that the former lacks the overall build up of momentum and dynamism of Essence..., but then its nature as a dedicatory work is less conducive to such dramaticism.

However, there is one fresh formal aspect which is demonstrated in The Tears of Night which does not feature in Essence... This is the use of motivic recurrence across different movements and sections (as distinct from the straightforward repetition of entire phrases and sections, as is the case with Essence...). The distinctive motto which Lutyens uses in The Tears of Night first appears in a vocal context in association with the words "fall, fall, fall" during the introduction (bars 10 to 13).

Example 15

$\text{♩} = 66$

6 Sopranos

*f--a--ll, fa---ll, fa---ll, fa-----ll.*

It seems in Oda a la Tormenta as if Lutyens has been influenced by the very layout of the text on the page. For just as each line of the English translation comprises only one or a few words, so Lutyens creates a musical parallel to this via short phrases interspersed with rests, thereby emanating a sense of breathless urgency which is entirely suitable for the delivery of the impassioned sentiments of the text.

A detailed analysis of the formal structure of The Tears of Night is not warranted, given that the same principles of repetition, variation and sectionalization are carried over from works like Essence... into the early seventies. It is fair to say that the former lacks the overall build up of momentum and dynamism of Essence..., but then its nature as a dedicatory work is less conducive to such dramaticism.

However, there is one fresh formal aspect which is demonstrated in The Tears of Night which does not feature in Essence... This is the use of motivic recurrence across different movements and sections (as distinct from the straightforward repetition of entire phrases and sections, as is the case with Essence...). The distinctive motto which Lutyens uses in The Tears of Night first appears in a vocal context in association with the words "fall, fall, fall" during the introduction (bars 10 to 13).

Example 15

$\text{♩} = 66$

6 Sopranos

*f--a--ll, fa---ll, fa---ll, fa-----ll.*

This motto recurs at different pitch levels and with altered rhythms during three of the subsequent four Nocturnes. The pitches of these recurrences (transposed so as to fit on to a single staff) are given in the example below. With the exception of Nocturne 1, most of the recurrences arise in response to textual reiterations of the word "fall".

Example 16

<p><u>Nocturne 1:</u></p> <ul style="list-style-type: none"> <li>- bars 14-15 (tenor viol)</li> <li>- bars 19-20 (horn)</li> <li>- bars 28-29 (horn)</li> <li>- bars 36-37 (horn)</li> </ul>	<p><u>Nocturne 2:</u></p> <ul style="list-style-type: none"> <li>- bar 19 (tenor recorder + voice)</li> <li>- bar 23 (flute)</li> </ul>	<p><u>Nocturne 2:</u></p> <ul style="list-style-type: none"> <li>- bars 27-29 (voice)</li> <li>- bars 49-51 (flute)</li> </ul>
<p><u>Nocturne 4:</u></p> <ul style="list-style-type: none"> <li>- bars 16-19 (sopranos)</li> </ul>		

A second motif, somewhat plaintive in tone, is used in a similar fashion and comprises a pattern of oscillation between two pitches a semitone apart. This particular motto is foreshadowed in the Introduction, at the words "The tears of night began to fall", and recurs in various guises during the ensuing four Nocturnes, drawing textual links around the words "night" and "rose" (meaning both flower and a girl's name) across the different sections. The reprise, towards the end of Nocturne 4, of the Introduction's phrase pitched a semitone lower is particularly significant poetically. (See example 17.)

Admittedly these motivic recurrences are relatively infrequent in the context of the entire thirteen-minute work. Nevertheless, they show the extent to which Lutyens allows literary associations to

This motto recurs at different pitch levels and with altered rhythms during three of the subsequent four Nocturnes. The pitches of these recurrences (transposed so as to fit on to a single staff) are given in the example below. With the exception of Nocturne 1, most of the recurrences arise in response to textual reiterations of the word "fall".

Example 16

<p><u>Nocturne 1:</u></p> <ul style="list-style-type: none"> <li>- bars 14-15 (tenor viol)</li> <li>- bars 19-20 (horn)</li> <li>- bars 28-29 (horn)</li> <li>- bars 36-37 (horn)</li> </ul>	<p><u>Nocturne 2:</u></p> <ul style="list-style-type: none"> <li>- bar 19 (tenor recorder + voice)</li> <li>- bar 23 (flute)</li> </ul>	<p><u>Nocturne 2:</u></p> <ul style="list-style-type: none"> <li>- bars 27-29 (voice)</li> <li>- bars 49-51 (flute)</li> </ul>
<p><u>Nocturne 4:</u></p> <ul style="list-style-type: none"> <li>- bars 16-19 (sopranos)</li> </ul>		

A second motif, somewhat plaintive in tone, is used in a similar fashion and comprises a pattern of oscillation between two pitches a semitone apart. This particular motto is foreshadowed in the Introduction, at the words "The tears of night began to fall", and recurs in various guises during the ensuing four Nocturnes, drawing textual links around the words "night" and "rose" (meaning both flower and a girl's name) across the different sections. The reprise, towards the end of Nocturne 4, of the Introduction's phrase pitched a semitone lower is particularly significant poetically. (See example 17.)

Admittedly these motivic recurrences are relatively infrequent in the context of the entire thirteen-minute work. Nevertheless, they show the extent to which Lutyens allows literary associations to

Example 17

INTRODUCTION

$\text{♩} = 52 \text{ ca.}$   
 $\text{ppp}$   $\text{mp}$   $\text{pp}$   $\text{ppp}$   $\text{♩} = 66$

⑨  $\text{c.t.}$  The tears of night be-gan to fall — (1)

[lullulate]

NOCTURNE 1

$\text{♩} = 72$   
 $\text{pp}$

⑫  $\text{c.t.}$  Al-nist by the rose, rose  
 (30) Darf-ich näust the rose — stela)

(Melody repeated-bar 30)

NOCTURNE 2

$\text{pp}$

⑳  $\text{c.t.}$  and Rose — knew —  
 (37) Rose — knew —  
 (53) Rose — heard —)

(Melody repeated, with minor rhythmic variation, at bars 37-8 and 53-4)

NOCTURNE 3

$\text{♩} = 120$   
 $\text{p}$

㉑  $\text{c.t.}$  Maiden in the mor lay In the mor lay —  
 Sevens-rist fulle, Sevens-rist fulle,  
 Maiden in the mor lay In the mor lay —  
 Sevensristes fulle ant a day —

tempo  $\text{♩} = 60$

NOCTURNE 4  
 (bars 1-9 anticipate the melody and harmonies of bar 10 ff.)

$\text{♩} = 52$   
 $\text{pp}$  [trill on one note]  $\text{p}$   $\text{mp}$

㉒  $\text{c.t.}$  It was so dull-sk that the tears of night be-gari-to fall —  
 Ah — dew! Ah — dew! M

Example 17

**INTRODUCTION**

$\text{♩} = 52 \text{ ca.}$   $\text{ppp}$   $\text{mp}$   $\text{pp}$   $\text{ppp}$   $\text{♩} = 66$

(9)  $\text{c.t.}$   $\text{[Lullulate]}$

The tears of night be-gan — to fall — (1)

**NOCTURNE 1**

(22)  $\text{pp}$   $\text{♩} = 72$

$\text{c.t.}$  (Melody repeated - bar 30)

Al-nist by the rose, rose

(30) Darf-ich näust the rose — stela)

**NOCTURNE 2**

(30)  $\text{pp}$

$\text{c.t.}$  (Melody repeated, with minor rhythmic variation, at bars 37-8 and 53-4)

and Rose — knew —

(37) Rose — knew —

(53) Rose — heard —

**NOCTURNE 3**

(11)  $\text{p}$   $\text{♩} = 120$

$\text{c.t.}$  Maiden in the mor lay In the mor lay —

Severn-ist fulle, Severn-ist fulle,

Severn-ist fulle ant a day —

*tempo ♩ = 60*

**NOCTURNE 4**

(bars 1-9 anticipate the melody and harmonies of bar 10 ff.)

$\text{♩} = 52$   $\text{c.t.}$   $\text{pp}$   $\text{[trill on one note]}$   $\text{p}$   $\text{mp}$

It was so dull-sk that the tears of night be-gan — to fall —

Ah — dew! Ah — dew!

influence her musical structure. Along with the use of characteristic stylistic ideas such as long-held and repeated pitches or note groups, these motifs also help to create a coherent whole out of an otherwise somewhat fragmented structure. The Tears of Night is by no means alone in its deployment of motifs during this period. Examples of other works which make use of similar principles include Dirge for the Proud World and Oda a la Tormenta, both of which employ five-note mottoes which are subjected to extensive intervallic and rhythmic variation. In Oda a la Tormenta the motto serves a distinct structural as well as poetical purpose, as its appearances articulate the beginning, central span and final subsections of the piece. The use of recurring motifs in this manner is something which has not been seen in Lutyens's vocal work since the 1940s, and is perhaps a further sign of the composer's desire to make her compositions more readily cohesive aurally during this period.

To look at the serialism of most of the works written in 1971, including The Tears of Night, one might assume that Lutyens's serial technique had hardly changed since the days of Quincunx, and certainly not since Essence... In The Tears of Night, rows tend to be presented in a comparatively leisurely fashion and this, combined with the extensive degree of note repetition admitted into Lutyens's style, results in an interruption of any steady twelve-tone circulation of pitches, and in several movements, a restriction to only a limited number of row transformations. Despite the fact that Nocturne 2 is over sixty bars' length for instance, it makes use of only  $P_{10}$ ,  $R_{10}$ ,  $I_{10}$ ,  $R_{11}$ ,  $P$ , and  $I$ ,. Where pitches are either omitted or reordered, the instances remain brief and tend to arise out of a specific serial need (for instance, to facilitate elision, the overlapping of consecutive row forms via shared pitch adjacencies) or to fulfil a special melodic,

influence her musical structure. Along with the use of characteristic stylistic ideas such as long-held and repeated pitches or note groups, these motifs also help to create a coherent whole out of an otherwise somewhat fragmented structure. The Tears of Night is by no means alone in its deployment of motifs during this period. Examples of other works which make use of similar principles include Dirge for the Proud World and Oda a la Tormenta, both of which employ five-note mottoes which are subjected to extensive intervallic and rhythmic variation. In Oda a la Tormenta the motto serves a distinct structural as well as poetical purpose, as its appearances articulate the beginning, central span and final subsections of the piece. The use of recurring motifs in this manner is something which has not been seen in Lutyens's vocal work since the 1940s, and is perhaps a further sign of the composer's desire to make her compositions more readily cohesive aurally during this period.

To look at the serialism of most of the works written in 1971, including The Tears of Night, one might assume that Lutyens's serial technique had hardly changed since the days of Quincunx, and certainly not since Essence... In The Tears of Night, rows tend to be presented in a comparatively leisurely fashion and this, combined with the extensive degree of note repetition admitted into Lutyens's style, results in an interruption of any steady twelve-tone circulation of pitches, and in several movements, a restriction to only a limited number of row transformations. Despite the fact that Nocturne 2 is over sixty bars' length for instance, it makes use of only  $P_{10}$ ,  $R_{10}$ ,  $I_{10}$ ,  $R_{11}$ ,  $P$ , and  $I$ ,. Where pitches are either omitted or reordered, the instances remain brief and tend to arise out of a specific serial need (for instance, to facilitate elision, the overlapping of consecutive row forms via shared pitch adjacencies) or to fulfil a special melodic,

harmonic or expressive purpose, rather than incidentally.<sup>27</sup> Lutyens does not show any consistent concern to relate successive row forms closely, by ensuring, for example, that they share a comparatively high number of dyadic adjacencies. Combinatorial potential is hardly exploited, nor does she attempt to forge clearly discernible links, with respect to choice of row transformations, across the different movements of The Tears of Night. Lutyens tends to be inconsistent as far as both serial phrasing (namely, the commencement of a new section or phrase with a fresh series) and octave doubling are concerned. Lutyens occasionally uses octave doublings, as E J Whenham points out, both to define cadence points and to delineate the end of one set form and the beginning of another.<sup>28</sup> Several instances of the latter occur in And Suddenly it's Evening, for example in section B, bar 69, where the tenor's D sharp coincides with the first trombone's E flat, but examples like this are by no means always so common in other works of the period; in Essence... the avoidance of such is still more clearly discernible than its admittance. Finally, the series upon which The Tears of Night is based demonstrates a typical construction for the period, in that it is rich in internal relationships and bears the potential for quasi-triadic formations. Without rigidly adhering to an exactly symmetrical structure, this row (which, incidentally, is used again in Dirge for the Proud World) contents itself with an element of symmetry around the last ten pitches.<sup>29</sup> (See example 18.)

Despite the fact that The Tears of Night demonstrates an apparently unchanged serial technique, there is evidence to suggest that between Essence... and 1971, Lutyens seriously reconsidered her use of the method. Possibly she felt under a certain amount of pressure to explore further afield by the work of young contemporaries, who had by

harmonic or expressive purpose, rather than incidentally.<sup>27</sup> Lutyens does not show any consistent concern to relate successive row forms closely, by ensuring, for example, that they share a comparatively high number of dyadic adjacencies. Combinatorial potential is hardly exploited, nor does she attempt to forge clearly discernible links, with respect to choice of row transformations, across the different movements of The Tears of Night. Lutyens tends to be inconsistent as far as both serial phrasing (namely, the commencement of a new section or phrase with a fresh series) and octave doubling are concerned. Lutyens occasionally uses octave doublings, as E J Whenham points out, both to define cadence points and to delineate the end of one set form and the beginning of another.<sup>28</sup> Several instances of the latter occur in And Suddenly it's Evening, for example in section B, bar 69, where the tenor's D sharp coincides with the first trombone's E flat, but examples like this are by no means always so common in other works of the period; in Essence... the avoidance of such is still more clearly discernible than its admittance. Finally, the series upon which The Tears of Night is based demonstrates a typical construction for the period, in that it is rich in internal relationships and bears the potential for quasi-triadic formations. Without rigidly adhering to an exactly symmetrical structure, this row (which, incidentally, is used again in Dirge for the Proud World) contents itself with an element of symmetry around the last ten pitches.<sup>29</sup> (See example 18.)

Despite the fact that The Tears of Night demonstrates an apparently unchanged serial technique, there is evidence to suggest that between Essence... and 1971, Lutyens seriously reconsidered her use of the method. Possibly she felt under a certain amount of pressure to explore further afield by the work of young contemporaries, who had by

Example 18

Interval Class:

this time either moved on from serialism altogether, or else treated the method with a flexibility and freedom which made her own technical language look stale by comparison.

The signs of change are evident in works completed towards the end of 1970, and in particular in Verses of Love (completed in October) and Anerca, written shortly afterwards. In neither of these works is it possible to determine a coherent twelve-tone circulation of pitches. Taking the second part of Verses of Love ("She of Him") as an example, the quotation below in example 19 highlights the pace at which fresh pitch material is introduced.

As is clear from this example, Lutyens gradually widens the pitch spectrum over the three principal phrases until all twelve tones of the chromatic scale have been introduced. However, this introduction of new pitches and the evenness of twelve-tone circulation is, to say the least, severely clouded by the high degree of pitch repetitions across (not, as in The Tears of Night, within) the different phrases. During phrase B for example, only two new pitches are added, whilst the remainder are reiterations of those already sounded in phrase A. Likewise in phrase C, only three new pitches are introduced, whilst the rest constitute either a rearrangement of those deriving from the final portion of phrase B, or else point forward (F sharp and D in

Example 18

Interval Class:

this time either moved on from serialism altogether, or else treated the method with a flexibility and freedom which made her own technical language look stale by comparison.

The signs of change are evident in works completed towards the end of 1970, and in particular in Verses of Love (completed in October) and Anerca, written shortly afterwards. In neither of these works is it possible to determine a coherent twelve-tone circulation of pitches. Taking the second part of Verses of Love ("She of Him") as an example, the quotation below in example 19 highlights the pace at which fresh pitch material is introduced.

As is clear from this example, Lutyens gradually widens the pitch spectrum over the three principal phrases until all twelve tones of the chromatic scale have been introduced. However, this introduction of new pitches and the evenness of twelve-tone circulation is, to say the least, severely clouded by the high degree of pitch repetitions across (not, as in The Tears of Night, within) the different phrases. During phrase B for example, only two new pitches are added, whilst the remainder are reiterations of those already sounded in phrase A. Likewise in phrase C, only three new pitches are introduced, whilst the rest constitute either a rearrangement of those deriving from the final portion of phrase B, or else point forward (F sharp and D in

Example 19

*Sop./*  $\text{♩} = 184$

*Alto* He would have a hand as soft As the Downe, and shew it oft; Skin as smooth

Musical notation for the first system, including Soprano and Alto parts. Dynamics include *p*, *pp*, and *fer.* (fermata). The bass line is marked *Bass m*.

New Pitches

Handwritten notes and chord symbols:  $A_7$ , 2, 3/4/5, 6/7, B.

as a--ny rush, And so thin to see a blush Ri-sing throught it ere it came: All his

Musical notation for the second system. Dynamics include *p*, *mp*, *rall.*, and *pp*. The bass line is marked *m*.

New Pitches

Handwritten notes and chord symbols: 8, 9, C.

blood should be a-flame, Quickly fir'd as in be-gin-ners In love's Schoole,

Musical notation for the third system. Dynamics include *mp*, *mf*, and *p*. The bass line is marked *m*.

New Pitches

Handwritten notes and chord symbols: 10/11, 12.

and yet no sin-ners.

Musical notation for the fourth system. Dynamics include *p* and *rall.*

Example 19

*Sop./*  $\text{♩} = 184$

*Alto* He would have a hand as soft As the Downe, and shew it oft; Skin as smooth

Musical notation for the first system, including Soprano and Alto parts. Dynamics include *p*, *pp*, and *fer.* (fermata). The bass line is marked *m*.

New Pitches

Handwritten notes and chord symbols:  $A_7$ , 2,  $3/4/5$ ,  $6/7$ , B.

as a--ny rush, And so thin to see a blush Ri-sing throught it ere it came: All his

Musical notation for the second system, including Soprano and Alto parts. Dynamics include *p*, *mp*, *rall.*, and *pp*. The bass line is marked *m*.

New Pitches

Handwritten notes and chord symbols: 8, 9, C.

blood should be a-flame, Quickly fir'd as in be-gin-ners In love's Schoole,

Musical notation for the third system, including Soprano and Alto parts. Dynamics include *mp*, *mf*, and *p*. The bass line is marked *m*.

New Pitches

Handwritten notes and chord symbols:  $10/11$ , 12.

and yet no sin-ners.

Musical notation for the fourth system, including Soprano and Alto parts. Dynamics include *p* and *rall.*

particular) to the ensuing repeat of phrase A. Similarly in Part 1 ("Me of Her"), a gradual evolution of all twelve pitches occurs during a succession of phrases which involve just as much, if not more, note repetition than in the previous example. The order in which these pitches are presented is given below, the introduction of the last of the twelve notes, G natural, coinciding once again with the final phrase of material.

Example 20



The overall presentation of pitches in Part 1 bears no close relationship to that of Part II, and one must conclude from this that Lutyens is attempting a form of free, unordered chromaticism. The only trace of serial thought lies in the sense of 'serial phrasing' which rises from the fact that the final phrase of material tends to coincide with the presentation of the twelfth chromatic pitch within any one section.

Instead of serial techniques, harmonic considerations are uppermost in this piece. One of Lutyens's chief concerns appears to be the creation of as many quasi-triadic, lush sonorities as possible, which lend themselves particularly well to the tenderness of love expressed in the text. But given that Verses of Love explores an alternative to serialism, it is important to discuss in more detail exactly how Lutyens organizes the pitch and harmonic parameters here.

Firstly, the piece relies to quite a large extent on an overall

particular) to the ensuing repeat of phrase A. Similarly in Part 1 ("Me of Her"), a gradual evolution of all twelve pitches occurs during a succession of phrases which involve just as much, if not more, note repetition than in the previous example. The order in which these pitches are presented is given below, the introduction of the last of the twelve notes, G natural, coinciding once again with the final phrase of material.

Example 20



The overall presentation of pitches in Part 1 bears no close relationship to that of Part II, and one must conclude from this that Lutyens is attempting a form of free, unordered chromaticism. The only trace of serial thought lies in the sense of 'serial phrasing' which rises from the fact that the final phrase of material tends to coincide with the presentation of the twelfth chromatic pitch within any one section.

Instead of serial techniques, harmonic considerations are uppermost in this piece. One of Lutyens's chief concerns appears to be the creation of as many quasi-triadic, lush sonorities as possible, which lend themselves particularly well to the tenderness of love expressed in the text. But given that Verses of Love explores an alternative to serialism, it is important to discuss in more detail exactly how Lutyens organizes the pitch and harmonic parameters here.

Firstly, the piece relies to quite a large extent on an overall

pitch stress, and it is interesting that this recalls certain of Lutyens's pre-serial and early serial pieces, including O Seasons, O Châteaux! (where the pitches C, E and B flat are emphasized at various points throughout the structure in the bass of the texture).

Examples of this type of extended pitch stress are anticipated within a handful of purely instrumental serial works dating from the later sixties, including The Fall of the Leafe (1966) and Helix (1967), both of which take the pitch D natural as their starting point; "I decided to choose one note..." explained the composer about the latter piece, "to emphasize this and let the sounds radiate...out from this one note...". Interestingly enough, the particular pitch emphasized in Verses of Love is also D natural. The piece commences by fanning out semitonally from this pole, creating a distinctive phrase to which the music of Part I keeps returning.

Example 21

$\text{♩} = 66$

The musical score consists of three staves: Soprano, Alto, and Bass. Above the staves, the tempo is indicated as  $\text{♩} = 66$ . The Soprano staff shows two measures of music. The first measure contains a half note G4, followed by quarter notes A4, Bb4, A4, and G4. The second measure contains a half note G4, followed by quarter notes A4, Bb4, A4, and G4. Dynamics markings include ppp, pp, p, and accents. A 'm' is written below the first measure. The Alto staff shows two measures of music. The first measure contains a half note G4, followed by quarter notes A4, Bb4, A4, and G4. The second measure contains a half note G4, followed by quarter notes A4, Bb4, A4, and G4. Dynamics markings include ppp, pp, p, and accents. A 'm' is written below the first measure. The Bass staff shows two measures of music. The first measure contains a half note G3, followed by quarter notes A3, Bb3, A3, and G3. The second measure contains a half note G3, followed by quarter notes A3, Bb3, A3, and G3. Dynamics markings include ppp, pp, p, and accents. A 'm' is written below the first measure.

Although not so evident in the short 'interludes' for tenor part only, D natural features in the two subsequent choral phrases which are repeated, with minor variation, in Part 1. Concluding Part 1 is a variation of the second of these phrases, in which D is rendered

pitch stress, and it is interesting that this recalls certain of Lutyens's pre-serial and early serial pieces, including O Seasons, O Châteaux! (where the pitches C, E and B flat are emphasized at various points throughout the structure in the bass of the texture).

Examples of this type of extended pitch stress are anticipated within a handful of purely instrumental serial works dating from the later sixties, including The Fall of the Leaf (1966) and Helix (1967), both of which take the pitch D natural as their starting point; "I decided to choose one note..." explained the composer about the latter piece, "to emphasize this and let the sounds radiate...out from this one note...". Interestingly enough, the particular pitch emphasized in Verses of Love is also D natural. The piece commences by fanning out semitonally from this pole, creating a distinctive phrase to which the music of Part I keeps returning.

Example 21

$\text{♩} = 66$

The musical score for Example 21 consists of three staves: Soprano, Alto, and Bass. The tempo is marked as  $\text{♩} = 66$ . The Soprano staff shows two measures of music. The first measure contains a half note D4 with a fermata, followed by a quarter rest. The second measure contains a half note E4 with a fermata, followed by a quarter rest. The Alto staff shows two measures of music. The first measure contains a half note D4 with a fermata, followed by a quarter rest. The second measure contains a half note E4 with a fermata, followed by a quarter rest. The Bass staff shows two measures of music. The first measure contains a half note D3 with a fermata, followed by a quarter rest. The second measure contains a half note E3 with a fermata, followed by a quarter rest. Dynamic markings (PPP, PP, P, PPP) are placed above the notes in each measure. The notes are: Soprano (D4, E4), Alto (D4, E4), Bass (D3, E3).

Although not so evident in the short 'interludes' for tenor part only, D natural features in the two subsequent choral phrases which are repeated, with minor variation, in Part 1. Concluding Part 1 is a variation of the second of these phrases, in which D is rendered

particularly prominent by being doubled at the octave for the final chord.

Example 22

Example 22 is a musical score for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Bass. The score is written in a single system with four staves. The Soprano and Alto parts are in treble clef, while the Tenor and Bass parts are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano and Alto parts have lyrics: "a niente?". The Tenor part has lyrics: "so soft! O so sweet is she!". The Bass part has lyrics: "a niente?". The score includes dynamic markings: *p*, *pp*, *ppp*, *rall.*, and *ppp*. There are also crescendo and decrescendo hairpins. The Soprano and Alto parts have a final chord that is doubled at the octave. The Tenor and Bass parts have a final chord that is also doubled at the octave. The score is enclosed in a dashed box.

D natural is also accented during Part II, as is demonstrated in the following condensed example (in which words and dynamic/expression marks are omitted).

Example 23

Example 23 is a condensed musical score consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score shows a sequence of chords and melodic lines. The top staff has a final chord that is doubled at the octave. The bottom staff has a final chord that is also doubled at the octave. The score is enclosed in a dashed box.

particularly prominent by being doubled at the octave for the final chord.

Example 22

Example 22 is a musical score for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Bass. The score is written in a common time signature and features a variety of dynamic markings and performance instructions. The Soprano and Alto parts begin with a piano (*p*) dynamic, which gradually softens to *pp* and then *PPP*. The Tenor part includes the lyrics "so soft! O so sweet is she!" and features dynamics of *p*, *pp*, and *mp*. The Bass part also starts with *p* and softens to *pp* and *PPP*. A *rall.* (rallentando) instruction is placed above the Soprano and Alto staves in the final measure. The phrase "a niente" (fading to nothing) is written above the Soprano, Alto, and Bass staves in the final measure. The final measure of the Soprano and Alto staves is marked with a double bar line and a left-pointing arrow, indicating a repeat or a specific ending. The Bass staff also has a double bar line and a left-pointing arrow. A dashed line encloses the entire score, with an upward-pointing arrow below it.

D natural is also accented during Part II, as is demonstrated in the following condensed example (in which words and dynamic/expression marks are omitted).

Example 23

Example 23 is a condensed musical example consisting of two staves. The top staff is a single melodic line, and the bottom staff is a piano accompaniment. The music is written in a common time signature and features various rhythmic values, including eighth and sixteenth notes, and rests. The score includes various accidentals, such as sharps and naturals. A dashed line is drawn under the bottom staff, indicating a specific section of the music. The score is marked with a double bar line and a left-pointing arrow at the end of the bottom staff.

In addition, D natural forms the connecting thread between the end of Part II and the beginning of the 'Coda' ("His last Word"), which is a varied recapitulation of material from Part 1.

Secondly, Lutyens indulges in perhaps the most blatant redolences of the tonal idiom seen in her work since the days of Requiem for the Living (1948) and Nativity (1951). Again, it may be possible here to detect the influence of younger contemporaries such as Cornelius Cardew or Philip Glass, whose work is characterized by a re-evaluation of tonality, although Lutyens remained fiercely independent of either Cardew's political ideologies or Glass's interest in minimalism as far as her own motives for exploring tonality were concerned.

Manifestations of tonality in Verses of Love include the extensive use of sequence, and the creation of chords to which it is possible to apply tonal terminology. Examples of both these features are given in the passage quoted below, in which one can detect a sense of tonal progression operating over an entire phrase ("All his blood shall be aflame, Quickly fir'd as in beginners In love's Schoole,"). (See example 24 overleaf.) The C natural derived from the end of the previous phrase provides the tonal foundation for the rest of the passage, with the initial C minor sixth chord (on the word "blood") being replaced by what is essentially a C minor seventh chord on "In love's Schoole"; the soprano's appoggiatura F resolves on to E flat, whilst the tenor's G flat represents a chromatic alteration and octave transposition of the initial chord's G natural.

There are many other instances in Verses of Love where familiar chord progressions (coloured by added notes) occur.

In addition, D natural forms the connecting thread between the end of Part II and the beginning of the 'Coda' ("His last Word"), which is a varied recapitulation of material from Part 1.

Secondly, Lutyens indulges in perhaps the most blatant redolences of the tonal idiom seen in her work since the days of Requiem for the Living (1948) and Nativity (1951). Again, it may be possible here to detect the influence of younger contemporaries such as Cornelius Cardew or Philip Glass, whose work is characterized by a re-evaluation of tonality, although Lutyens remained fiercely independent of either Cardew's political ideologies or Glass's interest in minimalism as far as her own motives for exploring tonality were concerned.

Manifestations of tonality in Verses of Love include the extensive use of sequence, and the creation of chords to which it is possible to apply tonal terminology. Examples of both these features are given in the passage quoted below, in which one can detect a sense of tonal progression operating over an entire phrase ("All his blood shall be aflame, Quickly fir'd as in beginners In love's Schoole,"). (See example 24 overleaf.) The C natural derived from the end of the previous phrase provides the tonal foundation for the rest of the passage, with the initial C minor sixth chord (on the word "blood") being replaced by what is essentially a C minor seventh chord on "In love's Schoole"; the soprano's appoggiatura F resolves on to E flat, whilst the tenor's G flat represents a chromatic alteration and octave transposition of the initial chord's G natural.

There are many other instances in Verses of Love where familiar chord progressions (coloured by added notes) occur.

Example 24

mp *rall.*  $\text{♩} = 184$  *p* *pp* *mp* *mf* *p* *mp* *mf* *pp* *f* *rall.* *p*

Ri-sing through it ere it came:- blood should be a-flame Quickly fird as in beginners In love's Schoole, and yet no sinners

Ri-sing All his blood shall be a-flame, Quickly fird as in be-ginners

I (b7) (V+) (b7) (I+) (b7)

One such example is to be found at the words "And so thin to see a blush" in Part II, where Lutyens approximates a I - Vb - I progression.

Example 25

*p* *p*

And so thin to see a blush

*p* (m)

I → (Vb) (b6) → I7

All of these factors help to embue Lutyens's free chromaticism with a coherent harmonic identity. However, the composer cannot have been entirely satisfied with her experiment, for it was only a matter of months before she reverted to serialism. Certainly by Vision of Youth (completed in the December of 1970) dodecaphony had been restored.

Example 24

mp *rall.*  $\text{♩} = 184$  *p* *pp* *mp* *mf* *p* *mp* *mf* *pp* *f* *rall.* *p*

Ri-sing through it ere it came:- blood should be a-flame Quickly fird as in beginners In love's Schoole, and yet no sinners

Ri-sing All his blood shall be a-flame, Quickly fird as in be-ginners

I (b7) (V+) (b7) (I+) (b7)

One such example is to be found at the words "And so thin to see a blush" in Part II, where Lutyens approximates a I - Vb - I progression.

Example 25

*p* *p*

And so thin to see a blush

*p* (m)

I → (Vb) (b6) → I7

All of these factors help to embue Lutyens's free chromaticism with a coherent harmonic identity. However, the composer cannot have been entirely satisfied with her experiment, for it was only a matter of months before she reverted to serialism. Certainly by Vision of Youth (completed in the December of 1970) dodecaphony had been restored.

Without the discipline of the latter, at least as far as her serious output was concerned, it would appear that Lutyens felt ill at ease, and although Verses of Love proved that she was more than capable of controlling and shaping the harmonic parameter within a free chromatic context, she obviously realized that tonal redolence and pitch stress alone were not going to provide her in the long term with a sufficient basis for creating a new method of organization to replace serialism; whilst she continued to admit very brief passages of reordering in her remaining work, Lutyens found that her trial run with free chromaticism, especially without the contrapuntal interest of her early Fantasias, led to a dead end. Serialism, on the other hand, proved itself to be not so much a tool, as the mainstay and bedrock of Lutyens's technical language well until the final decade of her composing career.

It is interesting to observe how the above 'experiment' towards the end of 1970 affected later serial compositions. For example, The Tears of Night demonstrates a similar (albeit fainter) use of extended pitch stress as that which is used throughout Verses of Love: C natural is emphasized in the Introduction (along with D natural), in Nocturne 2, where it is pulsed in quavers throughout most of the lute part, and passes over into the voices right at the end and again in Nocturne III (again in association with D natural), where it is featured throughout in the flute and clarinet parts. Moreover, quasi-triadic chords and scalic melodic contours appear more prominently within the harmonies of works written during the early seventies, compared with earlier predecessors such as Quincunx or The Valley of Hatsu-Se. Just one example from The Tears of Night is the vocal line of Nocturne 3, whose limited contour has a faintly modal ring to it.

Without the discipline of the latter, at least as far as her serious output was concerned, it would appear that Lutyens felt ill at ease, and although Verses of Love proved that she was more than capable of controlling and shaping the harmonic parameter within a free chromatic context, she obviously realized that tonal redolence and pitch stress alone were not going to provide her in the long term with a sufficient basis for creating a new method of organization to replace serialism; whilst she continued to admit very brief passages of reordering in her remaining work, Lutyens found that her trial run with free chromaticism, especially without the contrapuntal interest of her early Fantasias, led to a dead end. Serialism, on the other hand, proved itself to be not so much a tool, as the mainstay and bedrock of Lutyens's technical language well until the final decade of her composing career.

It is interesting to observe how the above 'experiment' towards the end of 1970 affected later serial compositions. For example, The Tears of Night demonstrates a similar (albeit fainter) use of extended pitch stress as that which is used throughout Verses of Love: C natural is emphasized in the Introduction (along with D natural), in Nocturne 2, where it is pulsed in quavers throughout most of the lute part, and passes over into the voices right at the end and again in Nocturne III (again in association with D natural), where it is featured throughout in the flute and clarinet parts. Moreover, quasi-triadic chords and scalic melodic contours appear more prominently within the harmonies of works written during the early seventies, compared with earlier predecessors such as Quincunx or The Valley of Hatsu-Se. Just one example from The Tears of Night is the vocal line of Nocturne 3, whose limited contour has a faintly modal ring to it.

## Example 26

♩ = 120  
 p  
 Soprano: Maiden in the mor lay In the mor lay — Seven-nist fulle, Seven-nist fulle,  
 Tenor: Maiden in the mor lay In the mor lay — Seven-nistes fulle art a day. —  
 poco allarg —————

In general Lutyens's approach to harmony in The Tears of Night can be related back to that of her earliest serial pieces completed in the 1940s, a period when the composer's style was still very much coloured by tonal influence. On the one hand Lutyens exercises some control over the harmonic parameter, rather than allowing it to emerge merely as an incidental by-product of serial orderings, but on the other hand her schemes of control are by no means rigidly enforced; they give the impression of being intuitive and simple, rather than mechanical or complex.

For example, the recognition that each interval has its own particular aural colour, and that one can create a distinctive harmonic cohesion by setting up phrases, or even entire sections, during which one or two specific intervals recur frequently within the chords involved, is characteristic of much of Lutyens's work. This idea is not pursued so doggedly as to necessitate a high degree of serial re-ordering, nevertheless it is often clearly perceptible aurally. Two examples from The Tears of Night are presented below. Here the pitches of the principal chord compilations in both Nocturne 1 and the Coda are given, set out in the formations in which they appear in the score rather than reduced to pitch-class sets or interval vectors, as would be more appropriate to a set theory analysis. The reason for not presenting the latter is that whereas an interval vector comprises a summary of the

## Example 26

♩ = 120

*p*

Soprano:  
Tenor: Maiden in the mor lay In the mor lay — Seven-nist fulle, Seven-nist fulle,  
poco allarg

*p*

Alto:  
Tenor: Maiden in the mor lay In the mor lay — Seven-nistes fulle art a day. —

In general Lutyens's approach to harmony in The Tears of Night can be related back to that of her earliest serial pieces completed in the 1940s, a period when the composer's style was still very much coloured by tonal influence. On the one hand Lutyens exercises some control over the harmonic parameter, rather than allowing it to emerge merely as an incidental by-product of serial orderings, but on the other hand her schemes of control are by no means rigidly enforced; they give the impression of being intuitive and simple, rather than mechanical or complex.

For example, the recognition that each interval has its own particular aural colour, and that one can create a distinctive harmonic cohesion by setting up phrases, or even entire sections, during which one or two specific intervals recur frequently within the chords involved, is characteristic of much of Lutyens's work. This idea is not pursued so doggedly as to necessitate a high degree of serial re-ordering, nevertheless it is often clearly perceptible aurally. Two examples from The Tears of Night are presented below. Here the pitches of the principal chord compilations in both Nocturne 1 and the Coda are given, set out in the formations in which they appear in the score rather than reduced to pitch-class sets or interval vectors, as would be more appropriate to a set theory analysis. The reason for not presenting the latter is that whereas an interval vector comprises a summary of the

total number of occurrences of each possible interval class between all constituent pitches of a chord, regardless of adjacency, Lutyens's emphasis is on the specific intervals which arise between adjacent pitches. Secondly, although successive chords may demonstrate a propensity for including one or two particular intervals, Lutyens shows no consistent desire to forge more extensive intervallic relationships between the chord compilations concerned; analysis and comparison of the interval vectors involved does not reveal any strong preponderance of particular interval groups within which Lutyens's selected, emphasised intervals recur. From the example below one can see that tritones and fourths feature prominently between the adjacencies within the chords of Nocturne 1, whilst in the Coda it is the sound of sevenths, emphasized by the consistent placing of this interval at the bottom of the texture, which colours the sonority so distinctively.

Example 27 Bars: 4/8 | 6/7 | 16/17 | 21 | 25. | 26/34 | 29/37

Nocturne 1

Interval  
Class:




	9	6	11	5	5	10	1	5
	5	3	3	6	8	6	7	6
	5	5	8	5			1	5
	6	5		9			5	5
	5	6		6			2	3
								6

Coda

Interval  
Class:

Bars: 1/12 | 2/11 | 3/10 | 4/9 | 5/8 | 5/8 | 5/8 | 6/7 | 15ff



	3	4	2	7	3	8	2	7	4
	10	11	11	11	11	13	11	12+6	1
									5
									3
									10

Lutyens does not necessarily adopt the same harmonic colouring throughout a work, as is evident from the example above; whereas the Introduction and first three Nocturnes feature tritones, fourths and fifths, Nocturne 4 is characterized more by the frequent use of tones and major thirds, with a concomitant softening of the general level of

total number of occurrences of each possible interval class between all constituent pitches of a chord, regardless of adjacency, Lutyens's emphasis is on the specific intervals which arise between adjacent pitches. Secondly, although successive chords may demonstrate a propensity for including one or two particular intervals, Lutyens shows no consistent desire to forge more extensive intervallic relationships between the chord compilations concerned; analysis and comparison of the interval vectors involved does not reveal any strong preponderance of particular interval groups within which Lutyens's selected, emphasised intervals recur. From the example below one can see that tritones and fourths feature prominently between the adjacencies within the chords of Nocturne 1, whilst in the Coda it is the sound of sevenths, emphasized by the consistent placing of this interval at the bottom of the texture, which colours the sonority so distinctively.

Example 27 Bars: 4/8 | 6/7 | 16/17 | 21 | 25. | 26/34 | 29/37

Nocturne 1

Interval  
Class:



	9	6	11	5	5	10	1	5
	5	3	3	6	8	6	7	6
	5	5	8	5			1	5
	6	5		9			5	5
	5	6		6			2	3
								6

Coda

Interval  
Class:

Bars: 1/12 | 2/11 | 3/10 | 4/9 | 5/8 | 5/8 | 5/8 | 6/7 | 15ff



	3	4	2	7	3	8	2	7	4
	10	11	11	11	11	13	11	12+6	1
									5
									3
									10

Lutyens does not necessarily adopt the same harmonic colouring throughout a work, as is evident from the example above; whereas the Introduction and first three Nocturnes feature tritones, fourths and fifths, Nocturne 4 is characterized more by the frequent use of tones and major thirds, with a concomitant softening of the general level of

dissonance, whilst the Coda favours sevenths. Whether used on a short-term or long-term basis, such colourings do contribute significantly to the creation of cohesive aural threads between phrases or movements. In those few pieces which comprise a single, unaccompanied melodic line, one notices such threads all the more by their absence, for neither A Prayer for my Daughter (1967) nor the Lament of Isis... (1969) is particularly successful technically, because both fail to establish intervallic relationships which are memorable.

Finally, with respect to harmony, one should mention that Lutyens only very rarely uses this parameter as a vehicle through which to generate a sense of forward propulsion into her music. Admittedly, the contrasts between different harmonic fields lend the sonority variety within a piece, and rescue it from any potential danger of stasis. Likewise, the occasional build up of texture over a short phrase to create a 'wedge' formation can lend the microlevel a sense of direction from one harmonic moment to the next. On the large scale, however, Lutyens does not deliberately arrange these contrasts so that they effect a movement which is dynamic or of forward direction. Such a function tends to be fulfilled by other parameters such as rhythm, tempo, dynamics and orchestration, whilst harmony in the main fulfils a cohesive, colourful and gestural role. Lutyens certainly makes no attempt to emulate those gradual changes in harmonic field which imbue Ligeti's music with such a definite sense of propulsion and motion.

Following on from the example of Epithalamion (1968), most of the vocal works produced in 1970 are not barlined. Lutyens continued with her experiments during the course of this year, exploring various means by which to achieve a dramatically effective yet simple rhythmic method of highlighting her texts. In Anerca for instance, one sees for the first time in a vocal work the use of timed sections, namely sections in which material is presented and repeated for a fixed or approximate length of time (often depending on the narrator's speed of delivery), marked in seconds at the top of the score. There are even

dissonance, whilst the Coda favours sevenths. Whether used on a short-term or long-term basis, such colourings do contribute significantly to the creation of cohesive aural threads between phrases or movements. In those few pieces which comprise a single, unaccompanied melodic line, one notices such threads all the more by their absence, for neither A Prayer for my Daughter (1967) nor the Lament of Isis... (1969) is particularly successful technically, because both fail to establish intervallic relationships which are memorable.

Finally, with respect to harmony, one should mention that Lutyens only very rarely uses this parameter as a vehicle through which to generate a sense of forward propulsion into her music. Admittedly, the contrasts between different harmonic fields lend the sonority variety within a piece, and rescue it from any potential danger of stasis. Likewise, the occasional build up of texture over a short phrase to create a 'wedge' formation can lend the microlevel a sense of direction from one harmonic moment to the next. On the large scale, however, Lutyens does not deliberately arrange these contrasts so that they effect a movement which is dynamic or of forward direction. Such a function tends to be fulfilled by other parameters such as rhythm, tempo, dynamics and orchestration, whilst harmony in the main fulfils a cohesive, colourful and gestural role. Lutyens certainly makes no attempt to emulate those gradual changes in harmonic field which imbue Ligeti's music with such a definite sense of propulsion and motion.

Following on from the example of Epithalamion (1968), most of the vocal works produced in 1970 are not barlined. Lutyens continued with her experiments during the course of this year, exploring various means by which to achieve a dramatically effective yet simple rhythmic method of highlighting her texts. In Anerca for instance, one sees for the first time in a vocal work the use of timed sections, namely sections in which material is presented and repeated for a fixed or approximate length of time (often depending on the narrator's speed of delivery), marked in seconds at the top of the score. There are even

passages in which the speaker is left to enunciate her text without barlines or any indication of word rhythms, and without the stipulation of any overall time limit within which she must keep. In Islands (1971), particularly in the fourth movement, "The Ringing Isle", Lutyens explores further, incorporating several timed sections in which note values are often not precisely indicated and throughout which "ad lib" directions are scattered, so as to achieve a rhythmically flexible style which is capable of reacting with the utmost spontaneity to textual changes of dramatic nuance. An example of one such section occurs between figures 49 and 50 of the score, where Lutyens asks each instrument to "play any of their bracketed phrases together and in any order, but at speeds marked." The entire section is timed to last approximately sixteen seconds, and the dynamic level is indicated as being "anything between 'ppp' to 'p'". This is a rare, and typically short-lived, example of Lutyens admitting performer choice. As has already been discussed, Lutyens was not interested in chance procedures and made only the tiniest allowances for chance in her vocal output.<sup>30</sup>

Islands is, in fact, the exception rather than the rule as far as Lutyens's compositions of 1971 are concerned. For just as by 1971 the composer had reverted to the use of serialism, after a brief foray into free chromaticism, so it is interesting to note that the majority of pieces completed during this same year restore the use of barlines. The Tears of Night contains only one short passage of unbarlined music, part of which is quoted below. As this example, taken from the final section of Nocturne 2 shows, word rhythms are still indicated with a reasonable degree of precision, and the articulations of the accompanying voices and instruments are at least controlled by the "colla voce" direction.

As is evident from the foregoing discussion, the period from the late sixties through to 1971 was a somewhat restless one for

passages in which the speaker is left to enunciate her text without barlines or any indication of word rhythms, and without the stipulation of any overall time limit within which she must keep. In Islands (1971), particularly in the fourth movement, "The Ringing Isle", Lutyens explores further, incorporating several timed sections in which note values are often not precisely indicated and throughout which "ad lib" directions are scattered, so as to achieve a rhythmically flexible style which is capable of reacting with the utmost spontaneity to textual changes of dramatic nuance. An example of one such section occurs between figures 49 and 50 of the score, where Lutyens asks each instrument to "play any of their bracketed phrases together and in any order, but at speeds marked." The entire section is timed to last approximately sixteen seconds, and the dynamic level is indicated as being "anything between 'ppp' to 'p'". This is a rare, and typically short-lived, example of Lutyens admitting performer choice. As has already been discussed, Lutyens was not interested in chance procedures and made only the tiniest allowances for chance in her vocal output.<sup>30</sup>

Islands is, in fact, the exception rather than the rule as far as Lutyens's compositions of 1971 are concerned. For just as by 1971 the composer had reverted to the use of serialism, after a brief foray into free chromaticism, so it is interesting to note that the majority of pieces completed during this same year restore the use of barlines. The Tears of Night contains only one short passage of unbarlined music, part of which is quoted below. As this example, taken from the final section of Nocturne 2 shows, word rhythms are still indicated with a reasonable degree of precision, and the articulations of the accompanying voices and instruments are at least controlled by the "colla voce" direction.

As is evident from the foregoing discussion, the period from the late sixties through to 1971 was a somewhat restless one for

Example 28

The musical score for Example 28 consists of four staves. The top staff is for Percussion, with handwritten annotations: "[Tabor] colla voce" above the first measure, "[Indian] cymbal" above the second measure, and "[Tabor]" above the third measure. The second staff is for Soprano (Sop.), with the instruction "colla voce" written above the first measure. The lyrics for the Soprano part are: "and Rose heard what she heard dear little bird dear little water and dear little bird, not dew, not a few". The third staff is for Soprano (Sop.), with the instruction "ppp" at the beginning and the lyrics: "hear(d)", "bir(d)", "bird)", "dew,", "few". The bottom staff is for Piano (Vln), with the instruction "sempre pp" written across the staff.

Lutyens. During this time many aspects of her style and technique underwent considerable change or expansion, as she explored a number of different ideas pertaining to stage work, the assumption of elements from the music of earlier eras, and, in particular, to rhythm and harmony as described above. One is very much left with the impression that the composer, despite (or perhaps even because of) her advanced age of sixty-five, is seeking a new direction, or a personal renaissance. Indeed, she says as much towards the end of her autobiography, A Goldfish Bowl (finally published in 1972), where she expresses the hope that she might live long enough to experience one more musical regeneration.

For reasons already touched upon, Lutyens's experiments with free chromaticism and rhythm, as well as with musical characteristics from the past, proved to be short-lived, as none was able to sustain the development of a fresh technical language, capable either of the structural discipline yet versatility of serialism or of the expressive versatility which the composer demanded. It remains to be seen in the final chapter whether, in the last decade of her life, Lutyens ever achieved that musical renewal for which she so longingly sought.

Example 28

The musical score for Example 28 consists of four staves. The top staff is for Percussion, with markings for [Tabor], [Indian cymbal], and [Tabor]. The second staff is for the vocal line (Sop.), with lyrics: "and Rose heard what she heard dear little bird dear little water and dear little bird, not dew, not a few". The third staff is for Soprano (Sop.), with lyrics: "hear(d)", "bir(d)", "bird", "dew", "few". The bottom staff is for Piano (Vln), with the marking "sempre pp". The score includes various musical notations such as notes, rests, and dynamic markings like "colla voce" and "pp".

Lutyens. During this time many aspects of her style and technique underwent considerable change or expansion, as she explored a number of different ideas pertaining to stage work, the assumption of elements from the music of earlier eras, and, in particular, to rhythm and harmony as described above. One is very much left with the impression that the composer, despite (or perhaps even because of) her advanced age of sixty-five, is seeking a new direction, or a personal renaissance. Indeed, she says as much towards the end of her autobiography, A Goldfish Bowl (finally published in 1972), where she expresses the hope that she might live long enough to experience one more musical regeneration.

For reasons already touched upon, Lutyens's experiments with free chromaticism and rhythm, as well as with musical characteristics from the past, proved to be short-lived, as none was able to sustain the development of a fresh technical language, capable either of the structural discipline yet versatility of serialism or of the expressive versatility which the composer demanded. It remains to be seen in the final chapter whether, in the last decade of her life, Lutyens ever achieved that musical renewal for which she so longingly sought.

Notes to Chapter 6

1. Amongst the extant MSS there also exists an outline for an operatic montage entitled The Dilemma, whose main protagonist is a woman (apparently played by Jane Manning) facing a turning point in her life.
2. Lutyens's diary entries include references to the following operas:
  - Orfeo (Monteverdi): 6 November 1965
  - Opera (Berio): 10 January 1967, Sadler's Wells
  - Wozzeck (Berg): (?), 1962
  - Il Prigioniero (Dallapiccola): 20 September 1969.
3. Excluding stage works from consideration, Lutyens completed the following vocal works between 1965 and 1968:
  - Akapotik Rose, op. 64 (1966), for soprano, flute (doubling piccolo and alto flute), two clarinets (one doubling bass clarinet and tenor saxophone), string trio and piano
  - And Suddenly it's Evening, op. 66 (1966), for tenor, two trumpets, two trombones, double bass, harp, celesta, percussion, violin, horn and 'cello
  - A Prayer for my Daughter (1967), an unpublished setting of Yeats for unaccompanied solo female voice
  - The Egocentric (1968), for tenor or baritone and piano
  - Epithalamion (1968), for organ, with optional soprano
  - Essence of our Happinesses, op. 69 (1968), for tenor, chorus and orchestra
  - The Tyme doth Flete, op. 70 (1968), for unaccompanied chorus, with an optional brass prelude and postlude
  - A Phoenix (1968), arranged for either soprano and piano, or soprano, violin, clarinet and piano
4. Elisabeth Lutyens  
Source Programme note to Essence of our Happinesses, written for the work's premiere by Richard Lewis and the BBC Chorus on 8 September 1970.
5. Ibid.  
 Lutyens did, in fact, extract the texts for both the first and third movements from a book by R.C. Zaehner entitled Mysticism Sacred and Profane. Lutyens was given a copy of this book, which contains a number of translated extracts on the title's subject matter.
6. Lutyens's String Quartet No. 6 (1952) contains a much earlier example of sectional repetition, which is explained by the composer as follows: "...on finishing the second movement, the only procedure my ear, mind and logic was demanding was a reprise of the first movement which, to me now sounded

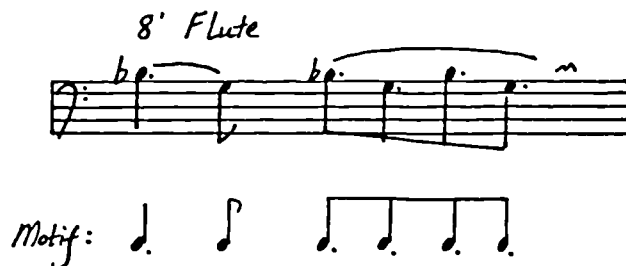
Notes to Chapter 6

1. Amongst the extant MSS there also exists an outline for an operatic montage entitled The Dilemma, whose main protagonist is a woman (apparently played by Jane Manning) facing a turning point in her life.
2. Lutyens's diary entries include references to the following operas:
  - Orfeo (Monteverdi): 6 November 1965
  - Opera (Berio): 10 January 1967, Sadler's Wells
  - Wozzeck (Berg): (?), 1962
  - Il Prigioniero (Dallapiccola): 20 September 1969.
3. Excluding stage works from consideration, Lutyens completed the following vocal works between 1965 and 1968:
  - Akapotik Rose, op. 64 (1966), for soprano, flute (doubling piccolo and alto flute), two clarinets (one doubling bass clarinet and tenor saxophone), string trio and piano
  - And Suddenly it's Evening, op. 66 (1966), for tenor, two trumpets, two trombones, double bass, harp, celesta, percussion, violin, horn and 'cello
  - A Prayer for my Daughter (1967), an unpublished setting of Yeats for unaccompanied solo female voice
  - The Egocentric (1968), for tenor or baritone and piano
  - Epithalamion (1968), for organ, with optional soprano
  - Essence of our Happinesses, op. 69 (1968), for tenor, chorus and orchestra
  - The Tyme doth Flete, op. 70 (1968), for unaccompanied chorus, with an optional brass prelude and postlude
  - A Phoenix (1968), arranged for either soprano and piano, or soprano, violin, clarinet and piano
4. Elisabeth Lutyens  
Source Programme note to Essence of our Happinesses, written for the work's premiere by Richard Lewis and the BBC Chorus on 8 September 1970.
5. Ibid.  
 Lutyens did, in fact, extract the texts for both the first and third movements from a book by R.C. Zaehner entitled Mysticism Sacred and Profane. Lutyens was given a copy of this book, which contains a number of translated extracts on the title's subject matter.
6. Lutyens's String Quartet No. 6 (1952) contains a much earlier example of sectional repetition, which is explained by the composer as follows: "...on finishing the second movement, the only procedure my ear, mind and logic was demanding was a reprise of the first movement which, to me now sounded

different - and this is what I did." However, this is an isolated example, and it is not until the late sixties that sectional repetition on this scale becomes a more common stylistic trait within Lutyens's compositions.

7. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983 (re: Stravinsky's Octet).  
Brian Elias, interview held at Finchley (London), August 1983 (re: Stravinsky's Requiem Canticles).
8. The only two instances of palindrome in vocal works completed before 1965 occur in O Saisons, O Châteaux! (1946) and in Quincunx (1959-60).
9. This argument is held, amongst others, by Malcolm Williamson.
10. In her own programme note to Essence of our Happinesses, Lutyens states that she was aware of many of the contemporary trends of the day, but that in general, they bored her. However, Essence... does reflect and interpret that awareness in a number of individual ways, as the composer herself explains:
 

In awareness of the 'spatial' I chose to set a quarter of the given translations of the Arabic extract because of its special pagination...that gave me a sense of space - of air. In awareness of the effect of repetition I set an abridged version of Donne's 'Devotion of Time' as a dance-like reiteration of the same phrase for Tenor and Orchestra, with choral comments... In awareness of similar experiences of timelessness from contrary sources I set a verse with introductory sentence - by Rimbaud (in French).
11. Interestingly enough, even in this unbarlined context, rhythmic repetition of a similar nature to that already discussed is still attempted by Lutyens. For example, the composer sets up several short, simple rhythmic motifs which are subsequently repeated. One such motif first appears on page 6 of the printed score in the pedal part (see below) and this continues to be used, albeit at irregular intervals, over the duration of the ensuing three pages.

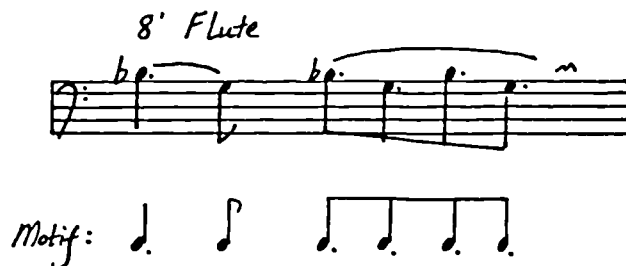


12. A comparison may be made here with Stravinsky's In Memoriam Dylan Thomas (1954) and Raoul Dufy in Memoriam (1959), in which canon is deployed.

different - and this is what I did." However, this is an isolated example, and it is not until the late sixties that sectional repetition on this scale becomes a more common stylistic trait within Lutyens's compositions.

7. Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983 (re: Stravinsky's Octet).  
Brian Elias, interview held at Finchley (London), August 1983 (re: Stravinsky's Requiem Canticles).
8. The only two instances of palindrome in vocal works completed before 1965 occur in O Saisons, O Châteaux! (1946) and in Quincunx (1959-60).
9. This argument is held, amongst others, by Malcolm Williamson.
10. In her own programme note to Essence of our Happinesses, Lutyens states that she was aware of many of the contemporary trends of the day, but that in general, they bored her. However, Essence... does reflect and interpret that awareness in a number of individual ways, as the composer herself explains:
 

In awareness of the 'spatial' I chose to set a quarter of the given translations of the Arabic extract because of its special pagination...that gave me a sense of space - of air. In awareness of the effect of repetition I set an abridged version of Donne's 'Devotion of Time' as a dance-like reiteration of the same phrase for Tenor and Orchestra, with choral comments... In awareness of similar experiences of timelessness from contrary sources I set a verse with introductory sentence - by Rimbaud (in French).
11. Interestingly enough, even in this unbarlined context, rhythmic repetition of a similar nature to that already discussed is still attempted by Lutyens. For example, the composer sets up several short, simple rhythmic motifs which are subsequently repeated. One such motif first appears on page 6 of the printed score in the pedal part (see below) and this continues to be used, albeit at irregular intervals, over the duration of the ensuing three pages.



12. A comparison may be made here with Stravinsky's In Memoriam Dylan Thomas (1954) and Raoul Dufy in Memoriam (1959), in which canon is deployed.

13. On the back of a pencil MS sketch of A Phoenix, op. 71a (1968) occurs the following note, which implies that Lutyens might have known about dynamic serialism, even if she chose not to deploy such procedures for herself:

1	2	3	5	8
---	---	---	---	---

1	2	3	4	5	6	7
ffff	ff	f	mf	mp		ppp

14. Source Brian Elias, interview held at Finchley (London), August 1983.
15. Elisabeth Lutyens, "All Our Tomorrows" (n.d. [c. 1970-1975]), typed draft of a talk intended for radio.
16. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 305.
17. Elisabeth Lutyens  
Source Extract from a pencil sketch MS of And Suddenly it's Evening.
18. Lutyens, A Goldfish Bowl, pp. 303-4.
19. These passages in The Tears of Night are anticipated in an earlier choral work, The Tyme doth Flete (1968). The latter contains an example of where two consecutive lines of poetry ("Thus off that hope, that doth my lyff some things sustayne" and "Alas, I fere and partly fele full litill doth remayne") are telescoped into a single phrase by being superimposed. There are also instances in this work where Lutyens superimposes a Latin sentence, "Gutta cavat lapidem" with phrases from the English text.
20. Very brief examples occur at the start of Vision of Youth, where the top and bottom clarinet parts of the opening three chords shadow each other in parallel fifths, and right at the end of Dirge for the Proud World, where the soprano and countertenor sustain an open fifth on B flat and E flat.
21. Source Letter from Lutyens to Timothy Reynish, dated 28 November 1966.
22. These compositions are as follows:
- Dialogo, op. 88 (1972), for tenor and lute  
Dirge for the Proud World, op. 83 (1971), for soprano, countertenor, harpischord and cello.

None of Lutyens's remaining works involving voice is scored for instruments of this era, although a couple of later instrumental works, Pieta (1975) and Morning Sea (1979) feature harpsichord and oboe d'amore respectively.

13. On the back of a pencil MS sketch of A Phoenix, op. 71a (1968) occurs the following note, which implies that Lutyens might have known about dynamic serialism, even if she chose not to deploy such procedures for herself:

1	2	3	5	8
---	---	---	---	---

1	2	3	4	5	6	7
ffff	ff	f	mf	mp		ppp

14. Source Brian Elias, interview held at Finchley (London), August 1983.
15. Elisabeth Lutyens, "All Our Tomorrows" (n.d. [c. 1970-1975]), typed draft of a talk intended for radio.
16. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 305.
17. Elisabeth Lutyens  
Source Extract from a pencil sketch MS of And Suddenly it's Evening.
18. Lutyens, A Goldfish Bowl, pp. 303-4.
19. These passages in The Tears of Night are anticipated in an earlier choral work, The Tyme doth Flete (1968). The latter contains an example of where two consecutive lines of poetry ("Thus off that hope, that doth my lyff some things sustayne" and "Alas, I fere and partly fele full litill doth remayne") are telescoped into a single phrase by being superimposed. There are also instances in this work where Lutyens superimposes a Latin sentence, "Gutta cavat lapidem" with phrases from the English text.
20. Very brief examples occur at the start of Vision of Youth, where the top and bottom clarinet parts of the opening three chords shadow each other in parallel fifths, and right at the end of Dirge for the Proud World, where the soprano and countertenor sustain an open fifth on B flat and E flat.
21. Source Letter from Lutyens to Timothy Reynish, dated 28 November 1966.
22. These compositions are as follows:
- Dialogo, op. 88 (1972), for tenor and lute  
Dirge for the Proud World, op. 83 (1971), for soprano, countertenor, harpischord and cello.

None of Lutyens's remaining works involving voice is scored for instruments of this era, although a couple of later instrumental works, Pieta (1975) and Morning Sea (1979) feature harpsichord and oboe d'amore respectively.

23. The three ensembles employed in The Tears of Night are not so dissimilar from those of And Suddenly it's Evening, as the comparison below demonstrates:

<u>The Tears of Night</u>	→	<u>And Suddenly it's Evening</u>
Ensemble A (mutual use of keyboard, percussion and plucked string sounds)		Ritornello I
Ensemble B (scored similarly for two trumpets, two trombones and double bass)		Coro
Ensemble C (both ensembles include horn, violin and cello)		Ritornello II

24. Leslie East, "The Tears of Night", Music and Musicians 20 (July 1972), 62.
25. In her later work, Dialogo (1972), Lutyens does make a little more effort to coax fresh effects from her older instrument, in this case the lute. In particular the rapping of knuckles on the belly (to introduce the first two principal poetical sections), the 'sul ponticello' chords in which the strings are beaten rapidly with the flat of the fingers and the 'sul tasto' chords in which the strings are rubbed rapidly with the fingertips combine to create a hollow, eery sound which complements the darkness and despair expressed in the text.
26. Elisabeth Lutyens  
Source Programme note to The Tears of Night.
27. In Akapotik Rose, for example, the fourth song "Layers of Paradox" commences with a reordering of the prime as follows:

(sul tasto sempre)

The image displays two systems of handwritten musical notation for Violin, Viola, and Cello. The top system is annotated with '(sul tasto sempre)' and includes dynamic markings such as 'ppp' and 'con sord.'. The bottom system begins with a 'Po' marking and shows a sequence of notes with various accidentals and dynamics across the three staves.

23. The three ensembles employed in The Tears of Night are not so dissimilar from those of And Suddenly it's Evening, as the comparison below demonstrates:

<u>The Tears of Night</u>	→	<u>And Suddenly it's Evening</u>
Ensemble A (mutual use of keyboard, percussion and plucked string sounds)		Ritornello I
Ensemble B (scored similarly for two trumpets, two trombones and double bass)		Coro
Ensemble C (both ensembles include horn, violin and cello)		Ritornello II

24. Leslie East, "The Tears of Night", Music and Musicians 20 (July 1972), 62.
25. In her later work, Dialogo (1972), Lutyens does make a little more effort to coax fresh effects from her older instrument, in this case the lute. In particular the rapping of knuckles on the belly (to introduce the first two principal poetical sections), the 'sul ponticello' chords in which the strings are beaten rapidly with the flat of the fingers and the 'sul tasto' chords in which the strings are rubbed rapidly with the fingertips combine to create a hollow, eery sound which complements the darkness and despair expressed in the text.
26. Elisabeth Lutyens  
Source Programme note to The Tears of Night.
27. In Akapotik Rose, for example, the fourth song "Layers of Paradox" commences with a reordering of the prime as follows:

The image displays two systems of handwritten musical notation for Violin, Viola, and Cello. The top system features three staves with notes, rests, and dynamic markings such as 'con sord.' and 'ppp'. Annotations include '(sul tasto sempre)' and '3' with arrows. The bottom system shows a similar arrangement with a 'Po' marking at the start and various accidentals.

This example shows that there is a specific reason behind the re-ordering, in this case an approximation in serial terms of the idea of 'layering'.

28. E.J. Whenham, "The Recent Music of Elisabeth Lutyens" (MA dissertation, University of Nottingham, 1968).
29. The taut construction of the row of Requiescat (whose series comprises two closely related hexachords, the second of which is a transposed inversion of the first) is the exception rather than the rule during this period, and was no doubt specially devised by Lutyens for the purpose of paying tribute to Stravinsky.
30. At the beginning of the score of Islands Lutyens stipulates that the metronome timings may be adjusted according to the acoustics or the singers' convenience, but that relative tempi should be maintained - in other words, the only license which Lutyens is giving is that which is normally taken by performers anyway.

This example shows that there is a specific reason behind the re-ordering, in this case an approximation in serial terms of the idea of 'layering'.

28. E.J. Whenham, "The Recent Music of Elisabeth Lutyens" (MA dissertation, University of Nottingham, 1968).
29. The taut construction of the row of Requiescat (whose series comprises two closely related hexachords, the second of which is a transposed inversion of the first) is the exception rather than the rule during this period, and was no doubt specially devised by Lutyens for the purpose of paying tribute to Stravinsky.
30. At the beginning of the score of Islands Lutyens stipulates that the metronome timings may be adjusted according to the acoustics or the singers' convenience, but that relative tempi should be maintained - in other words, the only license which Lutyens is giving is that which is normally taken by performers anyway.

## CHAPTER 7

1972 - 1983

(Roads - The Singing Birds)

Despite the fact that between 1972 and 1976, the year of the composer's seventieth birthday, Lutyens was almost continuously preoccupied with the composition of her last five stage pieces,<sup>1</sup> she still managed to devote some time to the non-stage vocal medium. Only a few works employing full choral or orchestral forces were completed: Voice of Quiet Waters (1972), commissioned by the BBC Northern Symphony Orchestra, dedicated to Alan Rawsthorne and described as a "Cantata for Choir and Orchestra"; Counting Your Steps (1972), a BBC commission scored for choir, flutes and four percussionists; It is the Hour (SSTB), commissioned by the Yorkshire Derwent Trust and written in 1976; and Concert Aria (1976), scored for female voice and large orchestra and commissioned by the singer, Susan Tyrrell.

The remaining vocal works written between 1972 and 1976 are conceived with more diminutive forces in mind and are typical of Lutyens's overall tendency during this period to scale down her pieces to the minimum, both in terms of instrumentation and of material required. The following works all feature soloists, either unaccompanied, or with small instrumental ensembles: Dialogo (1972) for tenor and lute, commissioned by Wynford Evans and Carl Shavitz; Chimes and Cantos (1972) for baritone and ensemble; Laudi (1973) for soprano, three clarinetists, piano and percussion, commissioned by the Matrix ensemble and dedicated to Ann Macnaghten; Roads (1973) for six soloists, commissioned by the Purcell Consort of Voices for the

## CHAPTER 7

1972 - 1983

(Roads - The Singing Birds)

Despite the fact that between 1972 and 1976, the year of the composer's seventieth birthday, Lutyens was almost continuously preoccupied with the composition of her last five stage pieces,<sup>1</sup> she still managed to devote some time to the non-stage vocal medium. Only a few works employing full choral or orchestral forces were completed: Voice of Quiet Waters (1972), commissioned by the BBC Northern Symphony Orchestra, dedicated to Alan Rawsthorne and described as a "Cantata for Choir and Orchestra"; Counting Your Steps (1972), a BBC commission scored for choir, flutes and four percussionists; It is the Hour (SSTB), commissioned by the Yorkshire Derwent Trust and written in 1976; and Concert Aria (1976), scored for female voice and large orchestra and commissioned by the singer, Susan Tyrrell.

The remaining vocal works written between 1972 and 1976 are conceived with more diminutive forces in mind and are typical of Lutyens's overall tendency during this period to scale down her pieces to the minimum, both in terms of instrumentation and of material required. The following works all feature soloists, either unaccompanied, or with small instrumental ensembles: Dialogo (1972) for tenor and lute, commissioned by Wynford Evans and Carl Shavitz; Chimes and Cantos (1972) for baritone and ensemble; Laudi (1973) for soprano, three clarinetists, piano and percussion, commissioned by the Matrix ensemble and dedicated to Ann Macnaghten; Roads (1973) for six soloists, commissioned by the Purcell Consort of Voices for the

Cheltenham Festival of 1974; Of the Snow and The Hidden Power, for three and two voices respectively and both completed in July of 1974; Sloth (1974) for male soloists, commissioned by John Manduell for a Cheltenham Festival performance by the King's Singers<sup>2</sup>; Two Songs (1974) on texts by D.H. Lawrence ("Shadows..." and "The Song of a Man Who Has Come Through") for solo voice, originally mezzo, but later transposed to suit soprano, tenor or baritone; The Ring of Bone (1975), commissioned by the New Music Forum and scored for piano with optional speaking voice/s; and Nocturnes and Interludes (1976) for soprano and piano, commissioned by Poppy Holden and Wilfrid Mellers and written towards the end of Lutyens's one and only attachment to a British university, whilst Composer in Residence at York from October 1975 through to the summer of 1976.

Roads may be described as a secular motet for six voices, comprising six Poem stanzas which are separated from one another by Ritornello interludes. Each of the first five poems is concerned with a different kind of travel route, a fast road, a track over the moors, a side road, a country lane and an historic route. The sixth poem is a more general meditation on journeys, and the whole work is prefaced by a spoken passage in which Lutyens introduces the basic inspiration behind the piece, namely the idea of "meetings" and "comings together from different directions - a strange conjunction" of various highways and by-ways. The entire text is quoted in appendix 14.

The most immediately striking feature of Roads is its new style of notation, an example of which is given below in example 1. As we have already seen in the previous chapter, a selection of works written in 1970 and 1971 incorporate a number of notational changes,

Cheltenham Festival of 1974; Of the Snow and The Hidden Power, for three and two voices respectively and both completed in July of 1974; Sloth (1974) for male soloists, commissioned by John Manduell for a Cheltenham Festival performance by the King's Singers<sup>2</sup>; Two Songs (1974) on texts by D.H. Lawrence ("Shadows..." and "The Song of a Man Who Has Come Through") for solo voice, originally mezzo, but later transposed to suit soprano, tenor or baritone; The Ring of Bone (1975), commissioned by the New Music Forum and scored for piano with optional speaking voice/s; and Nocturnes and Interludes (1976) for soprano and piano, commissioned by Poppy Holden and Wilfrid Mellers and written towards the end of Lutyens's one and only attachment to a British university, whilst Composer in Residence at York from October 1975 through to the summer of 1976.

Roads may be described as a secular motet for six voices, comprising six Poem stanzas which are separated from one another by Ritornello interludes. Each of the first five poems is concerned with a different kind of travel route, a fast road, a track over the moors, a side road, a country lane and an historic route. The sixth poem is a more general meditation on journeys, and the whole work is prefaced by a spoken passage in which Lutyens introduces the basic inspiration behind the piece, namely the idea of "meetings" and "comings together from different directions - a strange conjunction" of various highways and by-ways. The entire text is quoted in appendix 14.

The most immediately striking feature of Roads is its new style of notation, an example of which is given below in example 1. As we have already seen in the previous chapter, a selection of works written in 1970 and 1971 incorporate a number of notational changes,

aimed at accommodating both greater flexibility of rhythm and some of the more unusual instrumental techniques employed. None of those methods explored provided Lutyens with a lasting solution to her rhythmic problems, and the new 'space-time' notation of Roads is really just another attempt at addressing the rhythmic weaknesses for which she was criticized during this period: lack of variety with respect to note-values used, resulting in a somewhat staid-sounding rhythmic character overall; a weak sense of dynamism or forward projection; and a tendency sometimes to write ostensibly complex rhythms which are, in reality, just a cover up for the underlying dearth of rhythmic imagination.'

It is in Laudi, completed on 11 November 1973, that one first detects the use of space-time notation. Two principal styles function in this piece, the first being of conventional mould with stemmed pitches and clearly indicated durations and the second featuring only the following rhythmic symbols: 0—— = long-held; ●—— = short-held; o = slow; ● = fast. (Pitches are indicated on staves as normal.) The two styles of notation are used for distinctly separate purposes, the first in the barlined instrumental passages and (unbarlined) expositions of the 'Laudi' motif which is introduced right at the start, and the second for the unbarlined solo marimba passages and the majority of solo soprano phrases.

In that Laudi employs both types it is a transitional piece, but Roads, completed only eight days later on 19 November, is written in the 'free' style throughout, the only slight alteration being that the symbols for slow and long-held pitches are as follows: □ = slow; □—— = long-held. Whereas in Laudi free notation is restricted

aimed at accommodating both greater flexibility of rhythm and some of the more unusual instrumental techniques employed. None of those methods explored provided Lutyens with a lasting solution to her rhythmic problems, and the new 'space-time' notation of Roads is really just another attempt at addressing the rhythmic weaknesses for which she was criticized during this period: lack of variety with respect to note-values used, resulting in a somewhat staid-sounding rhythmic character overall; a weak sense of dynamism or forward projection; and a tendency sometimes to write ostensibly complex rhythms which are, in reality, just a cover up for the underlying dearth of rhythmic imagination.'

It is in Laudi, completed on 11 November 1973, that one first detects the use of space-time notation. Two principal styles function in this piece, the first being of conventional mould with stemmed pitches and clearly indicated durations and the second featuring only the following rhythmic symbols: 0—— = long-held; ●—— = short-held; o = slow; ● = fast. (Pitches are indicated on staves as normal.) The two styles of notation are used for distinctly separate purposes, the first in the barlined instrumental passages and (unbarlined) expositions of the 'Laudi' motif which is introduced right at the start, and the second for the unbarlined solo marimba passages and the majority of solo soprano phrases.

In that Laudi employs both types it is a transitional piece, but Roads, completed only eight days later on 19 November, is written in the 'free' style throughout, the only slight alteration being that the symbols for slow and long-held pitches are as follows: □ = slow; □—— = long-held. Whereas in Laudi free notation is restricted

to solo passages, in Roads it is used also for choral phrases, the voices being expected to co-ordinate their attacks with the aid of hand cues, in the absence of both barlines and precisely indicated durations.

Example 1

The image shows a handwritten musical score for a piece titled "Journeys". The score is written on six staves, representing vocal parts and piano accompaniment. The parts are labeled as follows: Sop. 1, Sop. 2, K.T., Ten., Bar., and Bass. The music is written in a single system with a common time signature. The score includes various dynamic markings such as *pp*, *mf*, *f*, and *fp*, along with a *cresc.* marking. There are also performance instructions written in the right margin: "conjoining. Clashes, merges, passes under". The score is characterized by its lack of barlines and precise durations, as mentioned in the text above. The notation includes notes, rests, and slurs, with some notes having stems that cross between staves.

Lutyens demonstrates a genuine concern for the appearance of her score, which to some extent is an extension of her interest in visual art, no doubt inspired from an early age by the influence of her architect father; Lutyens counted a number of artists, including Francis Bacon, amongst her friends and possessed several original paintings. There are occasions in the score of Roads, for example, when the 'Augenmusik' of the Italian madrigalists or even earlier composers such as Ockeghem is recalled. The beginning of Poem 1 provides just one instance of this, with its twisting lines converging

to solo passages, in Roads it is used also for choral phrases, the voices being expected to co-ordinate their attacks with the aid of hand cues, in the absence of both barlines and precisely indicated durations.

Example 1

The image shows a handwritten musical score for a piece titled "Journeys". The score is written on six staves. The top two staves are for vocal parts, labeled "Sop. 1" and "Sop. 2". The bottom four staves are for piano accompaniment, labeled "K.T.", "Ten.", "Bar.", and "Bass". The music is written in a single system with a common time signature. The score includes various dynamic markings such as *pp*, *mf*, *f*, and *fp*, along with a *cresc.* marking. There are also performance instructions written in the right margin: "conjoining. Clashes, merges, passes under". The score is characterized by its lack of barlines and precise durations, instead using hand cues (arrows) to indicate attacks and phrasing. The word "Journeys" is written across the staves, indicating the title of the piece.

Lutyens demonstrates a genuine concern for the appearance of her score, which to some extent is an extension of her interest in visual art, no doubt inspired from an early age by the influence of her architect father; Lutyens counted a number of artists, including Francis Bacon, amongst her friends and possessed several original paintings. There are occasions in the score of Roads, for example, when the 'Augenmusik' of the Italian madrigalists or even earlier composers such as Ockeghem is recalled. The beginning of Poem 1 provides just one instance of this, with its twisting lines converging

and parting to evoke a scene of lanes of rushing traffic, whilst the isolated spots in the repeated section at the bottom of the same page complement well the first line of spoken text, which is delivered simultaneously. Both passages are quoted in example 2 below.

Example 2

S. *f* [oar] *ff* [ea]  
 S. *f* [oar] *ff* [ea]  
 C. *f* [oar] *ff* [ea]  
 T. *ff* [oar] *ff* [ea]  
 Bar. + B. *f* {Roar and rush — *ff* brakes squeal.

S. *b*  
 S. *b*  
 C. *b*  
 T. *b*  
 Bar. + B. (1°) Time racing, passing; black shapes come and go  
 (2°) fast running, merging to past. Imperatives to move  
 (3°) towards the arriving, mission — done, distance crossed.

and parting to evoke a scene of lanes of rushing traffic, whilst the isolated spots in the repeated section at the bottom of the same page complement well the first line of spoken text, which is delivered simultaneously. Both passages are quoted in example 2 below.

Example 2

S. *f* [oar] *ff* [ea]  
 S. *f* [oar] *ff* [ea]  
 C. *f* [oar] *ff* [ea]  
 T. *ff* [oar] *ff* [ea]  
 Bar. + B. *f* {Roar and rush — *ff* brakes squeal.

S. *b*  
 S. *b*  
 C. *b*  
 T. *b*  
 Bar. + B. (1°) Time racing, passing; black shapes come and go  
 (2°) fast running, merging to past. Imperatives to move  
 (3°) towards the arriving, mission — done, distance crossed.

Example 2 is typical of the restrained extent to which Lutyens allowed visual considerations to permeate her style. There is very little evidence, certainly in the vocal medium, to suggest that Lutyens was interested in pursuing graphic or pictorial design for its own sake, along the lines of Stockhausen, Cornelius Cardew or Bussotti.<sup>4</sup>

All four vocal works completed in the following year (1974) adopt space-time notation of this kind throughout. After 1974, however, occurrences of this style are only sporadic, and it would appear that Lutyens's interest in it waned quickly enough for it to be considered as merely another of the fads which briefly attracted her attention during the early seventies; by 1976 the composer had largely reverted to the stemmed and more accurately rhythmicized symbols of her earlier output.<sup>5</sup>

One of the reasons why Lutyens soon found space-time notation unsatisfactory was that, with her intrinsic preference for controlling as many aspects of performance as possible rather than leaving too much to chance, it did not impart enough information to the players or singers. According to the pianist Joyce Rathbone, who with Joan Dixon commissioned Constants (1976) for piano and cello, Lutyens became frustrated in rehearsal for this piece, because the players did not seem able to achieve the sounds she had in mind. This was not because they lacked the skill but rather, because there was a lack of communication between composer and performer via the written page.<sup>6</sup> As a writer with a strongly practical bent, Lutyens no doubt found this weakness of the notation exasperating. Secondly, the lack of variation on the page characteristic of this style may, unfortunately, be conducive to a rather drab performance, for instead of encouraging the varied note values and rhythmic flexibility for

Example 2 is typical of the restrained extent to which Lutyens allowed visual considerations to permeate her style. There is very little evidence, certainly in the vocal medium, to suggest that Lutyens was interested in pursuing graphic or pictorial design for its own sake, along the lines of Stockhausen, Cornelius Cardew or Bussotti.<sup>4</sup>

All four vocal works completed in the following year (1974) adopt space-time notation of this kind throughout. After 1974, however, occurrences of this style are only sporadic, and it would appear that Lutyens's interest in it waned quickly enough for it to be considered as merely another of the fads which briefly attracted her attention during the early seventies; by 1976 the composer had largely reverted to the stemmed and more accurately rhythmicized symbols of her earlier output.<sup>5</sup>

One of the reasons why Lutyens soon found space-time notation unsatisfactory was that, with her intrinsic preference for controlling as many aspects of performance as possible rather than leaving too much to chance, it did not impart enough information to the players or singers. According to the pianist Joyce Rathbone, who with Joan Dixon commissioned Constants (1976) for piano and cello, Lutyens became frustrated in rehearsal for this piece, because the players did not seem able to achieve the sounds she had in mind. This was not because they lacked the skill but rather, because there was a lack of communication between composer and performer via the written page.<sup>6</sup> As a writer with a strongly practical bent, Lutyens no doubt found this weakness of the notation exasperating. Secondly, the lack of variation on the page characteristic of this style may, unfortunately, be conducive to a rather drab performance, for instead of encouraging the varied note values and rhythmic flexibility for

which Lutyens is supposedly aiming by not stipulating precise durations, the performers are tempted to realise the strings of black notes in terms of even crotchets, and all the open notes in terms of longer, even values such as minims or semibreves.

The rhythmically bland performance which this style of notation encourages is not helped by the fact that the parameter of tempo control, through which Lutyens deliberately generates variety and momentum in earlier compositions, is virtually abandoned in this new context, in favour of a direction to the players to interpret the notational symbols as they like, in accordance with the character of the text. Precise tempo indications are not given at the start of Roads or any other piece notated in this style. In the former piece, the only two times when Lutyens actually stipulates a change of tempo within any one section occur in the Ritornello, with a 'poco accelerando' at the words "circumference of meetings", and in Poem 1. During the first of the repeated sections the voices must 'accelerando' gradually, whilst in the last block of repeated phrases there must be a 'poco a poco rit. e dim.'

One further cause of dissatisfaction with the new notation is that it simply did not go far enough in helping to cure Lutyens's aforementioned rhythmic weaknesses; whilst it represents a superficial change, the fundamental qualities of the composer's rhythmic style, as described in the previous chapter, do not essentially alter. For instance, one still finds passages which comprise pulsing rhythms. The clearest example from Roads occurs at the end of Poem 6 (quoted below in example 12), where the countertenor articulates a three pitch ostinato pattern in what are obviously intended to be even,

which Lutyens is supposedly aiming by not stipulating precise durations, the performers are tempted to realise the strings of black notes in terms of even crotchets, and all the open notes in terms of longer, even values such as minims or semibreves.

The rhythmically bland performance which this style of notation encourages is not helped by the fact that the parameter of tempo control, through which Lutyens deliberately generates variety and momentum in earlier compositions, is virtually abandoned in this new context, in favour of a direction to the players to interpret the notational symbols as they like, in accordance with the character of the text. Precise tempo indications are not given at the start of Roads or any other piece notated in this style. In the former piece, the only two times when Lutyens actually stipulates a change of tempo within any one section occur in the Ritornello, with a 'poco accelerando' at the words "circumference of meetings", and in Poem 1. During the first of the repeated sections the voices must 'accelerando' gradually, whilst in the last block of repeated phrases there must be a 'poco a poco rit. e dim.'

One further cause of dissatisfaction with the new notation is that it simply did not go far enough in helping to cure Lutyens's aforementioned rhythmic weaknesses; whilst it represents a superficial change, the fundamental qualities of the composer's rhythmic style, as described in the previous chapter, do not essentially alter. For instance, one still finds passages which comprise pulsing rhythms. The clearest example from Roads occurs at the end of Poem 6 (quoted below in example 12), where the countertenor articulates a three pitch ostinato pattern in what are obviously intended to be even,

repeated note values, thus contradicting the need for free notation at all at this point.

Predominance of homorhythms is another aspect shared by the conventionally and freely notated pieces; in the multi-voiced works Lutyens tends to alternate between solo phrases and homorhythmic passages, avoiding any contrapuntal combination of the two. Rhythmic counterpoint is kept to the absolute minimum and is admitted only when it can be justified expressively. In Poem 6 from Roads again, for example, the solo voice interjections irregularly scattered over the soprano ostinato at the start produce a counterpoint of parts which highlights the questioning and answering nature of the text. Likewise, in Counting Your Steps, the rhythmic counterpoints are present to enhance the ethos of Africa, whilst in another free notation piece, Of the Snow, the scant snippets of counterpoint are reserved to emphasize apt words such as "wind".

### Example 3

The image shows three staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that emphasizes dynamics and phrasing over precise rhythmic notation. The lyrics are: "be-cause the wind (d) Cannot blow them a---sun-----der." The word "lunga" is written above the final notes of each staff. Dynamic markings include *pp* (pianissimo), *f* (forte), *p* (piano), *fp* (fortissimo), and *pp* (pianissimo) again. There are also slurs and accents over the notes. The notation is sparse, with many rests and long note values, reflecting the "space-time notation" mentioned in the text.

The impression which space-time notation gives is that the music has been conceived in terms of the utmost simplicity, and this gradual distillation of style is a continuation and accentuation of that same

repeated note values, thus contradicting the need for free notation at all at this point.

Predominance of homorhythms is another aspect shared by the conventionally and freely notated pieces; in the multi-voiced works Lutyens tends to alternate between solo phrases and homorhythmic passages, avoiding any contrapuntal combination of the two. Rhythmic counterpoint is kept to the absolute minimum and is admitted only when it can be justified expressively. In Poem 6 from Roads again, for example, the solo voice interjections irregularly scattered over the soprano ostinato at the start produce a counterpoint of parts which highlights the questioning and answering nature of the text. Likewise, in Counting Your Steps, the rhythmic counterpoints are present to enhance the ethos of Africa, whilst in another free notation piece, Of the Snow, the scant snippets of counterpoint are reserved to emphasize apt words such as "wind".

### Example 3

The image shows three staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that emphasizes dynamics and phrasing over precise rhythmic notation. The lyrics are: "be-cause the wind (d) Cannot blow them a---sun-----der." The word "lunga" is written above the final notes of each staff. Dynamic markings include *pp* (pianissimo), *f* (forte), *p* (piano), *fp* (fortissimo), and *pp* (pianissimo) again. There are also slurs and accents over the notes. The notation is sparse, with many rests and long note values, reflecting the "space-time notation" mentioned in the text.

The impression which space-time notation gives is that the music has been conceived in terms of the utmost simplicity, and this gradual distillation of style is a continuation and accentuation of that same

process of simplification which one sees in Lutyens's work from the late sixties onwards. It is perhaps not surprising, therefore, to discover that during the seventies, Lutyens expressed a profound admiration for the last paintings of Turner, in which the artist seems to admit little other than that which is truly essential, the element of light.' "I have recently felt the aural need for the utmost minimum of sounds..."<sup>4</sup> wrote the composer with reference to a contemporaneous work, Counting Your Steps (1972), explaining also that she was drawn to the simple texts (written by Gabon pygmies) because of her abhorrence of current pseud complexities arising from the application of mathematics and computers to music.

As is typical for the period, Lutyens continues to draw on structural shapes which are straightforward and easily discernible aurally, representing further manifestations of this tendency towards simplicity. Roads comprises alternating Ritornello and Poem sections. The full Ritornello is introduced after the spoken preface, but thereafter its appearances are partial, as it is shortened in a variety of manners, demonstrated in example 4 below. Lutyens finishes with a six-word condensation of the entire ritornello. The key word here is "conjoining" - the theme of a brief convergence of a variety of different paths and roads having been already described in the spoken introduction to the piece - and it is significant that of all the phrases of the ritornello, this one, phrase b, is repeated more than any other, appearing five times in all.

All of the Poem structures are extremely simple and most entail a great deal of repetition. In addition to this extensive use of repetition (with or without variation), Lutyens continues to deploy the ternary forms, ostinatos, palindromes and sectionalization which

process of simplification which one sees in Lutyens's work from the late sixties onwards. It is perhaps not surprising, therefore, to discover that during the seventies, Lutyens expressed a profound admiration for the last paintings of Turner, in which the artist seems to admit little other than that which is truly essential, the element of light.' "I have recently felt the aural need for the utmost minimum of sounds..."<sup>4</sup> wrote the composer with reference to a contemporaneous work, Counting Your Steps (1972), explaining also that she was drawn to the simple texts (written by Gabon pygmies) because of her abhorrence of current pseud complexities arising from the application of mathematics and computers to music.

As is typical for the period, Lutyens continues to draw on structural shapes which are straightforward and easily discernible aurally, representing further manifestations of this tendency towards simplicity. Roads comprises alternating Ritornello and Poem sections. The full Ritornello is introduced after the spoken preface, but thereafter its appearances are partial, as it is shortened in a variety of manners, demonstrated in example 4 below. Lutyens finishes with a six-word condensation of the entire ritornello. The key word here is "conjoining" - the theme of a brief convergence of a variety of different paths and roads having been already described in the spoken introduction to the piece - and it is significant that of all the phrases of the ritornello, this one, phrase b, is repeated more than any other, appearing five times in all.

All of the Poem structures are extremely simple and most entail a great deal of repetition. In addition to this extensive use of repetition (with or without variation), Lutyens continues to deploy the ternary forms, ostinatos, palindromes and sectionalization which

Example 4Full Ritornello

<u>Text</u>	<u>Musical Phrases</u>
Journeys	a
conjoining.	b
Clashes, merges, } passes under } _____	c
Converge.	d
Round and ) about ) _____ goes. )	e
Travels;	f
circumference of ) meetings: ) _____	g
company	h
all-sorts;	i
coming here,	j
going there.	k
Where?	l
<u>There</u>	m

Overall Structure

<u>Section</u>	<u>Ritornello Phrases</u>
Ritornello	a - m (full
Poem 1	
Ritornello	g, h, i, j, k
Poem 2	
Ritornello	b, c, d, e, f
Poem 3	
Ritornello	a, b
Poem 4	
Ritornello	e, f, g, h, i, j, k, l
Poem 5	
Ritornello	b, c, d
Poem 6	
Ritornello	b, i, k, l

---

have already been described in connection with Essence of our Happinesses and The Tears of Night. However, the type of close-knit motivic unification characterizing the latter work is not pursued in Roads, nor in any other of the vocal pieces considered in this section. To some extent it is replaced by the highly coherent verse/refrain structure which is exemplified in Roads, where it is

Example 4Full Ritornello

<u>Text</u>	<u>Musical Phrases</u>
Journeys	a
conjoining.	b
Clashes, merges, } passes under } _____	c
Converge.	d
Round and ) about ) _____ goes. )	e
Travels;	f
circumference of ) meetings: ) _____	g
company	h
all-sorts;	i
coming here,	j
going there.	k
Where?	l
<u>There</u>	m

Overall Structure

<u>Section</u>	<u>Ritornello Phrases</u>
Ritornello	a - m (full
Poem 1	
Ritornello	g, h, i, j, k
Poem 2	
Ritornello	b, c, d, e, f
Poem 3	
Ritornello	a, b
Poem 4	
Ritornello	e, f, g, h, i, j, k, l
Poem 5	
Ritornello	b, c, d
Poem 6	
Ritornello	b, i, k, l

---

have already been described in connection with Essence of our Happinesses and The Tears of Night. However, the type of close-knit motivic unification characterizing the latter work is not pursued in Roads, nor in any other of the vocal pieces considered in this section. To some extent it is replaced by the highly coherent verse/refrain structure which is exemplified in Roads, where it is

particularly appropriate to the text in hand; as described above, the idea of "conjoining" a number of contrasting travel routes is paralleled musically by a returning element which is threaded between the various different road descriptions.

Roads is by no means alone in possessing a verse/refrain framework. Towards the mid-seventies this type of structural shape begins to feature more frequently than hitherto, in both the vocal and instrumental domains. Examples include Chimes and Cantos (1972), where the 'Cantos' sections scored for baritone and percussion are interspersed by varied instrumental refrains, called 'Chimes', and Of the Snow and Dialogo, whose forms are coloured by refrain thinking, albeit not as explicitly expressed as in the examples above. During the latter, the opening lute chords are restated several times at irregular intervals, whilst a similarly irregular recurrence of opening material characterizes Of the Snow. The quotation below presents the six 'refrain' pitches introduced at the start, in addition to the secondary six-note refrain which supersedes the former during the course of the piece.

Example 5

Example 5 consists of two musical examples, i) and ii), each shown on a treble clef staff with a common time signature. Example i) shows a sequence of six notes: a, a, a, a, a, a. The first note is marked *pp* and has an accent. The second note is marked *pp* and has an accent. The third note is marked *pp* and has an accent. The fourth note is marked *pp* and has an accent. The fifth note is marked *pp* and has an accent. The sixth note is marked *pp* and has an accent. Dotted lines connect the first and third notes to the fifth and sixth notes. Example ii) shows a sequence of six notes: a, a, a, a, a, a. The first note is marked *pp* and has an accent. The second note is marked *pp* and has an accent. The third note is marked *pp* and has an accent. The fourth note is marked *pp* and has an accent. The fifth note is marked *pp* and has an accent. The sixth note is marked *pp* and has an accent.

particularly appropriate to the text in hand; as described above, the idea of "conjoining" a number of contrasting travel routes is paralleled musically by a returning element which is threaded between the various different road descriptions.

Roads is by no means alone in possessing a verse/refrain framework. Towards the mid-seventies this type of structural shape begins to feature more frequently than hitherto, in both the vocal and instrumental domains. Examples include Chimes and Cantos (1972), where the 'Cantos' sections scored for baritone and percussion are interspersed by varied instrumental refrains, called 'Chimes', and Of the Snow and Dialogo, whose forms are coloured by refrain thinking, albeit not as explicitly expressed as in the examples above. During the latter, the opening lute chords are restated several times at irregular intervals, whilst a similarly irregular recurrence of opening material characterizes Of the Snow. The quotation below presents the six 'refrain' pitches introduced at the start, in addition to the secondary six-note refrain which supersedes the former during the course of the piece.

Example 5

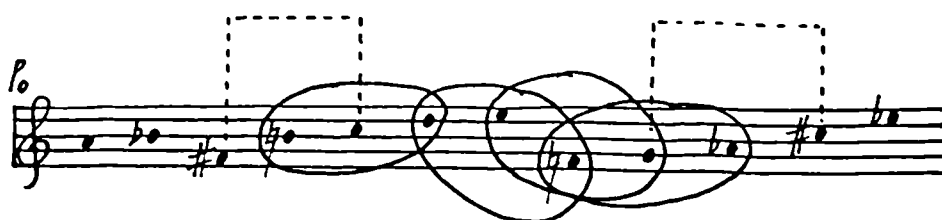
Example 5 consists of two musical examples, i) and ii), each shown on a treble clef staff with three lines. Example i) shows a sequence of six notes: a, a, a, a, a, a. The first two notes are marked with 'pp' and an accent. The third note is marked with 'pp' and an accent. The fourth note is marked with 'pp' and an accent. The fifth note is marked with 'pp' and an accent. The sixth note is marked with 'pp' and an accent. Dotted lines connect the first and third notes, and the second and fourth notes. Example ii) shows a sequence of six notes: a, a, a, a, a, a. The first two notes are marked with 'pp' and an accent. The third note is marked with 'pp' and an accent. The fourth note is marked with 'pp' and an accent. The fifth note is marked with 'pp' and an accent. The sixth note is marked with 'pp' and an accent.

Two instrumental examples include Constants (1976), which incorporates ritornello type returns of material, and Rondel (also completed in 1976). The latter comprises lightly scored episodes or verses for orchestra which are interspersed by three-chord refrains, most often scored for brass and woodwind colours.

The above comments reveal little that is fresh in Lutyens's approach to form between 1972 and 1976. As far as serial technique is concerned, Lutyens demonstrates in Roads not so much originality, as an inventive application of familiar devices; the piece is serial throughout, any reordering which occurs does not seriously threaten serial comprehensibility, and pitch omissions are few and far between, but underlying all this is a certain sense of enjoyment in the idiom. It would appear that Lutyens's short-lived abandonment of serialism in Verses of Love served only to strengthen her subsequent faith in the method, inspiring her to explore it with renewed vigour and, in particular, to make it more aurally cohesive. One detects this in the eagerness with which Lutyens ensures close relationships between so many successively and simultaneously stated row forms, a factor which recalls Lutyens's earliest serial compositions of the forties and early fifties.

The row of Roads is comparatively tightly construed, containing four interlocking tone/semitone cells and two semitone/fourth cells.<sup>9</sup>

Example 6

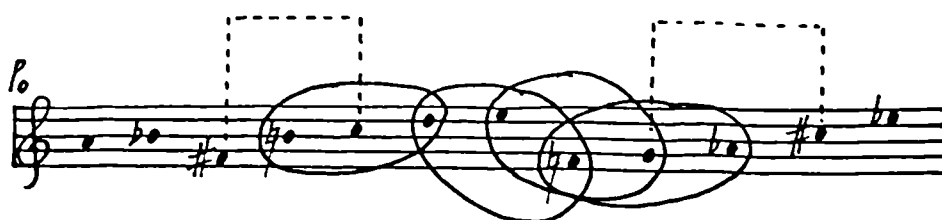


Two instrumental examples include Constants (1976), which incorporates ritornello type returns of material, and Rondel (also completed in 1976). The latter comprises lightly scored episodes or verses for orchestra which are interspersed by three-chord refrains, most often scored for brass and woodwind colours.

The above comments reveal little that is fresh in Lutyens's approach to form between 1972 and 1976. As far as serial technique is concerned, Lutyens demonstrates in Roads not so much originality, as an inventive application of familiar devices; the piece is serial throughout, any reordering which occurs does not seriously threaten serial comprehensibility, and pitch omissions are few and far between, but underlying all this is a certain sense of enjoyment in the idiom. It would appear that Lutyens's short-lived abandonment of serialism in Verses of Love served only to strengthen her subsequent faith in the method, inspiring her to explore it with renewed vigour and, in particular, to make it more aurally cohesive. One detects this in the eagerness with which Lutyens ensures close relationships between so many successively and simultaneously stated row forms, a factor which recalls Lutyens's earliest serial compositions of the forties and early fifties.

The row of Roads is comparatively tightly construed, containing four interlocking tone/semitone cells and two semitone/fourth cells.<sup>9</sup>

Example 6



Due to this particular construction, the prime form may be combined with five different row transformations, with which it shares at least four identical pitch dyads.

Example 7

<u>Row Forms</u>	<u>Number of Pitch Dyads Shared</u>
$P_0 + P_2$ ( $P_1+P_3, P_2+P_4$ etc.)	4
$P_0 + I_{1,1}$ ( $P_1+I_{0,0}$ etc.)	5
$P_0 + I_{1,0}$ ( $P_1+I_{1,1}$ etc.)	6
$P_0 + I_3$ ( $P_1+I_4$ etc.)	6
$P_0 + I_1$ ( $P_1+I_2$ etc.)	7

In addition,  $P_0$  and  $I_2$  ( $P_1+I_3$  etc.) possess almost identical hexachordal content, differing by only one note in each hexachord. Lutyens draws on such potential to the full, making particular use of row pairings sharing six or seven dyadic adjacencies in each Poem section. For example, the serial content of Poem I is summarized below:

<u>Row Forms Deployed</u>	$R1_9$	$R_8$	$P_0$	$R1_6$	$P_5$	$R1_3$	$P_2$	$R1_9$	$R_8$
<u>Number of Pitch Dyads Shared</u>	7	2	3	7	6	7	0	7	

In the Ritornello Lutyens deploys only  $P_0$  and  $I_2$  and their retrogrades.

Restricting the number of row forms used within any one section to facilitate aural comprehension is a technical trait which is evident in The Tears of Night. If anything, Lutyens takes this to even greater extremes in subsequent works. Counting Your Steps, for example, features only eight transformations during the course of the entire piece, which comprises six songs. This piece is exceptional

Due to this particular construction, the prime form may be combined with five different row transformations, with which it shares at least four identical pitch dyads.

Example 7

<u>Row Forms</u>	<u>Number of Pitch Dyads Shared</u>
$P_0 + P_2$ ( $P_1+P_3, P_2+P_4$ etc.)	4
$P_0 + I_{1,1}$ ( $P_1+I_{0,0}$ etc.)	5
$P_0 + I_{1,0}$ ( $P_1+I_{1,1}$ etc.)	6
$P_0 + I_3$ ( $P_1+I_4$ etc.)	6
$P_0 + I_1$ ( $P_1+I_2$ etc.)	7

In addition,  $P_0$  and  $I_2$  ( $P_1+I_3$  etc.) possess almost identical hexachordal content, differing by only one note in each hexachord. Lutyens draws on such potential to the full, making particular use of row pairings sharing six or seven dyadic adjacencies in each Poem section. For example, the serial content of Poem I is summarized below:

<u>Row Forms Deployed</u>	$R1_9$	$R_8$	$P_0$	$R1_6$	$P_5$	$R1_3$	$P_2$	$R1_9$	$R_8$
<u>Number of Pitch Dyads Shared</u>	7	2	3	7	6	7	0	7	

In the Ritornello Lutyens deploys only  $P_0$  and  $I_2$  and their retrogrades.

Restricting the number of row forms used within any one section to facilitate aural comprehension is a technical trait which is evident in The Tears of Night. If anything, Lutyens takes this to even greater extremes in subsequent works. Counting Your Steps, for example, features only eight transformations during the course of the entire piece, which comprises six songs. This piece is exceptional

in that one can see a clear duplication of row forms linking separate songs, whereas in Roads, as is more usual, one cannot draw such definitive links between the individual Poem sections, because of the greater number of row transformations involved overall.

What makes Lutyens's serial usage in Roads particularly interesting is the way in which the composer manipulates the technique with a special sensitivity to verbal meaning. Having steadily developed the expressivity of other parameters such as instrumentation, dynamics, and tempo control over the course of the preceding three decades, it now becomes serialism's turn to share in the role of textual projection. In the Ritornello, for example, dyads of  $P_0$  and  $I_2$  are alternated in different voice parts until the word "conjoining" is reached, whereupon the second hexachords of both row forms are combined to sound as one chord. After the word "converge" Lutyens freely juxtaposes extracts, sometimes hexachords or shorter cells derived from  $P_0$ ,  $I_2$  and their retrogrades, as if to convey in serial terms the idea behind the words "circumference of meetings: company all-sorts; coming here, going there, Where? There." A further example may be drawn from Poem I, during which  $RI_0$  and  $R_0$  are reordered in the same manner. Lutyens divides each row into three four-note cells, swapping the order of dyads within each four-note grouping shown in example 8 below. Such a procedure probably cannot be heard, but the impression it leaves on the page is that the second dyad of each original four-note grouping becomes 'overtaken' by the first dyad upon reordering, possibly constituting a musical parallel to the ideas of 'overtaking' and time or scenery speeding by contained in the poem. (In the case of  $RI_0$ , the two reordered hexachords are superimposed in the score, which illustrates even

in that one can see a clear duplication of row forms linking separate songs, whereas in Roads, as is more usual, one cannot draw such definitive links between the individual Poem sections, because of the greater number of row transformations involved overall.

What makes Lutyens's serial usage in Roads particularly interesting is the way in which the composer manipulates the technique with a special sensitivity to verbal meaning. Having steadily developed the expressivity of other parameters such as instrumentation, dynamics, and tempo control over the course of the preceding three decades, it now becomes serialism's turn to share in the role of textual projection. In the Ritornello, for example, dyads of  $P_0$  and  $I_2$  are alternated in different voice parts until the word "conjoining" is reached, whereupon the second hexachords of both row forms are combined to sound as one chord. After the word "converge" Lutyens freely juxtaposes extracts, sometimes hexachords or shorter cells derived from  $P_0$ ,  $I_2$  and their retrogrades, as if to convey in serial terms the idea behind the words "circumference of meetings: company all-sorts; coming here, going there, Where? There." A further example may be drawn from Poem I, during which  $RI_0$  and  $R_0$  are reordered in the same manner. Lutyens divides each row into three four-note cells, swapping the order of dyads within each four-note grouping shown in example 8 below. Such a procedure probably cannot be heard, but the impression it leaves on the page is that the second dyad of each original four-note grouping becomes 'overtaken' by the first dyad upon reordering, possibly constituting a musical parallel to the ideas of 'overtaking' and time or scenery speeding by contained in the poem. (In the case of  $RI_0$ , the two reordered hexachords are superimposed in the score, which illustrates even

## Example 8

The image shows two musical staves, each with a treble clef. The left staff is labeled  $R1q$  and the right staff is labeled  $R8$ . Both staves contain a sequence of six notes, each circled. Lines connect the notes between the two staves, illustrating a transformation. A dashed line on the left side of each staff is labeled "becomes:". Below each staff, there are brackets grouping the notes. An asterisk (\*) is placed under the third note of each staff.

\* in the score B flat is omitted and replaced by C natural

more clearly a sense of contraction in the time-scale of events.)

The use of cyclic permutation (only rarely deployed by Lutyens) at the start of Poem 2, involving rows  $P_4$  (soprano) and  $I_4$  (harmonic accompaniment), which are both made to begin on C sharp, bears no close association with the text, but the loneliness and isolation expressed later in the Poem is aptly mirrored serially by the restriction of pitch movement to one row form,  $P_{11}$ , and its retrograde. (See appendix 14 for quotation of the Poem.) Poems 5 and 6 contain additional examples of serial responsiveness to text. The first stanza of Poem 5 is quoted in example 9 below, with the pitches numbered in order of appearance up until the chordal statement of  $P_4$ . Prior to the appearance of  $P_4$  Lutyens extracts pitches alternately from  $I_4$  and  $P_6$ , as is evident if one compares example 9 with example 10 below, and this continual fluctuation between two row forms is suggestive of the "winding" historic route, bending to accommodate features of the landscape such as hills and "rivers meandering". In the case of the word "winding" the gradual widening of melodic intervals which arises from this fluctuation is particularly appropriate to the sense of the text.

## Example 8

The image shows two musical staves, each with a treble clef. The left staff is labeled  $R1q$  and the right staff is labeled  $R8$ . Both staves contain a sequence of notes with various accidentals (sharps, flats, naturals). Lines connect corresponding notes between the two staves, illustrating a transformation. A dashed line on the left side of each staff is labeled "becomes:". Brackets are placed above and below the notes in both staves to indicate groupings. A small asterisk is placed below the third note of the left staff.

\* in the score B flat is omitted and replaced by C natural

more clearly a sense of contraction in the time-scale of events.)

The use of cyclic permutation (only rarely deployed by Lutyens) at the start of Poem 2, involving rows  $P_4$  (soprano) and  $I_4$  (harmonic accompaniment), which are both made to begin on C sharp, bears no close association with the text, but the loneliness and isolation expressed later in the Poem is aptly mirrored serially by the restriction of pitch movement to one row form,  $P_{11}$ , and its retrograde. (See appendix 14 for quotation of the Poem.) Poems 5 and 6 contain additional examples of serial responsiveness to text. The first stanza of Poem 5 is quoted in example 9 below, with the pitches numbered in order of appearance up until the chordal statement of  $P_4$ . Prior to the appearance of  $P_4$  Lutyens extracts pitches alternately from  $I_4$  and  $P_6$ , as is evident if one compares example 9 with example 10 below, and this continual fluctuation between two row forms is suggestive of the "winding" historic route, bending to accommodate features of the landscape such as hills and "rivers meandering". In the case of the word "winding" the gradual widening of melodic intervals which arises from this fluctuation is particularly appropriate to the sense of the text.

Example 9

Musical score for Example 9, measures 1-14. The score consists of two staves. The upper staff has dynamic markings *mf*, *mp*, *f*, *p*, *mp*, *mf*, *mf*, *f*. The lower staff has dynamic markings *ff*, *mp*, *f*, *p*, *f*. The lyrics are: [Clang ang ang ang ang ang] [Clang ang ang ang ang ang] wi(ning)---(in)ding [Clang ang ang ang ang ang].

Musical score for Example 9, measures 15-21. The score consists of two staves. The upper staff has dynamic markings *mf*, *mp*, *mf*, *f*, *p*, *mp*. The lower staff has dynamic markings *mp*, *mp*, *mf*, *f*, *p*, *mp*. The lyrics are: -- low-----ing land (d) ri---ses, ri---vers, follow) land (d) ri---ses, ri---vers, near---dering. Measure 21 is marked with a 'Pit' symbol.

Example 10

Musical score for Example 10, measures 1-21. The score consists of two staves, I9 and P6. The upper staff (I9) has measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 20, (22). The lower staff (P6) has measure numbers 2, 4, 6, 8, 10, 12, 14, 16, 18, 19, 21. A note in measure 13 of I9 is connected to measure 14 of P6 by a dashed line. A note in measure 20 of I9 is connected to measure 19 of P6 by a dashed line. A note in measure 21 of P6 is connected to measure 22 of I9 by a dashed line. A note in measure 22 of I9 is circled.

→ C<sub>4</sub> is not sounded until the very end of the poem.

Example 9

Handwritten musical score for Example 9, measures 1-14. The score consists of two staves. The upper staff has dynamic markings *mf*, *mp*, *f*, *p*, *mp*, *mf*, *mf*, *f*. The lower staff has dynamic markings *ff*, *mp*, *f*, *p*, *f*. The lyrics are: [Clang ang ang ang ang ang] [Clang ang ang ang ang ang] wi(nding)---(in)ding [Clang ang ang ang ang ang]. Measure numbers 1/2, 3/4, 5, 6, 7, 8, 9, 10, 11, 12, 13/14 are written below the staves.

Handwritten musical score for Example 9, measures 15-21. The score consists of two staves. The upper staff has dynamic markings *mf*, *mp*, *f*, *p*, *mp*. The lower staff has dynamic markings *mp*, *mp*, *mf*, *f*, *p*, *mp*. The lyrics are: -- low-----ing land (d) ri---ses, ri---vers, follow) land (d) ri---ses, ri---vers, near---dering. Measure numbers 15, 16, 17, 18, 19, 20, 21 are written below the staves. A handwritten note "P4 →" is at the end of measure 21.

Example 10

Handwritten musical score for Example 10. It consists of two staves, I9 and P6. The upper staff (I9) has measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 20, (22). The lower staff (P6) has measure numbers 2, 4, 6, 8, 10, 12, 14, 16, 18, 19, 21. A handwritten note on the right says: "(C) is not sounded until the very end of the poem." Dashed lines connect the notes in measure 13 of I9 to measure 14 of P6.

Lastly, the essential idea behind Poem 6, the questioning of why we undertake journeys which do not necessarily lead to anywhere different ("Trying to escape, change? Places for places; round and round: A merry-go-round") is paralleled musically via contrary motion ostinato patterns such as that presented at the start, in which the first hexachords of  $P_6$  and  $R_6$  are superimposed, as if to imply a sense of circular movement.

Example 11

Handwritten musical notation for Example 11. It consists of two staves, Soprano 1 and Soprano 2. The Soprano 1 staff has a melodic line with notes and rests, including a 'b' (flat) and a 'ba' (b-a) interval. The Soprano 2 staff has a corresponding melodic line. Handwritten annotations include 'pp sempre' with arrows pointing to the start of each staff, and '[Bocca chiusa]' written below the Soprano 1 staff. A circled 'P6' with arrows indicates a specific interval or pattern.

Moreover, the last three textual phrases (quoted above) are complemented by a three-note ostinato figure which is extracted from 1., (F - C - B) and repeated until the end of the poem.

Example 12

Handwritten musical notation for Example 12. It consists of three staves: Soprano 2, Soprano 1, and Tenor. The Soprano 2 staff has a melodic line with notes and rests, including a 'ba' interval. The Soprano 1 staff has a melodic line with notes and rests, including a 'ba' interval. The Tenor staff has a melodic line with notes and rests, including a 'ba' interval. Handwritten annotations include 'mp' and 'mf' dynamics, and the text 'Places for places;', 'round and round(d)', 'merry-go-round(d)', and 'a niente?'.

Lastly, the essential idea behind Poem 6, the questioning of why we undertake journeys which do not necessarily lead to anywhere different ("Trying to escape, change? Places for places; round and round: A merry-go-round") is paralleled musically via contrary motion ostinato patterns such as that presented at the start, in which the first hexachords of  $P_6$  and  $R_6$  are superimposed, as if to imply a sense of circular movement.

Example 11

Example 11 shows two vocal staves. The top staff is for Soprano 1 (Sop. 1) and the bottom for Soprano 2 (Sop. 2). Both parts feature a melodic line with a three-note ostinato figure. The Soprano 1 part includes the lyrics "[Bocca chiusa]" and dynamic markings "pp sempre" and "(pp)". A diagram on the right shows a dashed box labeled "P6" with arrows indicating a circular path.

Moreover, the last three textual phrases (quoted above) are complemented by a three-note ostinato figure which is extracted from 1., (F - C - B) and repeated until the end of the poem.

Example 12

Example 12 shows three vocal staves and a piano accompaniment. The top staff is for Soprano 2 (Sop. 2), the middle for Soprano 1 (Sop. 1), and the right for Tenor. The bottom staff is for piano accompaniment. The Soprano 1 part includes the lyrics "Places for places;", "round and round(d)", and "a niente?". The Soprano 2 part includes "round and round(d)" and "merry-go-round(d)". The Tenor part includes "a niente?". The piano accompaniment includes the lyrics "(Bocca chiusa)".

Although one might regard these associations between serial manipulation and verbal meaning somewhat dubiously at first, one has to take into account that Roads is by no means an isolated example. Attention has already been drawn to similar instances in Motet (1953),<sup>10</sup> and an even clearer example occurs in Laudi, which was completed just a few days before Roads. The use of three different series in this piece is so unusual (preceded only by Requiem for the Living [1948]) that one may conjecture that its sole justification is the composer's desire to highlight the text more emphatically. The three series are quoted below.

Example 13

Series X

Series Y

(The first hexachord of Series X is transposed up a semitone to form the second hexachord of Series Y. The second hexachord of Series X is divided up into two 3-note cells, the first of which is transposed up a semitone, whilst the second cell is retrograded and transposed up a semitone to form the first hexachord of Series Y.)

Series Z

(Series Z derives neither from Series X nor Series Y, although it shares the symmetrical nature of the former.)

Although one might regard these associations between serial manipulation and verbal meaning somewhat dubiously at first, one has to take into account that Roads is by no means an isolated example. Attention has already been drawn to similar instances in Motet (1953),<sup>10</sup> and an even clearer example occurs in Laudi, which was completed just a few days before Roads. The use of three different series in this piece is so unusual (preceded only by Requiem for the Living [1948]) that one may conjecture that its sole justification is the composer's desire to highlight the text more emphatically. The three series are quoted below.

Example 13

Series X

Series Y

(The first hexachord of Series X is transposed up a semitone to form the second hexachord of Series Y. The second hexachord of Series X is divided up into two 3-note cells, the first of which is transposed up a semitone, whilst the second cell is retrograded and transposed up a semitone to form the first hexachord of Series Y.)

Series Z

(Series Z derives neither from Series X nor Series Y, although it shares the symmetrical nature of the former.)

The three stanzas of Laudi, in conjunction with the series used in each, are presented below.

Example 14

Laudi... (series X)

Text	Stanza 1	Stanza 2	Stanza 3
	Dark and cold... winter.  Sun gone wind gone life gone days done. Amen	Ah, men move to make Roar and sing make new renew spring soaring.	Full flower take aim to fly high and away up to the thought round to the ringing song life singing.
Series	X and Y	Z	X  Laudi (Laudi)

As is evident from this example, the winter gloom of the first stanza is expressed by clouding over the serial lucidity of the introductory 'Laudi' motifs; the two related row forms X and Y are both employed in this section and it is not until Stanza 2 that Lutyens clarifies her serial procedures by adopting consistently only one row form, a fresh series to complement the sense of rebirth following the arrival of Spring. At last in the final 'summer' stanza the series of the 'Laudi' motif, X, re-emerges as dominant and is maintained throughout without any further interruption from Y or Z.

Although it is not so easy to perceive Lutyens's expressive use of serialism by aural means alone, her gift for vividly complementing the text via colour and vocal usage is clearly evident in Roads. The discipline of writing for only six solo voices (first and second

The three stanzas of Laudi, in conjunction with the series used in each, are presented below.

Example 14

Laudi... (series X)

Text	Stanza 1	Stanza 2	Stanza 3
	Dark and cold... winter.  Sun gone wind gone life gone days done. Amen	Ah, men move to make Roar and sing make new renew spring soaring.	Full flower take aim to fly high and away up to the thought round to the ringing song life singing.
Series	X and Y	Z	X  Laudi (Laudi)

As is evident from this example, the winter gloom of the first stanza is expressed by clouding over the serial lucidity of the introductory 'Laudi' motifs; the two related row forms X and Y are both employed in this section and it is not until Stanza 2 that Lutyens clarifies her serial procedures by adopting consistently only one row form, a fresh series to complement the sense of rebirth following the arrival of Spring. At last in the final 'summer' stanza the series of the 'Laudi' motif, X, re-emerges as dominant and is maintained throughout without any further interruption from Y or Z.

Although it is not so easy to perceive Lutyens's expressive use of serialism by aural means alone, her gift for vividly complementing the text via colour and vocal usage is clearly evident in Roads. The discipline of writing for only six solo voices (first and second

sopranos, countertenor, tenor, baritone and bass) inspires Lutyens to explore the widest possible range of colour from her ensemble, without resorting to eccentric vocal effects or ornaments. Not only is each poem highly individually characterized timbrally, but also within the majority, sharp colour contrasts are featured in order to highlight new phrases and changes of textual nuance. Examples of this illustrative juxtaposition of colour abound and only a few may be cited here. Poem 3's description of "men as ants", "little nothings" viewed in the distance from a great height, for instance, is captured by contrasting the high voices with the far more closely spaced low male voice parts. In Poem 5 the gradual rise of the register from baritone/bass range to that of the two sopranos conveys the idea of the historic route gradually ascending and winding into the distance, whilst in the last poem a series of ostinati offset the curt phrases which are scattered between the remaining voice parts, to mirror the questioning and answering phrases of the text. Where sentences are divided up into smaller fragments which are then passed between different voice parts (as happens also in the Ritornello to complement the idea of travel via contrasting routes running in all directions) Lutyens ensures, in this and the majority of her pieces, that the overall sense of the text remains intelligible.

Roads makes much use of the vocal portamento, the smooth connections between pitches perhaps alluding to the notion of converging routeways which underpins the entire work. An example occurs in the Ritornello at the words "clashes, merges, passes, under", where the portamento between voice pairs produces an illustrative criss-cross of pitches (see example 1). Both Sloth and Voice of Quiet Waters also deploy portamento extensively, not merely as an

sopranos, countertenor, tenor, baritone and bass) inspires Lutyens to explore the widest possible range of colour from her ensemble, without resorting to eccentric vocal effects or ornaments. Not only is each poem highly individually characterized timbrally, but also within the majority, sharp colour contrasts are featured in order to highlight new phrases and changes of textual nuance. Examples of this illustrative juxtaposition of colour abound and only a few may be cited here. Poem 3's description of "men as ants", "little nothings" viewed in the distance from a great height, for instance, is captured by contrasting the high voices with the far more closely spaced low male voice parts. In Poem 5 the gradual rise of the register from baritone/bass range to that of the two sopranos conveys the idea of the historic route gradually ascending and winding into the distance, whilst in the last poem a series of ostinati offset the curt phrases which are scattered between the remaining voice parts, to mirror the questioning and answering phrases of the text. Where sentences are divided up into smaller fragments which are then passed between different voice parts (as happens also in the Ritornello to complement the idea of travel via contrasting routes running in all directions) Lutyens ensures, in this and the majority of her pieces, that the overall sense of the text remains intelligible.

Roads makes much use of the vocal portamento, the smooth connections between pitches perhaps alluding to the notion of converging routeways which underpins the entire work. An example occurs in the Ritornello at the words "clashes, merges, passes, under", where the portamento between voice pairs produces an illustrative criss-cross of pitches (see example 1). Both Sloth and Voice of Quiet Waters also deploy portamento extensively, not merely as an

end in itself but to serve a deliberate expressive purpose: sluggish movements are suggested in the former, whilst smoothly flowing waters are evoked in the latter.

There is a notable increase in the use of untexted vocalization in works written during the seventies, and this is called upon to perform a highly illustrative function. In the repeated section of Poem 1, for example, the short clips of sound in the upper voices aptly complement the text which is spoken simultaneously by the baritone and bass: "Time racing, passing; black shapes come and go..." At the beginning of this Poem (see example 2) the upper parts are directed to vocalize on particular phonetic sounds which anticipate certain spoken words, as demonstrated below.

Example 15

Sop.	[ ]			Ru	[ (as in rush) ]	[ Rai ]
	[ oar ]		[ ea ]	Ru		
C.Ten.	[ oar ]		[ ea ]	Ru		[ Rai ]
Ten.				Ru		[ Rai ]
Bar.						
Bass	<u>Roar</u> and rush brakes			<u>squeal</u> Wind <u>rushes</u> Land and lakes	slick past the	
					view. Time <u>racing</u>	

The "clang ang ang ang ang ang" interjections of Poem 5 (see example 9) are another example of phoneticized vocalization, used this time not to anticipate the syllables of the sung text, but to suggest the echoing march of soldiers. It is interesting that Lutyens is here seen to be exploring the sound of English syllables with the same colouristic approach that is evident in previous works on foreign

end in itself but to serve a deliberate expressive purpose: sluggish movements are suggested in the former, whilst smoothly flowing waters are evoked in the latter.

There is a notable increase in the use of untexted vocalization in works written during the seventies, and this is called upon to perform a highly illustrative function. In the repeated section of Poem 1, for example, the short clips of sound in the upper voices aptly complement the text which is spoken simultaneously by the baritone and bass: "Time racing, passing; black shapes come and go..." At the beginning of this Poem (see example 2) the upper parts are directed to vocalize on particular phonetic sounds which anticipate certain spoken words, as demonstrated below.

Example 15

Sop.				Ru	[ (as in rush) ]	[ Rai ]
	[ oar ]		[ ea ]	Ru		
C.Ten.	[ oar ]		[ ea ]	Ru		[ Rai ]
Ten.				Ru		[ Rai ]
Bar.						
Bass	<u>Roar</u> and rush	brakes		<u>squeal</u> .	Wind <u>rushes</u>	Land and lakes
						slick past the view. Time <u>racing</u>

The "clang ang ang ang ang ang" interjections of Poem 5 (see example 9) are another example of phoneticized vocalization, used this time not to anticipate the syllables of the sung text, but to suggest the echoing march of soldiers. It is interesting that Lutyens is here seen to be exploring the sound of English syllables with the same colouristic approach that is evident in previous works on foreign

texts. The Valley of Hatsu-Se is an earlier case in point, where Lutyens chooses to set the original Japanese texts rather than translations, so as to exploit the peculiar phonetic sounds of that particular language within the work's timbral fabric.

Roads commences with a spoken introductory passage, which is like a narration, prefacing the musical unfolding of its ideas. There is a faint music theatre music conception latent here, although it is never worked out during the course of the piece. In general, however, Lutyens allows music theatre a fuller reign during the seventies, particularly as her interest in writing larger-scale, operatic works waned after the disappointment of not gaining performances for The Numbered and Isis and Osiris. Admittedly, Lutyens does not exploit the potential for dramatic movement and theatrical effect to its fullest degree. Nevertheless, the immediate predecessor to Roads, Laudi, leans towards the genre of music theatre more closely than any other vocal work hitherto examined, and will be discussed in brief below.

Firstly, it is interesting to note that Laudi shares several factors in common with a work which has already been mentioned with respect to music theatre characteristics, namely Akapotik Rose (1966). Both works are scored for soprano and an ensemble which incorporates clarinettists who are required to double on related instruments, including the saxophone. In Laudi both tenor and baritone saxophones are employed, alongside E flat clarinet, to introduce the second stanza, their more raucous timbre suggestive of elemental forces pushing forth to "make new renew spring soaring". Moreover, both pieces feature the loud hailer, although the later work's usage seems far less gimmicky; it is confined to the first 'winter' stanza, where

texts. The Valley of Hatsu-Se is an earlier case in point, where Lutyens chooses to set the original Japanese texts rather than translations, so as to exploit the peculiar phonetic sounds of that particular language within the work's timbral fabric.

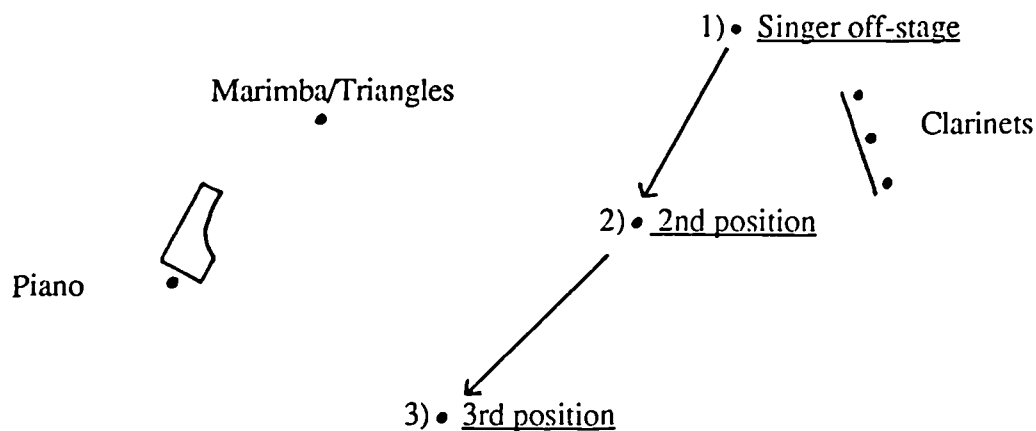
Roads commences with a spoken introductory passage, which is like a narration, prefacing the musical unfolding of its ideas. There is a faint music theatre music conception latent here, although it is never worked out during the course of the piece. In general, however, Lutyens allows music theatre a fuller reign during the seventies, particularly as her interest in writing larger-scale, operatic works waned after the disappointment of not gaining performances for The Numbered and Isis and Osiris. Admittedly, Lutyens does not exploit the potential for dramatic movement and theatrical effect to its fullest degree. Nevertheless, the immediate predecessor to Roads, Laudi, leans towards the genre of music theatre more closely than any other vocal work hitherto examined, and will be discussed in brief below.

Firstly, it is interesting to note that Laudi shares several factors in common with a work which has already been mentioned with respect to music theatre characteristics, namely Akapotik Rose (1966). Both works are scored for soprano and an ensemble which incorporates clarinettists who are required to double on related instruments, including the saxophone. In Laudi both tenor and baritone saxophones are employed, alongside E flat clarinet, to introduce the second stanza, their more raucous timbre suggestive of elemental forces pushing forth to "make new renew spring soaring". Moreover, both pieces feature the loud hailer, although the later work's usage seems far less gimmicky; it is confined to the first 'winter' stanza, where

the sense of distance and cold alienation which it evokes is entirely appropriate to the text.

In contrast to Akapotik Rose, Laudi's vocalist actually moves during the performance to positions which are demonstrated below in relation to the seating plan.

Example 16



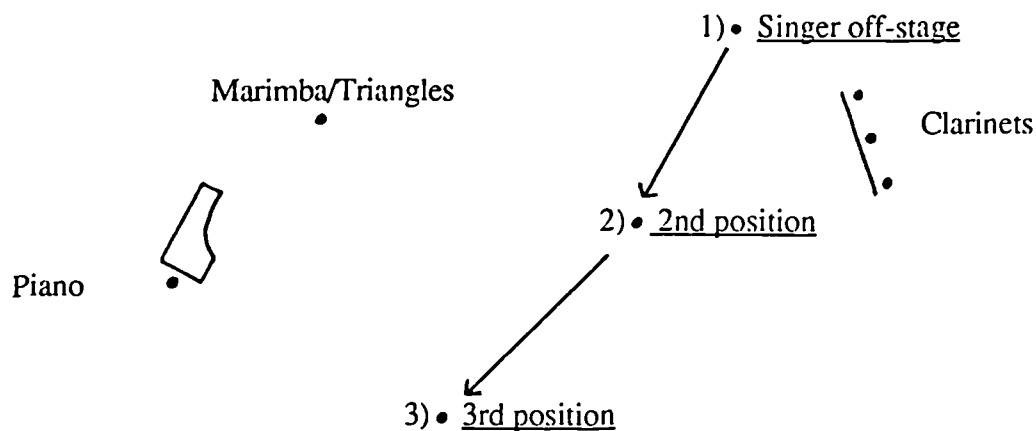
These movements are intended to highlight the sentiments of the text, which is quoted in example 14. The soprano remains off-stage throughout the 'winter' stanza and right up until the last four bars of the instrumental introduction to Stanza 2, whereupon she takes up her second position. This is to one side of the platform and represents the emergence of spring. The last and most commanding position is not assumed until just before the third stanza's vocal entry, its centrality complementing the full flowering of life which is celebrated in this final 'summer' verse.

Another factor contributing to Laudi's theatricality is its lighting. The initial darkness of the platform is maintained throughout the singer's first 'Laudi' phrase and is only gradually lifted as the instruments are introduced and spotlighted in turn, with the

the sense of distance and cold alienation which it evokes is entirely appropriate to the text.

In contrast to Akapotik Rose, Laudi's vocalist actually moves during the performance to positions which are demonstrated below in relation to the seating plan.

Example 16



These movements are intended to highlight the sentiments of the text, which is quoted in example 14. The soprano remains off-stage throughout the 'winter' stanza and right up until the last four bars of the instrumental introduction to Stanza 2, whereupon she takes up her second position. This is to one side of the platform and represents the emergence of spring. The last and most commanding position is not assumed until just before the third stanza's vocal entry, its centrality complementing the full flowering of life which is celebrated in this final 'summer' verse.

Another factor contributing to Laudi's theatricality is its lighting. The initial darkness of the platform is maintained throughout the singer's first 'Laudi' phrase and is only gradually lifted as the instruments are introduced and spotlighted in turn, with the

marimba first, then the clarinets, and lastly the piano. Only when the instruments commence their 'spring' stanza introduction do the lights come up full on the platform, heralding the entrance of the soprano. The lights are not dimmed again until the end, fading during the last repetitions of the 'Laudi' motif, as if to suggest the encroachment of 'autumn', despite the persistent praise of life which the soprano still echoes into the pitch blackness.

Lutyens's melodic style was largely unaffected by the adoption of space-time notation; just as in the sixties, the two sides of Lutyens's melodic character, highly gestural, jagged bursts of lyricism on the one hand and far simpler, unadorned and slower paced strands on the other, are held in balance. In Roads these two contrasting styles occur side by side, often juxtaposed rather than necessarily mediated between; melodic angularity is restricted mainly to solo lines, with or without accompaniment, whereas the multivoiced homorhythmic passages tend to pursue far smoother, more conjunct melodic outlines. As is typical of the period, the word-setting is of predominantly syllabic nature, but if brief melismata occur at all, then they do so only in the solo rather than 'choral' passages. (See example 17.)

If anything, Lutyens develops her two opposing melodic traits to even greater extremes during the seventies. For example, the plainness even naivety, of the melodic writing in Of the Snow, The Hidden Power and the Two Songs on texts by D.H. Lawrence are unsurpassed in her output, as the following passage from "Shadows" demonstrates. The lines here call to mind not only the appearance of chant (due to the unstemmed pitches), but also some aspects of its character, especially

marimba first, then the clarinets, and lastly the piano. Only when the instruments commence their 'spring' stanza introduction do the lights come up full on the platform, heralding the entrance of the soprano. The lights are not dimmed again until the end, fading during the last repetitions of the 'Laudi' motif, as if to suggest the encroachment of 'autumn', despite the persistent praise of life which the soprano still echoes into the pitch blackness.

Lutyens's melodic style was largely unaffected by the adoption of space-time notation; just as in the sixties, the two sides of Lutyens's melodic character, highly gestural, jagged bursts of lyricism on the one hand and far simpler, unadorned and slower paced strands on the other, are held in balance. In Roads these two contrasting styles occur side by side, often juxtaposed rather than necessarily mediated between; melodic angularity is restricted mainly to solo lines, with or without accompaniment, whereas the multivoiced homorhythmic passages tend to pursue far smoother, more conjunct melodic outlines. As is typical of the period, the word-setting is of predominantly syllabic nature, but if brief melismata occur at all, then they do so only in the solo rather than 'choral' passages. (See example 17.)

If anything, Lutyens develops her two opposing melodic traits to even greater extremes during the seventies. For example, the plainness even naivety, of the melodic writing in Of the Snow, The Hidden Power and the Two Songs on texts by D.H. Lawrence are unsurpassed in her output, as the following passage from "Shadows" demonstrates. The lines here call to mind not only the appearance of chant (due to the unstemmed pitches), but also some aspects of its character, especially

Example 17

Handwritten musical score for Example 17. It features five staves: Soprano (S), Alto (S), Tenor 1 (T.), Tenor 2 (T.), and Bass (Bass). The music is in a common time signature and includes various dynamic markings: *ff*, *pp*, *p*, *mp*, *mf*, and *f*. There are also performance instructions such as *gone* and *To what (t)*. The lyrics are: "Down the roads, go-ing, going, going, a-way.-" and "For— why?—".

the favouring of conjunct intervallic movement and the tendency to linger momentarily around one or a group of pitches in the course of the line's unfolding.

Example 18

Handwritten musical score for Example 18, featuring a single vocal line. The music includes dynamic markings: *p*, *mp*, *pp subito*, and *mf*. The lyrics are: "I am in the hands of the un-known God he is breaking me down to his own o-bli-vi-on to send me forth on a new mor-ning, a--new man."

Example 17

Soprano: gone— For— why?—

Alto: gone— To what (t)

Tenors: Down the roads, going, going, going, gone— gone— gone— a-way.—

Bass 1: Down the roads going, going, going

Bass 2: Down the roads going, going, going

the favouring of conjunct intervallic movement and the tendency to linger momentarily around one or a group of pitches in the course of the line's unfolding.

Example 18

I am in the hands of the unknown God he is breaking  
 me down to his own oblivion to send me forth  
 on a new morning, a new man.

As far as the harmony of Roads is concerned, tonal reminiscence is less blatant compared with The Tears of Night and there is certainly no comparable use of overall pitch stress. It would appear that Lutyens's new-found enthusiasm for serialism rendered the need for tonal redolence less essential to her harmonic style, although it nevertheless remains evident within the quasi-triadic make-up of many of the chords.

What is noticeable in Roads is the frequency with which the composer organizes her harmonies around symmetrical patterns, thus recalling techniques used in works as early as O Saisons, O Châteaux! A brief study of Poem 4, throughout which Lutyens preserves a melody and accompaniment texture, highlights this. The pitches and intervals of the accompaniment are detailed below.

Example 19

The image shows a musical staff with a treble clef and a series of notes. Above the staff, several pairs of notes are bracketed together, representing dyads. Below the staff, the intervals between these dyads are labeled with numbers: 10, 13, 10, 11, 13, 2. A dashed oval encircles the first three dyads (intervals 10, 13, 10). Below the main staff, two smaller musical staves show the notes of the dyads in more detail, with lines connecting them to the corresponding intervals above.

Not only is a distinctive harmonic colour established overall, by the restriction of intervals to the tone, its inversion or semitone octave displacements, but also the symmetrical arrangement of the dyads (bracketed above) lends the Poem harmonic consistency. The fact that the last two dyadic pitches are a transposition down a

As far as the harmony of Roads is concerned, tonal reminiscence is less blatant compared with The Tears of Night and there is certainly no comparable use of overall pitch stress. It would appear that Lutyens's new-found enthusiasm for serialism rendered the need for tonal redolence less essential to her harmonic style, although it nevertheless remains evident within the quasi-triadic make-up of many of the chords.

What is noticeable in Roads is the frequency with which the composer organizes her harmonies around symmetrical patterns, thus recalling techniques used in works as early as O Saisons, O Châteaux! A brief study of Poem 4, throughout which Lutyens preserves a melody and accompaniment texture, highlights this. The pitches and intervals of the accompaniment are detailed below.

Example 19

The image shows a musical staff with a treble clef and a series of notes. Above the staff, several pairs of notes are bracketed together, representing dyads. Below the staff, the intervals between these dyads are labeled with numbers: 10, 13, 10, 11, 13, 2. A dashed oval encircles the first three dyads (intervals 10, 13, 10). Below the main staff, two smaller musical staves are shown, each containing a dyad. Lines connect these smaller staves to the interval labels above: the first smaller staff is connected to '10' and '13', and the second smaller staff is connected to '10' and '11'.

Not only is a distinctive harmonic colour established overall, by the restriction of intervals to the tone, its inversion or semitone octave displacements, but also the symmetrical arrangement of the dyads (bracketed above) lends the Poem harmonic consistency. The fact that the last two dyadic pitches are a transposition down a

semitone of the first two enhances this symmetrical pattern. Furthermore, Lutyens relates several of the dyads via pitch links, as shown above.

Again, a rough element of symmetry is discernible in the arrangement of the solo countertenor's pitches, as demonstrated below. This example also reveals the close relationship which exists between the intervallic properties of the melodic and harmonic planes; in both cases the tone, major and minor seventh and minor ninth are emphasized.

Example 20  
(Text omitted)

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of notes and rests. Above the staff, there is a diagram consisting of a horizontal line with several rectangular boxes and a dashed line arching over the top. The diagram appears to be a schematic representation of the pitch relationships or intervallic structure of the music. The notes on the staff are connected to the diagram by lines, suggesting a mapping between the actual pitches and the abstract symmetrical schemes.

Thus, Lutyens overlays two roughly symmetrical schemes, the one essentially intervallic and the other concerned more with pitch, although the central axes of the 'accompaniment' and countertenor patterns respectively do not coincide. Given the composer's inclination towards music of a somewhat static, undynamic quality in her latest compositions, it is perhaps not surprising to find that the element of symmetry, with its inherently introverted nature, should pervade so much of her work during this period.

The slow-paced harmonic background to Poem 4 and the beginning of Poem 2 is entirely appropriate for these texts, which are concerned with leisurely routes of travel, the country lane and moorland path.

semitone of the first two enhances this symmetrical pattern. Furthermore, Lutyens relates several of the dyads via pitch links, as shown above.

Again, a rough element of symmetry is discernible in the arrangement of the solo countertenor's pitches, as demonstrated below. This example also reveals the close relationship which exists between the intervallic properties of the melodic and harmonic planes; in both cases the tone, major and minor seventh and minor ninth are emphasized.

Example 20  
(Text omitted)

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of notes and rests. Above the staff, there is a diagram consisting of a horizontal line with several rectangular boxes and a large dashed arc connecting the first and last boxes. The diagram appears to be a schematic representation of the pitch relationships or intervallic structure of the melody. The notes on the staff are connected to the boxes in the diagram by lines, suggesting a mapping between the musical notes and the abstract diagrammatic structure.

Thus, Lutyens overlays two roughly symmetrical schemes, the one essentially intervallic and the other concerned more with pitch, although the central axes of the 'accompaniment' and countertenor patterns respectively do not coincide. Given the composer's inclination towards music of a somewhat static, undynamic quality in her latest compositions, it is perhaps not surprising to find that the element of symmetry, with its inherently introverted nature, should pervade so much of her work during this period.

The slow-paced harmonic background to Poem 4 and the beginning of Poem 2 is entirely appropriate for these texts, which are concerned with leisurely routes of travel, the country lane and moorland path.

Indeed, the control of harmonic pace to accord, in a very general manner, with changes of textual nuance is a common enough feature of Lutyens's style. During this period, however, one sees Lutyens increasingly using harmony to fulfil a specific expressive role, in much the same way as serialism. Roads, for example, contains several examples where harmony highlights individual phrases or words and their meanings. There is, for instance, the way in which Lutyens occasionally creates a higher level of dissonance to evoke a particular mood or scene, as in the semitone or minor ninth dyads of the "clang" refrains in Poem 5, which are harshly repeated to suggest the idea of marching towards the "defenceless giving" of life in battle. In Poem 3 the picture of men reduced to minute specks when viewed from a great height is achieved by contrasting the lower voice parts, which are separated by only a tone or a semitone on the words "men as ants" and "to little nothings", with the far more widely spaced and, therefore, less dissonant higher parts. Likewise, in Poem 1 the "roar and rush" of traffic is evoked through the pervasion of jarring semitones, tones, sevenths and ninths within the chords, and the grating superimposition of tones and semitones on the word "mouths" after figure 6 (D - E - F - G - A - B flat) calls to mind an earlier passage in Voice of Quiet Waters, where the "urgent thrumming" of the River Mersey is portrayed through a chord of similarly dissonant nature, comprising the following pitches:  
C sharp - D - E sharp - F sharp - G - A flat - B flat.

These flashes of harmonic illustration may be found in many other contemporary works. One final example, quoted below, is from Of the Snow, in which a sense of iciness and chill is emanated through the crystallizing of the three high voice parts into close-knit,

Indeed, the control of harmonic pace to accord, in a very general manner, with changes of textual nuance is a common enough feature of Lutyens's style. During this period, however, one sees Lutyens increasingly using harmony to fulfil a specific expressive role, in much the same way as serialism. Roads, for example, contains several examples where harmony highlights individual phrases or words and their meanings. There is, for instance, the way in which Lutyens occasionally creates a higher level of dissonance to evoke a particular mood or scene, as in the semitone or minor ninth dyads of the "clang" refrains in Poem 5, which are harshly repeated to suggest the idea of marching towards the "defenceless giving" of life in battle. In Poem 3 the picture of men reduced to minute specks when viewed from a great height is achieved by contrasting the lower voice parts, which are separated by only a tone or a semitone on the words "men as ants" and "to little nothings", with the far more widely spaced and, therefore, less dissonant higher parts. Likewise, in Poem 1 the "roar and rush" of traffic is evoked through the pervasion of jarring semitones, tones, sevenths and ninths within the chords, and the grating superimposition of tones and semitones on the word "mouths" after figure 6 (D - E - F - G - A - B flat) calls to mind an earlier passage in Voice of Quiet Waters, where the "urgent thrumming" of the River Mersey is portrayed through a chord of similarly dissonant nature, comprising the following pitches:  
C sharp - D - E sharp - F sharp - G - A flat - B flat.

These flashes of harmonic illustration may be found in many other contemporary works. One final example, quoted below, is from Of the Snow, in which a sense of iciness and chill is emanated through the crystallizing of the three high voice parts into close-knit,

dissonant harmonic cells of predominantly semitone and tone content. It is interesting to note that in Anerca (1970) there is a similar tendency to fill in harmonic space semitonally, to suggest perhaps the cold bleakness of the Eskimo terrain.

Example 21

The image shows a handwritten musical score for Example 21, consisting of two systems of three staves each. The notation includes notes, rests, and various musical markings such as dynamics (pp, p, mp, m) and articulation (accents, slurs). The lyrics are written below the staves, with some words underlined or annotated. The first system includes the lyrics "Out of these small vapours drops". The second system includes the lyrics "the snow generated", "is first generated", "generated", "mended", and "augmented". There are also some handwritten annotations like "2''" and "augmented" with question marks.

Although the above example demonstrates a degree of sympathy towards word illustration, Lutyens's approach to text-setting could be extraordinarily inconsistent. Whilst on the one hand there are works which betray little attention to word accents or rhythms, scansion, metre or interpretation, on the other hand Lutyens was capable of profound sensitivity to both the structure and the meaning of her chosen texts. From the sixties onwards in particular, she

dissonant harmonic cells of predominantly semitone and tone content. It is interesting to note that in Anerca (1970) there is a similar tendency to fill in harmonic space semitonally, to suggest perhaps the cold bleakness of the Eskimo terrain.

Example 21

The image shows a handwritten musical score for Example 21, consisting of two systems of three staves each. The notation includes notes, rests, and various dynamic markings such as *pp*, *p*, and *mp*. The lyrics are written below the staves, with some words underlined or in italics. The first system includes the lyrics "Out of these small vapours drops". The second system includes the lyrics "the snow generated", "is first generated", "generated", "melted", and "augmented". There are also some musical annotations like "2''" and "augmented" written above or below the notes. The score is written in a cursive, handwritten style.

Although the above example demonstrates a degree of sympathy towards word illustration, Lutyens's approach to text-setting could be extraordinarily inconsistent. Whilst on the one hand there are works which betray little attention to word accents or rhythms, scansion, metre or interpretation, on the other hand Lutyens was capable of profound sensitivity to both the structure and the meaning of her chosen texts. From the sixties onwards in particular, she

aligns words and music ever more closely in her best work by manipulating all parameters (including serialism and harmony) with an unprecedented degree of expressivity, so that the music becomes not so much a complement to the text as an embodiment of it in sound.

Likewise, in those pieces where musical composition precedes textual choice,<sup>11</sup> Lutyens sometimes ensures that the text is truly embedded into the musical fabric, but at other times fails to establish a real marriage between these two factors, so that it can appear as if the text has merely been loosely appended to the music.

Despite such inconsistencies, the late seventies see a heightened sensitivity to words. The aforementioned fact that Lutyens's later instrumental works increasingly bear the hallmark of textual inspiration is perhaps nowhere better demonstrated than in the small handful of compositions in which voice parts are optional. In these pieces, which include Epithalamion (1968), The Ring of Bone (1975) and Footfalls (1978), one sees Lutyens standing on the verge of allowing her ever present poetic streak to rise from the subconscious level to the surface texture.

In parallel with this heightened sensitivity to words, Lutyens also begins to write more texts for her own use, thereby adding to her family's long tradition of writing.<sup>12</sup> Approximately three-quarters of her stage pieces are based on her own libretti, and the period between 1972 and 1976 was particularly fruitful as far as writing her own texts was concerned. In 1973, the year in which Roads was composed, Lutyens drew exclusively upon her own writing, and it is worth pausing briefly to consider some of the elements of Lutyens's literary style.

The text of Roads is, in fact, written in a 'stream-of-consciousness' style, and shows Lutyens indulging in rhyming and a

aligns words and music ever more closely in her best work by manipulating all parameters (including serialism and harmony) with an unprecedented degree of expressivity, so that the music becomes not so much a complement to the text as an embodiment of it in sound.

Likewise, in those pieces where musical composition precedes textual choice,<sup>11</sup> Lutyens sometimes ensures that the text is truly embedded into the musical fabric, but at other times fails to establish a real marriage between these two factors, so that it can appear as if the text has merely been loosely appended to the music.

Despite such inconsistencies, the late seventies see a heightened sensitivity to words. The aforementioned fact that Lutyens's later instrumental works increasingly bear the hallmark of textual inspiration is perhaps nowhere better demonstrated than in the small handful of compositions in which voice parts are optional. In these pieces, which include Epithalamion (1968), The Ring of Bone (1975) and Footfalls (1978), one sees Lutyens standing on the verge of allowing her ever present poetic streak to rise from the subconscious level to the surface texture.

In parallel with this heightened sensitivity to words, Lutyens also begins to write more texts for her own use, thereby adding to her family's long tradition of writing.<sup>12</sup> Approximately three-quarters of her stage pieces are based on her own libretti, and the period between 1972 and 1976 was particularly fruitful as far as writing her own texts was concerned. In 1973, the year in which Roads was composed, Lutyens drew exclusively upon her own writing, and it is worth pausing briefly to consider some of the elements of Lutyens's literary style.

The text of Roads is, in fact, written in a 'stream-of-consciousness' style, and shows Lutyens indulging in rhyming and a

great deal of alliteration. (See appendix 14.) Her sheer enjoyment of the colour of the syllables and consonants here is a characteristic trait, and one which is carried over particularly into those works setting foreign texts in their original language.<sup>13</sup> Not all of Lutyens's texts are written in this 'stream-of-consciousness' fashion, but all enjoy alliteration and, to a lesser extent, incorporate a form of 'textual elision', namely, the beginning of one phrase with a word or sentiment expressed at the end of the previous one. Lutyens occasionally complements this 'verbal elision' with serial elision, as has already been discussed with respect to the Motet (1953).

Another particularly common element of Lutyens's writing which closely parallels an aspect of her musical style, is the tendency to gloss a subject or word after its initial presentation. From this point of view her style is not the most economical. Indeed there are times, for example in Infidelio (1954), when the degree of parenthesis renders it positively florid. One of the most characteristic forms which Lutyens's glossing takes is that of punning, for which she claims to have possessed an "inherited passion".<sup>14</sup> In those works which draw on composite texts, not necessarily Lutyens's own, such as Essence of our Happinesses and Islands, this tendency to look at a subject from many different angles takes on a larger scale significance, and it is particularly evident in those two rare instances, both occurring during the last five years of the composer's life, where Lutyens sets the same text twice: the two settings of She Tells Her Love While Half Asleep (text by Robert Graves) and Dialogo (text by Salvatore Quasimodo) respectively, differ from each other enormously in terms of scale and emphasis.<sup>15</sup>

great deal of alliteration. (See appendix 14.) Her sheer enjoyment of the colour of the syllables and consonants here is a characteristic trait, and one which is carried over particularly into those works setting foreign texts in their original language.<sup>13</sup> Not all of Lutyens's texts are written in this 'stream-of-consciousness' fashion, but all enjoy alliteration and, to a lesser extent, incorporate a form of 'textual elision', namely, the beginning of one phrase with a word or sentiment expressed at the end of the previous one. Lutyens occasionally complements this 'verbal elision' with serial elision, as has already been discussed with respect to the Motet (1953).

Another particularly common element of Lutyens's writing which closely parallels an aspect of her musical style, is the tendency to gloss a subject or word after its initial presentation. From this point of view her style is not the most economical. Indeed there are times, for example in Infidelio (1954), when the degree of parenthesis renders it positively florid. One of the most characteristic forms which Lutyens's glossing takes is that of punning, for which she claims to have possessed an "inherited passion".<sup>14</sup> In those works which draw on composite texts, not necessarily Lutyens's own, such as Essence of our Happinesses and Islands, this tendency to look at a subject from many different angles takes on a larger scale significance, and it is particularly evident in those two rare instances, both occurring during the last five years of the composer's life, where Lutyens sets the same text twice: the two settings of She Tells Her Love While Half Asleep (text by Robert Graves) and Dialogo (text by Salvatore Quasimodo) respectively, differ from each other enormously in terms of scale and emphasis.<sup>15</sup>

Other aspects of Lutyens's own texts include the fact that they contain a considerable degree of rhetorical questioning, without necessarily supplying answers to match. Also, especially during the seventies, Lutyens often lays out her texts on the page in such a fashion that they assume a minor graphic significance. The long, narrow strips within which the text of Roads is confined is a case in point.

Many of the characteristics cited above pertain just as frequently to those texts which Lutyens did not write as to her own, thus creating an element of consistency across her output. One final stylistic trait which features in so many of Lutyens's vocal works, regardless of whether she wrote the text or not, is a fondness for rich and colourful imagery, especially that which is drawn from nature, and a fascination with unusual, evocative words, such as "quincunx". This is particularly the case with Lutyens's titles to her compositions. These titles are by no means mere appendages; they often represent the extra-musical stimulus behind a piece, and Lutyens's sketches, which abound with long lists of variants for some works, show that an immense amount of thought went into the final choice.

As far as themes are concerned, Lutyens continues to draw on subjects similar to those with which she began her composing career.<sup>16</sup> After the death of her husband in 1962, however, she focuses her attention on a more limited range of themes which include melancholy, darkness and death, isolation and bird imagery. Whilst Lutyens treats these themes with a degree of objectivity, they do, nevertheless, closely parallel her own deep sense of resignation in the face of illness, old age, bereavement, loneliness and failure at having

Other aspects of Lutyens's own texts include the fact that they contain a considerable degree of rhetorical questioning, without necessarily supplying answers to match. Also, especially during the seventies, Lutyens often lays out her texts on the page in such a fashion that they assume a minor graphic significance. The long, narrow strips within which the text of Roads is confined is a case in point.

Many of the characteristics cited above pertain just as frequently to those texts which Lutyens did not write as to her own, thus creating an element of consistency across her output. One final stylistic trait which features in so many of Lutyens's vocal works, regardless of whether she wrote the text or not, is a fondness for rich and colourful imagery, especially that which is drawn from nature, and a fascination with unusual, evocative words, such as "quincunx". This is particularly the case with Lutyens's titles to her compositions. These titles are by no means mere appendages; they often represent the extra-musical stimulus behind a piece, and Lutyens's sketches, which abound with long lists of variants for some works, show that an immense amount of thought went into the final choice.

As far as themes are concerned, Lutyens continues to draw on subjects similar to those with which she began her composing career.<sup>16</sup> After the death of her husband in 1962, however, she focuses her attention on a more limited range of themes which include melancholy, darkness and death, isolation and bird imagery. Whilst Lutyens treats these themes with a degree of objectivity, they do, nevertheless, closely parallel her own deep sense of resignation in the face of illness, old age, bereavement, loneliness and failure at having

achieved neither the recognition nor the number of performances she felt she deserved.

The themes above appear in a number of contexts and are often combined within the same piece. Bird imagery, for example, is used in such contrasting works as A Phoenix (1968) and The Singing Birds (1980) to represent rebirth on the one hand, and the flight of the soul to eternity on the other.<sup>17</sup> The associations in both pieces with death are obvious. Indeed, the subject of death crops up in numerous guises, and often within works concerned with the passage of time, such as Vision of Youth and One and the Same, which both deal with the topic of ageing, The Valley of Hatsu-Se, which follows the inexorable cycle of the seasons, and The Pit and The Waiting Game, which, as the latter's title suggests, are focused on the topic of waiting. Likewise, the theme of isolation, which we have seen Lutyens treat in several earlier works associated with the idea of the victim,<sup>18</sup> is set in a variety of different later works including, once again, The Valley of Hatsu-Se and Time Off? - Not a Ghost of a Chance!. In the latter piece Lutyens makes a study of 'opposites', in this case, two characters (or two completely contrasting facets of the same personality) named Harold and Stooze. This confrontation of opposites features in several other contemporaneous works, such as One and the Same, but in Time Off?... the idea is particularly clearly presented; whilst Harold is the artistic, philosophical type whom Lutyens allows to sing, Stooze is worldly wise and humorous and his part is restricted to speech. In contrast to the practical common sense of Stooze, Harold pursues his artistic quest in complete isolation, finally divorcing himself from earthly reality by making the ultimate leap of faith into the unknown. Although he dies, Harold

achieved neither the recognition nor the number of performances she felt she deserved.

The themes above appear in a number of contexts and are often combined within the same piece. Bird imagery, for example, is used in such contrasting works as A Phoenix (1968) and The Singing Birds (1980) to represent rebirth on the one hand, and the flight of the soul to eternity on the other.<sup>17</sup> The associations in both pieces with death are obvious. Indeed, the subject of death crops up in numerous guises, and often within works concerned with the passage of time, such as Vision of Youth and One and the Same, which both deal with the topic of ageing, The Valley of Hatsu-Se, which follows the inexorable cycle of the seasons, and The Pit and The Waiting Game, which, as the latter's title suggests, are focused on the topic of waiting. Likewise, the theme of isolation, which we have seen Lutyens treat in several earlier works associated with the idea of the victim,<sup>18</sup> is set in a variety of different later works including, once again, The Valley of Hatsu-Se and Time Off? - Not a Ghost of a Chance!. In the latter piece Lutyens makes a study of 'opposites', in this case, two characters (or two completely contrasting facets of the same personality) named Harold and Stooze. This confrontation of opposites features in several other contemporaneous works, such as One and the Same, but in Time Off?... the idea is particularly clearly presented; whilst Harold is the artistic, philosophical type whom Lutyens allows to sing, Stooze is worldly wise and humorous and his part is restricted to speech. In contrast to the practical common sense of Stooze, Harold pursues his artistic quest in complete isolation, finally divorcing himself from earthly reality by making the ultimate leap of faith into the unknown. Although he dies, Harold

is seen to have maintained his integrity, a sentiment which lies very dear to Lutyens's own heart. For the composer regarded herself as engaged in the lonely pursuit of excellence, even towards the end of her life when she had resigned herself to the idea of impending death:

I know who I am, what my life should be... But now I am old and energy diminishes...it is too late to use...this long-acquired knowledge... Had I but known it, the journey was...the realisation, the destination... I can no longer go on.<sup>19</sup>

Love is not a theme which is frequently explored by Lutyens, though when it does feature in her later output, for example in That Sun (1979) and Cascando (1977), the composer tends to treat it with a degree of pessimism again, perhaps as a reflection of her own less than happy experiences in this sphere. The sentimentality which occasionally creeps into Lutyens's pre-1945 works on the subject is avoided at all costs. Likewise religion, which Lutyens refers to as "the coward's way out"<sup>20</sup> is treated very much with tongue-in-cheek. Lutyens tends to set religious imagery within an essentially humanistic context. In Isis and Osiris, for example, the gods from Egyptian mythology are endowed with very human reactions. Lutyens's language, both in her vocal works and in her autobiography and articles, is often frank and bears the hallmarks of a witty, conversationalist style. Her humour shines through particularly clearly in Time Off?... although it often disguises a more serious statement. On the whole Lutyens's texts tend towards the serious rather than the light-hearted, and this is as much a feature of her choral works as of her solo writing.<sup>21</sup>

Time Off?... is exceptional in Lutyens's textual output in that the libretto is packed with events, to highlight the various philosophical points raised. It is more often the case, however, that Lutyens philosophizes around her themes, without necessarily

is seen to have maintained his integrity, a sentiment which lies very dear to Lutyens's own heart. For the composer regarded herself as engaged in the lonely pursuit of excellence, even towards the end of her life when she had resigned herself to the idea of impending death:

I know who I am, what my life should be... But now I am old and energy diminishes...it is too late to use...this long-acquired knowledge... Had I but known it, the journey was...the realisation, the destination... I can no longer go on.<sup>19</sup>

Love is not a theme which is frequently explored by Lutyens, though when it does feature in her later output, for example in That Sun (1979) and Cascando (1977), the composer tends to treat it with a degree of pessimism again, perhaps as a reflection of her own less than happy experiences in this sphere. The sentimentality which occasionally creeps into Lutyens's pre-1945 works on the subject is avoided at all costs. Likewise religion, which Lutyens refers to as "the coward's way out"<sup>20</sup> is treated very much with tongue-in-cheek. Lutyens tends to set religious imagery within an essentially humanistic context. In Isis and Osiris, for example, the gods from Egyptian mythology are endowed with very human reactions. Lutyens's language, both in her vocal works and in her autobiography and articles, is often frank and bears the hallmarks of a witty, conversationalist style. Her humour shines through particularly clearly in Time Off?... although it often disguises a more serious statement. On the whole Lutyens's texts tend towards the serious rather than the light-hearted, and this is as much a feature of her choral works as of her solo writing.<sup>21</sup>

Time Off?... is exceptional in Lutyens's textual output in that the libretto is packed with events, to highlight the various philosophical points raised. It is more often the case, however, that Lutyens philosophizes around her themes, without necessarily

articulating them via events. Indeed, it is this trait which constitutes a fault in several of Lutyens's stage works, where the dearth of actions results in a lack of dramatic propulsion and a somewhat introverted presentation, which does not seem entirely suitable for the theatre medium. Moreover, Lutyens's characters are prone to emotional stylization, because of the wealth of ideas which the composer makes them embody.

Lutyens's vocal works touch upon themes of universal interest, despite the fact that they also relate very closely to her personal experience. Moreover, her themes are often derived from contemporary situations and events. Early examples include Requiem for the Living, written shortly after the end of World War II, and The Pit, which concerns a tragedy within a mining community. A more recent example is Isis and Osiris (1969-70), which reflects the contemporary interest in Egypt in the wake of several major excavations there in the late sixties. Indeed, within one of the dyeline scores of Isis and Osiris were found a number of articles and clippings from newspapers and magazines, which describe and interpret several of the archeological findings. These extracts all date from February 1969, and Lutyens's markings on them show that she used them as source material for her own libretto.<sup>22</sup> Thus, it is not the case that Lutyens's themes were necessarily original, particularly as far as her own texts were concerned. The interest lies, rather, in her treatment of language and in the often unusual standpoint from which her texts are written: her relation of the Odyssey story from Penelope's angle, in Penelope (1950) and the retrograde progression of a love affair in Infidelio are but two examples.

articulating them via events. Indeed, it is this trait which constitutes a fault in several of Lutyens's stage works, where the dearth of actions results in a lack of dramatic propulsion and a somewhat introverted presentation, which does not seem entirely suitable for the theatre medium. Moreover, Lutyens's characters are prone to emotional stylization, because of the wealth of ideas which the composer makes them embody.

Lutyens's vocal works touch upon themes of universal interest, despite the fact that they also relate very closely to her personal experience. Moreover, her themes are often derived from contemporary situations and events. Early examples include Requiem for the Living, written shortly after the end of World War II, and The Pit, which concerns a tragedy within a mining community. A more recent example is Isis and Osiris (1969-70), which reflects the contemporary interest in Egypt in the wake of several major excavations there in the late sixties. Indeed, within one of the dyeline scores of Isis and Osiris were found a number of articles and clippings from newspapers and magazines, which describe and interpret several of the archeological findings. These extracts all date from February 1969, and Lutyens's markings on them show that she used them as source material for her own libretto.<sup>22</sup> Thus, it is not the case that Lutyens's themes were necessarily original, particularly as far as her own texts were concerned. The interest lies, rather, in her treatment of language and in the often unusual standpoint from which her texts are written: her relation of the Odyssey story from Penelope's angle, in Penelope (1950) and the retrograde progression of a love affair in Infidelio are but two examples.

Whereas Lutyens's earliest vocal compositions draw on nineteenth and early twentieth century, neoromantic texts, after 1945 the composer no longer makes use of several authors towards whose work she had previously inclined, including Beddoes, Housman, Robert Bridges, Dobson, Emily Brontë, George Herbert, Coleridge, Meredith and Landor. Her preference turns, instead, to later twentieth century authors, many of whom were drawn from her own circle of friends or acquaintances, including Edith and Osbert Sitwell, Stevie Smith, Dylan Thomas, her daughter Teresa Tanner and sister Ursula Ridley, and W.R. Rodgers. According to Malcolm Williamson, an author's credentials had to be absolutely right for Lutyens, particularly during the fifties and sixties, when her quest for the highest possible standards attracted her towards writers of the repute of Elias Canetti.<sup>23</sup> After twentieth century authors, those of the nineteenth, followed by the fourteenth, sixteenth and seventeenth centuries are drawn upon most frequently. Lutyens makes virtually no use of eighteenth century writers (with the exception of Robert Burns and William Blake), nor of classical authors, apart from Ovid, and brief snippets from Plato and Sophocles.

Judging by the wide variety of authors and languages set, there can be no doubt that Lutyens was widely read, although this is not necessarily to say that she was well read; her knowledge of the classics was by no means extensive.<sup>24</sup> Moreover, there is evidence to suggest that she gleaned a lot of material not directly through her own researches, but from the advice of friends, and from anthologies such as The Oxford Book of English Verse 1250-1918 and the New Oxford Book of English Verse 1250-1950, both of which she owned.<sup>25</sup> The text of Catena, for example, is derived from extracts from the latter,

Whereas Lutyens's earliest vocal compositions draw on nineteenth and early twentieth century, neoromantic texts, after 1945 the composer no longer makes use of several authors towards whose work she had previously inclined, including Beddoes, Housman, Robert Bridges, Dobson, Emily Brontë, George Herbert, Coleridge, Meredith and Landor. Her preference turns, instead, to later twentieth century authors, many of whom were drawn from her own circle of friends or acquaintances, including Edith and Osbert Sitwell, Stevie Smith, Dylan Thomas, her daughter Teresa Tanner and sister Ursula Ridley, and W.R. Rodgers. According to Malcolm Williamson, an author's credentials had to be absolutely right for Lutyens, particularly during the fifties and sixties, when her quest for the highest possible standards attracted her towards writers of the repute of Elias Canetti.<sup>23</sup> After twentieth century authors, those of the nineteenth, followed by the fourteenth, sixteenth and seventeenth centuries are drawn upon most frequently. Lutyens makes virtually no use of eighteenth century writers (with the exception of Robert Burns and William Blake), nor of classical authors, apart from Ovid, and brief snippets from Plato and Sophocles.

Judging by the wide variety of authors and languages set, there can be no doubt that Lutyens was widely read, although this is not necessarily to say that she was well read; her knowledge of the classics was by no means extensive.<sup>24</sup> Moreover, there is evidence to suggest that she gleaned a lot of material not directly through her own researches, but from the advice of friends, and from anthologies such as The Oxford Book of English Verse 1250-1918 and the New Oxford Book of English Verse 1250-1950, both of which she owned.<sup>25</sup> The text of Catena, for example, is derived from extracts from the latter,

whilst the words of The Egocentric are drawn from the index of first lines beginning with "I" in the former. This particular choice of text is eccentric, but not entirely successful as a basis for musical complementation. Likewise, Lutyens is occasionally attracted to a text which is of high literary or intellectual quality, but which does not necessarily invite any musical dimension. 'Si Vis Celsi Iura (1957) is perhaps a case in point, where the words by Boethius (translated by Chaucer) stand up on their own merits, rendering the music somewhat perfunctory.

Lutyens was obviously aware theoretically of the need to strike a balance between musical and literary requirements, as is shown by a comment on Keats: "I think his poems, like those of Shakespeare, are complete without music."<sup>26</sup> In practice, however, her textual choices do not always bear out this consideration. The texts of many of the stage works, for example, are too introverted and detailed for suitable transposition into a musical, and particularly theatrical medium. A more specific example is Mine Eyes, My Bread, My Spade (1980), commissioned by Ian Caddy for baritone and string quartet.

In this piece a short poem is divided into portions of text which are then interspersed by variously scored string sections. However, whereas in Elegy of the Flowers (1978) instrumental canzonas act not only as interludes between but also commentaries upon the vocal sections, in Mine Eyes... not only is the poem itself serious, meditative and not immediately conducive to musical complement, but also the string passages appear to bear no expressive relationship to the text. The overall effect is somewhat 'anonymous', inconcise and stilted, as a result of the necessary distortion of emphasis involved in spinning out such a short poem to suit the length required for the

whilst the words of The Egocentric are drawn from the index of first lines beginning with "I" in the former. This particular choice of text is eccentric, but not entirely successful as a basis for musical complementation. Likewise, Lutyens is occasionally attracted to a text which is of high literary or intellectual quality, but which does not necessarily invite any musical dimension. 'Si Vis Celsi Iura (1957) is perhaps a case in point, where the words by Boethius (translated by Chaucer) stand up on their own merits, rendering the music somewhat perfunctory.

Lutyens was obviously aware theoretically of the need to strike a balance between musical and literary requirements, as is shown by a comment on Keats: "I think his poems, like those of Shakespeare, are complete without music."<sup>26</sup> In practice, however, her textual choices do not always bear out this consideration. The texts of many of the stage works, for example, are too introverted and detailed for suitable transposition into a musical, and particularly theatrical medium. A more specific example is Mine Eyes, My Bread, My Spade (1980), commissioned by Ian Caddy for baritone and string quartet.

In this piece a short poem is divided into portions of text which are then interspersed by variously scored string sections. However, whereas in Elegy of the Flowers (1978) instrumental canzonas act not only as interludes between but also commentaries upon the vocal sections, in Mine Eyes... not only is the poem itself serious, meditative and not immediately conducive to musical complement, but also the string passages appear to bear no expressive relationship to the text. The overall effect is somewhat 'anonymous', inconcise and stilted, as a result of the necessary distortion of emphasis involved in spinning out such a short poem to suit the length required for the

commission (13 minutes). The text is by Lutyens's daughter, Teresa Tanner, leading one to suspect that in this, as in other similar instances, Lutyens's textual choices were not always motivated by the most suitable professional considerations.

There are also cases where, instead of preserving the integrity of her chosen texts, Lutyens makes extensive alterations in order to 'improve' their suitability for her own purpose. At times she took great liberties with her material, just one example of which occurs in The Hymn of Man (1965). Lutyens selects and reorders only a few verses from Swinburne's very long poem, explaining her procedures as follows:

I have, in every instance, kept the long rhyming couplets of the original and have tried to preserve, as far as is possible in this shortened version, Swinburne's 'argument'... The couplets chosen, not necessarily in order, I have arranged and sub-titled for my own musical purposes. I have also ended, as the poem begins, on a question mark...an ending I prefer to Swinburne's.<sup>27</sup>

Between 1956 and 1979, Lutyens's settings of poems and prose are roughly equal in number, contrasting with the earliest and latest periods of her career when she shows a marked preference for setting poetry. Lutyens explains her propensity for poetry in her later years as being a result of her inability to read anything long, with her ageing eyes.<sup>28</sup> It is significant, moreover, that from 1975 onwards, almost all the prose which Lutyens draws upon comprises short extracts from letters, as opposed to longer passages from novels or other works.

The Singing Birds (Christmas, 1980) is Lutyens's last work involving voice.<sup>29</sup> Written as a gift for a friend, the piece divides naturally into two main sections, based on two different but related texts which both betray, once again, Lutyens's awareness of her own impending death; sentiments of sadness turning to hope and,

commission (13 minutes). The text is by Lutyens's daughter, Teresa Tanner, leading one to suspect that in this, as in other similar instances, Lutyens's textual choices were not always motivated by the most suitable professional considerations.

There are also cases where, instead of preserving the integrity of her chosen texts, Lutyens makes extensive alterations in order to 'improve' their suitability for her own purpose. At times she took great liberties with her material, just one example of which occurs in The Hymn of Man (1965). Lutyens selects and reorders only a few verses from Swinburne's very long poem, explaining her procedures as follows:

I have, in every instance, kept the long rhyming couplets of the original and have tried to preserve, as far as is possible in this shortened version, Swinburne's 'argument'... The couplets chosen, not necessarily in order, I have arranged and sub-titled for my own musical purposes. I have also ended, as the poem begins, on a question mark...an ending I prefer to Swinburne's.<sup>27</sup>

Between 1956 and 1979, Lutyens's settings of poems and prose are roughly equal in number, contrasting with the earliest and latest periods of her career when she shows a marked preference for setting poetry. Lutyens explains her propensity for poetry in her later years as being a result of her inability to read anything long, with her ageing eyes.<sup>28</sup> It is significant, moreover, that from 1975 onwards, almost all the prose which Lutyens draws upon comprises short extracts from letters, as opposed to longer passages from novels or other works.

The Singing Birds (Christmas, 1980) is Lutyens's last work involving voice.<sup>29</sup> Written as a gift for a friend, the piece divides naturally into two main sections, based on two different but related texts which both betray, once again, Lutyens's awareness of her own impending death; sentiments of sadness turning to hope and,

eventually, calm resignation, in the face of having travelled with persistence and integrity to the end of one's artistic journey in life, are portrayed via the bird imagery which we have seen Lutyens use so often before. The first section is an extract from Yeats's The Shadowy Waters, which is in dialogue form and evokes the image of birds flying to "unimaginable happiness", beyond earthly life:

They have been circling over our heads in the air, But  
now they have taken to the road we have to follow, for  
they are our pilots; And though they're but the colour  
of grey ash, They're crying out, could you but hear the  
words: 'There is a country at the end of the world where  
no child's born but to outlive the moon.'

The second textual portion is derived largely from a letter from Lutyens's friend Mary Silverthorne, containing reflections on Plato's Phaedo. The last lines provide Lutyens with a fitting valediction:

Artists, and those who love art, are the swans of Apollo.  
They are in his service and sing to him all their lives, but  
hope in dying to sing of their best in blessing for the belief  
that their lives have been made honourable by their service.

Of the seventeen known vocal works written between 1977 and 1980 (listed in appendix 15), the vast majority are for solo voice and small ensemble, as Lutyens continues her aforementioned trend of scaling down her forces.<sup>30</sup> With the exception of She Tells Her Love... (1979) for solo voice, The Singing Birds is the most economically scored of all, featuring merely a speaker (actress) and solo viola. By substituting speech in the place of song, this piece represents a transition into the last two and a half years of Lutyens's life, when her enthusiasm for living sank to such a degree that she could no longer face expressing her musical thought through the medium of the human voice, thus ending her serial career as it began, with instrumental works alone.

It is worth quoting the whole of The Singing Birds, in order to appreciate fully the characteristics of Lutyens's late, epigrammatic style.

eventually, calm resignation, in the face of having travelled with persistence and integrity to the end of one's artistic journey in life, are portrayed via the bird imagery which we have seen Lutyens use so often before. The first section is an extract from Yeats's The Shadowy Waters, which is in dialogue form and evokes the image of birds flying to "unimaginable happiness", beyond earthly life:

They have been circling over our heads in the air, But  
now they have taken to the road we have to follow, for  
they are our pilots; And though they're but the colour  
of grey ash, They're crying out, could you but hear the  
words: 'There is a country at the end of the world where  
no child's born but to outlive the moon.'

The second textual portion is derived largely from a letter from Lutyens's friend Mary Silverthorne, containing reflections on Plato's Phaedo. The last lines provide Lutyens with a fitting valediction:

Artists, and those who love art, are the swans of Apollo.  
They are in his service and sing to him all their lives, but  
hope in dying to sing of their best in blessing for the belief  
that their lives have been made honourable by their service.

Of the seventeen known vocal works written between 1977 and 1980 (listed in appendix 15), the vast majority are for solo voice and small ensemble, as Lutyens continues her aforementioned trend of scaling down her forces.<sup>30</sup> With the exception of She Tells Her Love... (1979) for solo voice, The Singing Birds is the most economically scored of all, featuring merely a speaker (actress) and solo viola. By substituting speech in the place of song, this piece represents a transition into the last two and a half years of Lutyens's life, when her enthusiasm for living sank to such a degree that she could no longer face expressing her musical thought through the medium of the human voice, thus ending her serial career as it began, with instrumental works alone.

It is worth quoting the whole of The Singing Birds, in order to appreciate fully the characteristics of Lutyens's late, epigrammatic style.

Example 22

$\text{♩} = 42$  (SECTION I)

Viola

pp

pp

p

mp

p

mp

Voice

① Why do you weep?

mf

p

mp

p

con sord

sempre colla voce

② I weep because I have nothing for your eyes But

pp

p > pp

desolate waters and a battered ship.

pp

senza sord

③ O why do you not lift your eyes to mine?

pp

mp

Example 22

$\text{♩} = 42$  (SECTION I)

Viola

pp

pp

p

mp

p

mp

Voice

① Why do you weep?

mf

p

mp

p

con sord

sempre colla voce

② I weep because I have nothing for your eyes But

pp

p > pp

desolate waters and a battered ship.

pp

senza sord

③ O why do you not lift your eyes to mine?

pp

mp

Example 22 cont'd.

① I weep = I weep because bare night's above and not a roof of

ivory and gold. ② I would grow jealous

of the ivory roof and strike the golden pillars with my hands.

I would that there was nothing in the world But my beloved

That night and day had perished, And all that is and all

that is to be. But now it is your thoughts

that wander away, For you are looking at the sea

Why are you looking at the sea? ③ Look there!

Example 22 cont'd.

① I weep = I weep because bare night's above and not a roof of

Musical notation for the first system, including lyrics and piano accompaniment with dynamic markings like pp and p.

ivory and gold. ② I would grow jealous

Musical notation for the second system, including lyrics and piano accompaniment with dynamic markings like p and mf.

of the ivory roof and strike the golden pillars with my hands.

I would that there was nothing in the world But my beloved

That night and day had perished, And all that is and all

that is to be. But now it is your thoughts

Musical notation for the third system, including lyrics and piano accompaniment with dynamic markings like pp and a circled measure number 40.

that wander away, For you are looking at the sea

Musical notation for the fourth system, including lyrics and piano accompaniment with dynamic markings like p.

Why are you looking at the sea? ③ Look there!

Musical notation for the fifth system, including lyrics and piano accompaniment with dynamic markings like pp, p, mp, and mf.

Example 22 cont'd.

① What is there but a troop of ash grey birds that fly into the west?  
sul pont. ---  
pp

② But listen, listen! ③ But what is there but the crying of the birds?  
norm. } slow gliss. , a tempo 1=42  
ppp sotto voce

④ But if you'll but listen closely to that crying You'll hear them  
50  
pp

calling out to one another with human voices.  
pp p

⑤ O, I can hear them now!  
sul tasto --- norm.  
ppp sotto voce mp ppp

What are they? unto what country do they fly?  
60 via sord. senza sord.  
ppp

Example 22 cont'd.

① What is there but a troop of ash grey birds that fly into the west?  
sul pont. ---  
pp

② But listen, listen! ③ But what is there but the crying of the birds?  
norm. } slow gliss. , a tempo ♩=42  
ppp sotto voce

④ But if you'll but listen closely to that crying You'll hear them  
50

calling out to one another with human voices.  
pp

⑤ O, I can hear them now!  
sul tasto ---  
ppp sotto voce mp ppp

⑥ What are they? unto what country do they fly?  
60 via sord. senza sord.  
ppp

Example 22 cont'd.

To unimaginable happiness. They have been circling over our heads

Handwritten musical notation for the first system. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "To unimaginable happiness. They have been circling over our heads". The piano accompaniment is in the same key signature and features a melodic line with dynamics *p*, *mp*, and *ppp*. A circled number 65 is written above the final note of the system.

in the air, But now they have taken to the road we have to

Handwritten musical notation for the second system. The vocal line continues with the lyrics "in the air, But now they have taken to the road we have to". The piano accompaniment includes the instruction *con sord.* (con sordina) and dynamics *pp*.

follow, for they are our pilots; And though they're but

Handwritten musical notation for the third system. The vocal line includes the instruction *sull. tasto* (sulla tastatura) and the lyrics "follow, for they are our pilots; And though they're but". The piano accompaniment includes the instruction *via sord.* (via sordina) and dynamics *ppp* *sotto voce*. A circled number 70 is written above the final note of the system.

the colour of grey ash, They're crying out, could you but hear the words:

Handwritten musical notation for the fourth system. The vocal line includes the lyrics "the colour of grey ash, They're crying out, could you but hear the words:". The piano accompaniment features a complex rhythmic pattern with dynamics *pp*.

There is a country at the end of the world where no child's

Handwritten musical notation for the fifth system. The vocal line includes the lyrics "There is a country at the end of the world where no child's". The piano accompaniment includes the instruction *sull. tasto* and dynamics *ppp* and *pp*. A circled number 75 is written above the first note of the system.

born but to outlive the moon.

Handwritten musical notation for the sixth system. The vocal line includes the lyrics "born but to outlive the moon." and the instruction *lunga* (lunga nota). The piano accompaniment includes dynamics *p* and *mf*. A circled number 79 is written above the final note of the system.

Example 22 cont'd.

to unimaginable happiness. They have been circling over our heads

Handwritten musical notation for the first system. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "to unimaginable happiness. They have been circling over our heads". The piano accompaniment is in the same key signature and features a melodic line with dynamics *p*, *mp*, and *ppp*. A circled measure number 65 is present.

in the air, But now they have taken to the road we have to

Handwritten musical notation for the second system. The vocal line continues with the lyrics "in the air, But now they have taken to the road we have to". The piano accompaniment includes the instruction *con sord.* (con sordina).

follow, for they are our pilots; And though they're but

Handwritten musical notation for the third system. The vocal line includes the instruction *sull. tasto* (sulla tastatura) and the lyrics "follow, for they are our pilots; And though they're but". The piano accompaniment includes the instruction *via sord.* (via sordina) and a circled measure number 70. The dynamic is *ppp*.

the colour of grey ash, They're crying out, could you but hear the words:

Handwritten musical notation for the fourth system. The vocal line includes the lyrics "the colour of grey ash, They're crying out, could you but hear the words:". The piano accompaniment features a complex rhythmic pattern with dynamics *pp*.

There is a country at the end of the world where no child's

Handwritten musical notation for the fifth system. The vocal line includes the lyrics "There is a country at the end of the world where no child's". The piano accompaniment includes the instruction *sull. tasto* and a circled measure number 75. The dynamic is *ppp*.

born but to outlive the moon.

Handwritten musical notation for the sixth system. The vocal line includes the lyrics "born but to outlive the moon." and the instruction *lunga* (lunga nota). The piano accompaniment includes dynamics *p* and *mf*. A circled measure number 79 is present.

Example 22 cont'd.

$\text{♩} = 42$  (SECTION II)  
Con sord molto vibrato

Example 22 cont'd.

$\text{♩} = 42$  (SECTION II)  
Con sord molto vibrato

Swans, when they know that they must die,

having sung all their lives, sing louder than

Example 22 cont'd.

ever for *ppp* at going home to the god they serve

*a tempo*  $\text{♩} = 60$

Men, who themselves fear death,

believe they sing in lamentation

But no bird

sings in hunger or cold or pain; No not even the

*trattenuando*  $\text{♩} = 42$  *con sord.* (50) *v.s.* *pp*

*accl.*  $\text{♩} = 56$  *con sord.* (60)

*sul pont.* *norm.*

*pp* *pp* *pp* *pp*

Example 22 cont'd.

ever for *ppp* at going home to the god they serve *f*

*a tempo*  $\text{♩} = 60$

Men, who themselves fear death,

believe they sing in lamentation

But no bird

sings in hunger or cold or pain; No not even the

*trattenuando*  $\text{♩} = 42$  *con sord.* *v.s.* *ppp* *pp* *mp* *mf* *pp* *pp* *pp* *norm*

Example 22 cont'd.

Handwritten musical score for voice and piano. The score is divided into several systems, each with a vocal line and a piano accompaniment line.

**System 1:** The vocal line begins with the lyrics "nightingale or the swallow" and "the swans". The piano accompaniment features a trill marked "tr. mmmmmmm" and "65". Performance markings include "allarg." and "a tempo  $\text{♩} = 120 \text{cca.}$ ".

**System 2:** The vocal line continues with "sing be-cause they are servants of Apollo and are re". The piano accompaniment has a trill marked "tr. mmmmmmm" and "70". Dynamics include "mf" and "mp".

**System 3:** The vocal line continues with "turning to their God.". The piano accompaniment has a trill marked "tr. mmmmmmm" and "75". Performance markings include "allarg." and "a tempo ( $\text{♩} = 60$ )". Dynamics include "mf" and "f".

**System 4:** The piano accompaniment continues with a trill marked "tr. mmmmmmm" and "80". Dynamics include "pp", "p", "f", and "sf3pp".

**System 5:** The piano accompaniment continues with a trill marked "tr. mmmmmmm" and "90". Dynamics include "f", "ff", "p", and "dim. a niente".

**System 6:** The vocal line begins with the lyrics "and those who love art, are the swans of Apollo." The piano accompaniment has a trill marked "tr. mmmmmmm" and "90". Dynamics include "f", "ff", "p", and "dim. a niente".

The score includes various musical notations such as treble and bass clefs, time signatures (4/4, 3/4, 5/4, 7/8, 9/8, 12/8), key signatures (one sharp, one flat), and dynamic markings (mf, mp, f, ff, pp, sf3pp, dim. a niente). It also features performance directions like "allarg." and "a tempo" with specific tempo markings.

Example 22 cont'd.

nightingale or the swallow the swans  
sing be-cause they are servants of Apollo and are re-  
turning to their God.  
Artists,  
and those who love art, are the swans of Apollo.

tr. mmmmmmm (65) allarg. a tempo  $\text{♩} = 120 \text{cca.}$   
mf mp  
mf f allarg. a tempo ( $\text{♩} = 60$ )  
pp 7:6  
5:4 3-7 5:4  
f f sf3pp  
tr. mmmmm (90) #2. p. dim. a niente

## Example 22 cont.'d.

Handwritten musical score for Example 22, continuing from the previous page. The score is written on six systems, each with a vocal line and a piano accompaniment line. The lyrics are: "They are in his service and sing to him all their lives, but hope in dying to sing of their best in blessing for the belief that their lives have been made honourable by their service." The score includes various musical notations such as clefs, time signatures, dynamics (p, mp, mf, f, pp), articulation (accents, slurs), and performance directions like "allarg." and "con sord".

System 1: *allarg.* *p* *mp* They are in his service and

System 2: *p* *mp* sing to him all their lives, but hope in dying *con sord*

System 3: *pp* *p* *mf* to sing of their best in

System 4: *pp* blessing for the belief that their lives have been made

System 5: *mp* *mp* honourable by their service.

System 6: *mf* *f* *allarg.*

## Example 22 cont.'d.

They are in his service and  
 sing to him all their lives, but hope in dying  
 to sing of their best in  
 blessing for the belief that their lives have been made  
 honourable by their service.

Musical notation includes:
 

- Staff 1: Treble clef, 4/4 time, dynamics *p* and *mp*, tempo marking *allarg.*, circled measure numbers 95 and 100.
- Staff 2: Treble clef, 4/4 time, dynamics *p* and *mp*, tempo marking *allarg.*, circled measure number 100.
- Staff 3: Treble clef, 4/4 time, dynamics *pp* and *mf*, tempo marking *allarg.*, circled measure number 100.
- Staff 4: Treble clef, 4/4 time, dynamics *pp*.
- Staff 5: Treble clef, 4/4 time, dynamics *mp*, circled measure number 105.
- Staff 6: Treble clef, 4/4 time, dynamics *mf* and *f*, tempo marking *allarg.*

What one notices immediately is the luminous clarity and rarified sparseness of the texture, consisting as it does merely of spoken passages, with the viola's melodic phrases performed at times simultaneously, and at other times, apart. Although quite different stylistically, one is reminded here of the valedictory and similarly ascetic quality to be found within the late vocal works of Vaughan Williams and Benjamin Britten, from, for example, the utter simplicity and calm of "Eternity", the last of Vaughan Williams's Ten Blake Songs (1957) for voice and oboe alone, to the melodically and texturally distilled ending of Britten's solo cantata Phaedra, op. 93 (1975), scored for mezzo, strings, percussion, cello and harpsichord. Lutyens goes a step further, breathing so much light and space into her texture in terms of silence, that occasionally the musical strands seem to vanish almost into thin air, creating temporary points of stasis within the continuum. This stylistic trait, which first became evident in her work of the early sixties and is a common feature of her latest compositions, seems to parallel the composer's own sense of resignation and tiredness in old age, necessitating the utmost economy of expression.

However, Lutyens largely avoided the temptation to indulge in a more blatant expression of her own pessimism and physical suffering through her music, and it comes as no surprise to learn of her deep admiration for Mozart, which she voiced on several occasions towards the end of her life.<sup>31</sup> Mozart's ability to distil both joy and pain into musical gestures which are effortlessly refined and economical was greatly admired by Lutyens, as was his dramatic penchant combined with, at times, a deceptive simplicity of style. We know, for instance, that the second setting of Dialogo (1980) was influenced by Lutyens's recent study of Mozart's concert arias, with its angular vocal virtuosity and melismatic writing for coloratura soprano, exploring in particular the upper reaches of the register. Moreover,

What one notices immediately is the luminous clarity and rarified sparseness of the texture, consisting as it does merely of spoken passages, with the viola's melodic phrases performed at times simultaneously, and at other times, apart. Although quite different stylistically, one is reminded here of the valedictory and similarly ascetic quality to be found within the late vocal works of Vaughan Williams and Benjamin Britten, from, for example, the utter simplicity and calm of "Eternity", the last of Vaughan Williams's Ten Blake Songs (1957) for voice and oboe alone, to the melodically and texturally distilled ending of Britten's solo cantata Phaedra, op. 93 (1975), scored for mezzo, strings, percussion, cello and harpsichord. Lutyens goes a step further, breathing so much light and space into her texture in terms of silence, that occasionally the musical strands seem to vanish almost into thin air, creating temporary points of stasis within the continuum. This stylistic trait, which first became evident in her work of the early sixties and is a common feature of her latest compositions, seems to parallel the composer's own sense of resignation and tiredness in old age, necessitating the utmost economy of expression.

However, Lutyens largely avoided the temptation to indulge in a more blatant expression of her own pessimism and physical suffering through her music, and it comes as no surprise to learn of her deep admiration for Mozart, which she voiced on several occasions towards the end of her life.<sup>31</sup> Mozart's ability to distil both joy and pain into musical gestures which are effortlessly refined and economical was greatly admired by Lutyens, as was his dramatic penchant combined with, at times, a deceptive simplicity of style. We know, for instance, that the second setting of Dialogo (1980) was influenced by Lutyens's recent study of Mozart's concert arias, with its angular vocal virtuosity and melismatic writing for coloratura soprano, exploring in particular the upper reaches of the register. Moreover,

Mozart's apparent simplicity of style is alluded to in the 'Spring Sowing' section of Lutyens's Variations (1977). This section commences with a quotation from Mozart's Piano Sonata K545 (transposed down an octave).

Example 23

rather slow and freely

*p* *f*

Sop.

Can more be said about the state of joy?

Pno.

tremolo

In The Singing Birds it is Mozart's expressive economy which is mirrored. The sentiments of the text are understated and removed from a personal on to a more universal plane, creating a poignance which is all the more marked for its restraint. Explicit illustrations of particular words or phrases, such as the viola's tremolo sul ponticello on the word "pain" in Section II, occur only very rarely. Lutyens achieves this sense of restraint via the simplest of means, largely by removing melody from the domain of the voice, thereby distancing the text somewhat from its expressive complement. Perhaps the only aspect of the voice part which alludes more closely to the textual content is the fact that the composer specifically calls for female voice, thereby suggesting her own close empathy with the words.

It is fair to say that the general features of The Singing Birds thus far discussed - clarity, simplicity, expressive restraint - represent accentuations of qualities which we have already observed in Lutyens's earlier output. Given that it is Lutyens's last vocal work, it is important to consider whether or not the style and technique of The Singing Birds encapsulate any signs of that one last musical regeneration or change of direction which she expressly stated as her desire towards the end of her autobiography, published in 1972.<sup>32</sup>

Mozart's apparent simplicity of style is alluded to in the 'Spring Sowing' section of Lutyens's Variations (1977). This section commences with a quotation from Mozart's Piano Sonata K545 (transposed down an octave).

Example 23

rather slow and freely

*p* *f*

Sop.

Can more be said about the state of joy?

Pno.

tremolo

In The Singing Birds it is Mozart's expressive economy which is mirrored. The sentiments of the text are understated and removed from a personal on to a more universal plane, creating a poignance which is all the more marked for its restraint. Explicit illustrations of particular words or phrases, such as the viola's tremolo sul ponticello on the word "pain" in Section II, occur only very rarely. Lutyens achieves this sense of restraint via the simplest of means, largely by removing melody from the domain of the voice, thereby distancing the text somewhat from its expressive complement. Perhaps the only aspect of the voice part which alludes more closely to the textual content is the fact that the composer specifically calls for female voice, thereby suggesting her own close empathy with the words.

It is fair to say that the general features of The Singing Birds thus far discussed - clarity, simplicity, expressive restraint - represent accentuations of qualities which we have already observed in Lutyens's earlier output. Given that it is Lutyens's last vocal work, it is important to consider whether or not the style and technique of The Singing Birds encapsulate any signs of that one last musical regeneration or change of direction which she expressly stated as her desire towards the end of her autobiography, published in 1972.<sup>32</sup>

As far as structure is concerned, the majority of Lutyens's last works follow familiar schemes, including verse and refrain form (as in Fleur du Silence [1980]) or variation form (as in Echoi [1979]). At first sight The Singing Birds does not appear to be particularly unusual. The piece is in binary form which, admittedly, Lutyens does not employ as frequently as ternary or variation form, but each of the two sections coheres well within itself, using simple devices which are typical of the composer's technical apparatus during this period: arch shapes; quasi-symmetrical patternings; repetitions, with or without variation; and recurring 'ideas' (rather than necessarily 'motifs'). As the following chart demonstrates, abstruse structural schemata are avoided. There are few clear motivic or other technical links between the two sections, apart from the fact that both are introduced by viola solo and are of roughly equal length, but this apparently loose overall design, however, spans a clear rhetorical thread which welds the two sections into a coherent whole. (See example 24 below.)

This kind of design is by no means unique. Chorale and Paraphrase (1977) and Cantata op. 134 (1979), both of which are in two principal parts, are just two of the contemporaneous pieces similarly characterized, and one can see the potential for such strong distinctions between sections in works written as early as 1939, including the String Trio op. 5. In the former, the Chorale is scored for strings and the Paraphrase for piano and percussion, but apart from the fact that both movements comprise subsections which alternate timbral and figurative material it is very hard to determine any more definitive relationship between them. Likewise, in Echoes (1979) a kaleidoscope of different musical ideas serves to distinguish the three main sections motivically, but the predominant sentiments

As far as structure is concerned, the majority of Lutyens's last works follow familiar schemes, including verse and refrain form (as in Fleur du Silence [1980]) or variation form (as in Echoi [1979]). At first sight The Singing Birds does not appear to be particularly unusual. The piece is in binary form which, admittedly, Lutyens does not employ as frequently as ternary or variation form, but each of the two sections coheres well within itself, using simple devices which are typical of the composer's technical apparatus during this period: arch shapes; quasi-symmetrical patternings; repetitions, with or without variation; and recurring 'ideas' (rather than necessarily 'motifs'). As the following chart demonstrates, abstruse structural schemata are avoided. There are few clear motivic or other technical links between the two sections, apart from the fact that both are introduced by viola solo and are of roughly equal length, but this apparently loose overall design, however, spans a clear rhetorical thread which welds the two sections into a coherent whole. (See example 24 below.)

This kind of design is by no means unique. Chorale and Paraphrase (1977) and Cantata op. 134 (1979), both of which are in two principal parts, are just two of the contemporaneous pieces similarly characterized, and one can see the potential for such strong distinctions between sections in works written as early as 1939, including the String Trio op. 5. In the former, the Chorale is scored for strings and the Paraphrase for piano and percussion, but apart from the fact that both movements comprise subsections which alternate timbral and figurative material it is very hard to determine any more definitive relationship between them. Likewise, in Echoes (1979) a kaleidoscope of different musical ideas serves to distinguish the three main sections motivically, but the predominant sentiments

STRUCTURE SUMMARY

SECTION 1



Slow pitch presentation, involving much note-group repetition, characterises all three subsections. Each subsection confines itself to the pitch cells (and registers) shown below.\* All pitch cells share a propensity for conjunct intervals (major 3rd or less):

(\*The only exception is the diatonic version of pitch cell (f), occurring in harmonics in bars 71-73.)

Bars:

34/35

44/45

79

Rhythm

Specific rhythmic mottoes are used, occasionally with slight variation, in association with particular pitch cells, as shown below. Close rhythmic similarities are drawn across several of the pitch cells, as indicated:

Pitch cells:

STRUCTURE SUMMARY

SECTION 1



Slow pitch presentation, involving much note-group repetition, characterises all three subsections. Each subsection confines itself to the pitch cells (and registers) shown below.\* All pitch cells share a propensity for conjunct intervals (major 3rd or less):

(\*The only exception is the diatonic version of pitch cell (f), occurring in harmonics in bars 71-73.)

Bars: 34/35 44/45 79

(a) (b) (c)

(d) (e) (f)

Rhythm

Specific rhythmic mottoes are used, occasionally with slight variation, in association with particular pitch cells, as shown below. Close rhythmic similarities are drawn across several of the pitch cells, as indicated:

Pitch cells:

(a) (b) (c)

(d) (e) (f)

## SECTION 2

Less immediate note-group repetition and a faster pace of events compared with Section 1. Also, less rhythmic consistency.

Two principal motifs, labelled X and Y respectively, are deployed throughout the section, although exact repetition is avoided; motif X is varied rhythmically, whilst motif Y is applied to a number of different pitches. (A minor motif, Z, recurs only once.)

Motif X (in 3 parts)



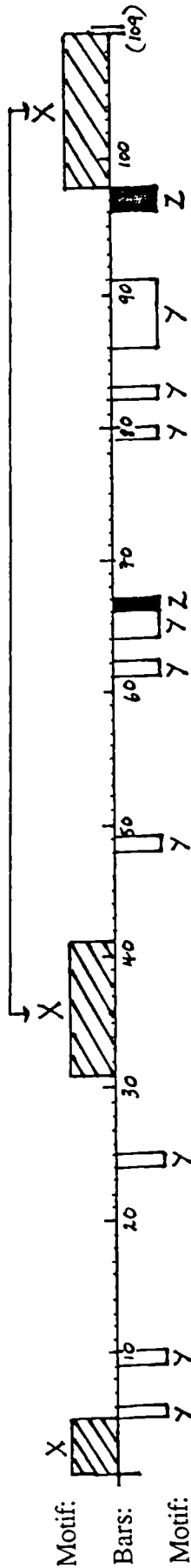
Motif Y (trill on 2 notes a semitone or tone apart)



Recurrences of X, Y and Z are detailed below. Textual links between phrases sharing the same motif are also indicated:

"Swans, when they know that they must die, having sung all their lives, sing louder than ever for joy at going home to the god they serve."

"Artists...[hope] in dying to sing of their best in blessing for the belief that their lives have been made honourable by their service."



Intensified use of motif Y → (b. 93)  
anticipates the key phrase:

"Artists, and those who love art, are the swans of Apollo."

## SECTION 2

Less immediate note-group repetition and a faster pace of events compared with Section 1. Also, less rhythmic consistency.

Two principal motifs, labelled X and Y respectively, are deployed throughout the section, although exact repetition is avoided; motif X is varied rhythmically, whilst motif Y is applied to a number of different pitches. (A minor motif, Z, recurs only once.)

Motif X (in 3 parts)



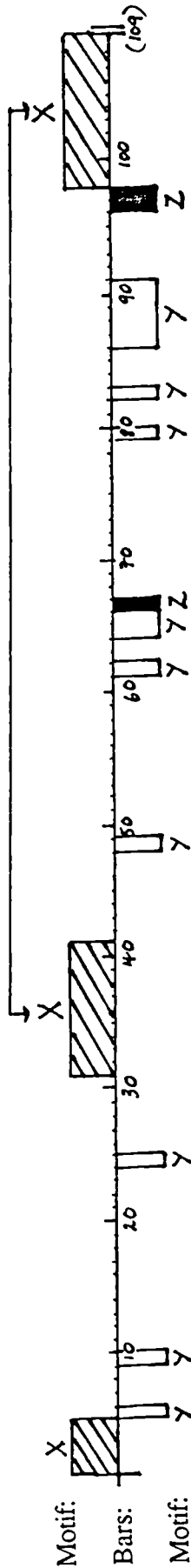
Motif Y (trill on 2 notes a semitone or tone apart)



Recurrences of X, Y and Z are detailed below. Textual links between phrases sharing the same motif are also indicated:

"Swans, when they know that they must die, having sung all their lives, sing louder than ever for joy at going home to the god they serve."

"Artists...[hope] in dying to sing of their best in blessing for the belief that their lives have been made honourable by their service."



Intensified use of motif Y → (b. 93) anticipates the key phrase:

"Artists, and those who love art, are the swans of Apollo."

of waiting, resignation, anger, then release of feeling, provide a comprehensible succession of emotional states and a satisfactory sense of shape to the whole piece.

What is different about The Singing Birds is the strength of dissociation between the two principal sections involved; apart from similarities in harmonic style and rhetorical sentiment, the sections are sharply contrasted with respect to virtually every other parameter including that of textual authorship, to the extent that Lutyens closes Section I with a double barline and commences Section II with a new series.

One explanation for this perhaps lies in Lutyens's own reference to her working method in later years as "waiting to hear the next sound". Glyn Perrin, one of Lutyens's last pupils, voices the opinion that this comment indicates "perhaps that composition was increasingly becoming a process of reception and transcription",<sup>33</sup> enabling a flexible, even improvisatory succession of events and individual perspectives to unfold, without necessarily having to ensure motivic or other interrelationships between them.

For a composer with such a traditional bent, as far as Western concepts of formal entity and unity are concerned, there is a hint here of a far more radical approach to structure, allowing scope for dissociation, as well as association, between musical events. There is only one work, however, in which Lutyens picks up the thread hinted at in The Singing Birds and develops it further, namely, Encore - Maybe (1982) for solo piano. Here Lutyens takes the potential for structural dissociation between events to an extreme, by stipulating that the "Maybe" section should be played first, and then there should be a long gap, such as an interval, before the "Encore". The

of waiting, resignation, anger, then release of feeling, provide a comprehensible succession of emotional states and a satisfactory sense of shape to the whole piece.

What is different about The Singing Birds is the strength of dissociation between the two principal sections involved; apart from similarities in harmonic style and rhetorical sentiment, the sections are sharply contrasted with respect to virtually every other parameter including that of textual authorship, to the extent that Lutyens closes Section I with a double barline and commences Section II with a new series.

One explanation for this perhaps lies in Lutyens's own reference to her working method in later years as "waiting to hear the next sound". Glyn Perrin, one of Lutyens's last pupils, voices the opinion that this comment indicates "perhaps that composition was increasingly becoming a process of reception and transcription",<sup>33</sup> enabling a flexible, even improvisatory succession of events and individual perspectives to unfold, without necessarily having to ensure motivic or other interrelationships between them.

For a composer with such a traditional bent, as far as Western concepts of formal entity and unity are concerned, there is a hint here of a far more radical approach to structure, allowing scope for dissociation, as well as association, between musical events. There is only one work, however, in which Lutyens picks up the thread hinted at in The Singing Birds and develops it further, namely, Encore - Maybe (1982) for solo piano. Here Lutyens takes the potential for structural dissociation between events to an extreme, by stipulating that the "Maybe" section should be played first, and then there should be a long gap, such as an interval, before the "Encore". The

work "is either an Introduction and a brief Encore to a piece that is not yet written or this is the piece."<sup>34</sup> Whichever is the case, these two sections of music are more obviously related conceptually than they are motivically. Although the effect of Encore-Maybe is somewhat contrived, it is disappointing that Lutyens did not explore this potential more thoroughly. For had she done so, it might have offered her a vehicle through which to achieve that musical renewal to which she so aspired.

It is interesting to note that this type of structure, in which relationships are forged within principal sections but not necessarily between them, is something which has long been a characteristic of Lutyens's serial technique. The use of three different series in Laudi (1973) is a particularly strong case in point, and that work's example is followed in The Singing Birds, in which two series are deployed in order to strengthen the distinction between Sections I and II. The use of more than one series per piece is most unusual, occurring in only four of the known vocal works, and the fact that three of these four pieces (Echoes, Laudi and The Singing Birds) were all completed in the last decade of the composer's life, suggests that Lutyens might have gone on to develop this trait further had she lived.<sup>35</sup>

The two series of The Singing Birds (described as P<sub>0</sub> and PP<sub>0</sub>, respectively) are quoted below.

Example 25



Interval  
Class:

4 1 3 1 3 1 4

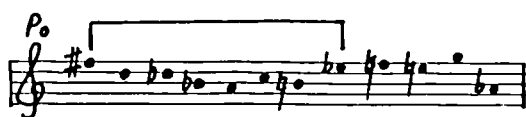
3 13 7 16 8 5 1 9

work "is either an Introduction and a brief Encore to a piece that is not yet written or this is the piece."<sup>34</sup> Whichever is the case, these two sections of music are more obviously related conceptually than they are motivically. Although the effect of Encore-Maybe is somewhat contrived, it is disappointing that Lutyens did not explore this potential more thoroughly. For had she done so, it might have offered her a vehicle through which to achieve that musical renewal to which she so aspired.

It is interesting to note that this type of structure, in which relationships are forged within principal sections but not necessarily between them, is something which has long been a characteristic of Lutyens's serial technique. The use of three different series in Laudi (1973) is a particularly strong case in point, and that work's example is followed in The Singing Birds, in which two series are deployed in order to strengthen the distinction between Sections I and II. The use of more than one series per piece is most unusual, occurring in only four of the known vocal works, and the fact that three of these four pieces (Echoes, Laudi and The Singing Birds) were all completed in the last decade of the composer's life, suggests that Lutyens might have gone on to develop this trait further had she lived.<sup>35</sup>

The two series of The Singing Birds (described as P<sub>0</sub> and PP<sub>0</sub>, respectively) are quoted below.

Example 25



Interval  
Class:

4 1 3 1 3 1 4

3 13 7 16 8 5 1 9

Although the second series is neither a trope nor a permutation of the first, and only two dyads (E/G - C/B) are held in common, both share that familiar propensity for semitones and minor thirds (or their inversions) and omit the tritone. Moreover, both series contain approximately symmetrical arrangements of intervals (bracketed above) and this is an extremely common feature of the rows of this last period. The series of Chorale and Paraphrase, Cantata op. 130, Cantata op. 134, Dialogo, Fleur du Silence, Mine Eyes..., She Tells her Love and the Triolets all contain this element, although none is entirely symmetrical in construction.<sup>36</sup>

Lutyens contrasts not only the series, but also the serial usage between the two sections of The Singing Birds considerably, as is evident from the chart summary below (example 26). However, this chart also reveals that Lutyens fails to develop her serial technique any further in the last years of her life, preferring to retain familiar devices rather than explore reordering or other methods of pitch organization to any real extent.

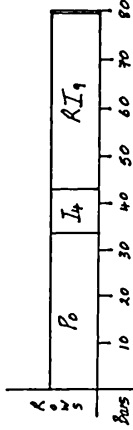
Although the second series is neither a trope nor a permutation of the first, and only two dyads (E/G - C/B) are held in common, both share that familiar propensity for semitones and minor thirds (or their inversions) and omit the tritone. Moreover, both series contain approximately symmetrical arrangements of intervals (bracketed above) and this is an extremely common feature of the rows of this last period. The series of Chorale and Paraphrase, Cantata op. 130, Cantata op. 134, Dialogo, Fleur du Silence, Mine Eyes..., She Tells her Love and the Triolets all contain this element, although none is entirely symmetrical in construction.<sup>36</sup>

Lutyens contrasts not only the series, but also the serial usage between the two sections of The Singing Birds considerably, as is evident from the chart summary below (example 26). However, this chart also reveals that Lutyens fails to develop her serial technique any further in the last years of her life, preferring to retain familiar devices rather than explore reordering or other methods of pitch organization to any real extent.

Example 26

SECTION I  
(79 bars)

3 Row Transformations Used



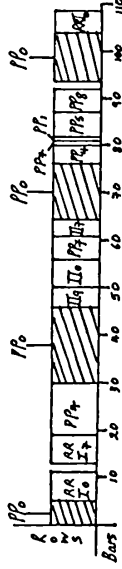
Extensive Note Repetition

Slow unfolding of pitches and extensive note/note-group repetition. Bars 45 to 79, for example, comprise mainly the first hexachord of RI<sub>9</sub>, sounded over and over again in differing rhythmic guises.

No Elision

SECTION II  
(109 bars)

11 Row Transformations Used



4 row transformations recur: P<sub>0</sub>; RRI<sub>0</sub>; P<sub>0</sub>A<sub>1</sub>; and P<sub>0</sub>F<sub>7</sub>. The recurrence of P<sub>0</sub> at structurally or textually significant points (paired with RRI<sub>0</sub> at the beginning and close of the section; where speech begins [b.31]; and at the crucial explanation that "swans sing because they are servants of Apollo and are returning to their God") recalls Lutyens's pre-1950 serial usage.

Limited Note Repetition

Comparatively little pitch repetition, confined mainly within statements of P<sub>0</sub>.

Frequent Elision

The extensive use of elision perhaps compensates for the higher number of row transformations involved.

SIMILARITIES

SECTION I

← Successive Row Choice →

← Pitch Reordering or Omission →

SECTION II

← Successive Row Choice →

← Pitch Reordering or Omission →

Successive row transformations tend to share at least 2 or 3 dyadic adjacencies ensuring a degree of moment-to-moment serial coherence (in lieu of any closer relationships across the two principal sections). However, far closer links, such as combinatoriality (existing, for example, between P<sub>0</sub> and I<sub>5</sub> in Section I), or the 8 dyadic adjacency relationship which exists between P<sub>0</sub> and II<sub>6</sub> in Section II are not explored.

Infrequent. Rare occurrences for specific reasons, such as to facilitate elision, or to achieve a particular melodic contour or expressive purpose. For example, the last 2 pitches (C sharp and E) of the last row transformation in Section II (RRI<sub>0</sub>) are omitted, thus enabling Lutyens to conclude with a falling minor third echo of the opening bar's descending major third (F sharp - D). Another example occurs between bars 44 and 46 of Section II, where the pitches B - A - E flat - G flat - A - C relate neither to the preceding P<sub>0</sub> nor to the ensuing II<sub>9</sub> statements, but their 'extraordinary' nature parallels the recently expressed idea of swans singing ecstatically, "louder than ever for joy at going home to the god they serve."

← Word Illustration →

There are several instances in which one can draw specific links between serial characteristics and particular sentiments in the text. In general terms, the slow unfolding of pitches in Section I, and the faster, less repetitive serial presentation of Section II befit the respective meditative and ecstatic qualities of their texts. More precise examples include the incessant repetition of the first hexachord of RI<sub>9</sub> between bars 45 and 79 of Section I, which illustrates the idea of birds "circling over our heads in the air." During bars 70 to 73 of this passage occurs another example, where the pitches deviate slightly from those of RI<sub>9</sub>:



*And though they're but the colour of grey ash! They're crying out, could you but hear the words!*

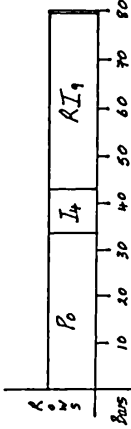


This 'deviation' aptly complements the words "And though they're but the colour of grey ash, They're crying out, could you but hear the words"; the haziness of the birds' message is evoked by 'distorting' the first hexachord's pitches into a diatonic formation, which is then enunciated in harmonics.

Example 26

SECTION I  
(79 bars)

3 Row Transformations Used



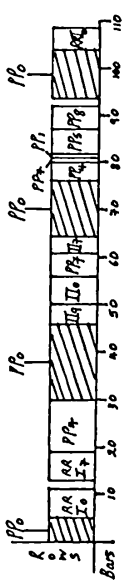
Slow unfolding of pitches and extensive note/note-group repetition. Bars 45 to 79, for example, comprise mainly the first hexachord of RI<sub>9</sub>, sounded over and over again in differing rhythmic guises.

No Elision

Extensive Note Repetition

SECTION II  
(109 bars)

11 Row Transformations Used



4 row transformations recur: P<sub>0</sub>; RRI; P<sub>0</sub>A; and P<sub>0</sub>I. The recurrence of P<sub>0</sub> at structurally or textually significant points (paired with RRI<sub>0</sub> at the beginning and close of the section; where speech begins [b.31]; and at the crucial explanation that "swans sing because they are servants of Apollo and are returning to their God") recalls Lutyens's pre-1950 serial usage.

Limited Note Repetition

Comparatively little pitch repetition, confined mainly within statements of P<sub>0</sub>.

Frequent Elision

The extensive use of elision perhaps compensates for the higher number of row transformations involved.

SIMILARITIES

SECTION I

← Successive Row Choice →

← Pitch Reordering or Omission →

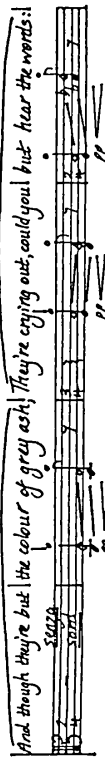
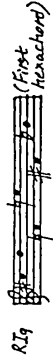
SECTION II

← Word Illustration →

Successive row transformations tend to share at least 2 or 3 dyadic adjacencies ensuring a degree of moment-to-moment serial coherence (in lieu of any closer relationships across the two principal sections). However, far closer links, such as combinatoriality (existing, for example, between P<sub>0</sub> and I<sub>5</sub> in Section I), or the 8 dyadic adjacency relationship which exists between P<sub>0</sub> and II<sub>6</sub> in Section II are not explored.

Infrequent. Rare occurrences for specific reasons, such as to facilitate elision, or to achieve a particular melodic contour or expressive purpose. For example, the last 2 pitches (C sharp and E) of the last row transformation in Section II (RRI<sub>0</sub>) are omitted, thus enabling Lutyens to conclude with a falling minor third echo of the opening bar's descending major third (F sharp - D). Another example occurs between bars 44 and 46 of Section II, where the pitches B - A - E flat - G flat - A - C relate neither to the preceding P<sub>0</sub> nor to the ensuing II<sub>9</sub> statements, but their 'extraordinary' nature parallels the recently expressed idea of swans singing ecstatically, "louder than ever for joy at going home to the god they serve."

There are several instances in which one can draw specific links between serial characteristics and particular sentiments in the text. In general terms, the slow unfolding of pitches in Section I, and the faster, less repetitive serial presentation of Section II befit the respective meditative and ecstatic qualities of their texts. More precise examples include the incessant repetition of the first hexachord of RI<sub>9</sub> between bars 45 and 79 of Section I, which illustrates the idea of birds "circling over our heads in the air." During bars 70 to 73 of this passage occurs another example, where the pitches deviate slightly from those of RI<sub>9</sub>:



This 'deviation' aptly complements the words "And though they're but the colour of grey ash, They're crying out, could you but hear the words"; the haziness of the birds' message is evoked by 'distorting' the first hexachord's pitches into a diatonic formation, which is then enunciated in harmonics.

One further sign of Lutyens's reluctance at this late stage to expand her range of serial resources, is the fact that the occurrence of rows shared between different works increases markedly during the period 1976 to 1979. Examples dating from earlier years are scattered few and far between, as demonstrated below. Most of these row related works are contemporaneous, and in many cases, one can trace a conceptual relationship between the compositions involved:<sup>37</sup>

Chamber Concerto op. 8/1 (1939-40) / The Pit (1947) / Rhadamantus (1948) / Requiem for the Living (1948)

Capriccii (1955) / Pian e forte (1958)

Three Duos (1956-57) / In the Temple of a Bird's Wing (1956 or 57)

The Valley of Hatsu-Se (1965) / The Hymn of Man (1965)

Dirge for the Proud World (1971) / The Tears of Night (1971)

-- -- --

It is the Hour (1976) / Nocturnes and Interludes (1976)

By all these (1977) / Cascando (1977)

Variations (1977) / Fantasia (1977)

Footfalls (1978) / Echoi (1979)

She tells her Love (1979) / The Great Seas (1979)

Much of Lutyens's latest work, whether it be an unaccompanied solo piece such as She tells her Love, or an ensemble piece such as Fleur du Silence, is essentially linear in character. What is interesting about The Singing Birds is that Lutyens creates a far more successful entity compared with two earlier works which are similarly constructed around a single melodic line, A Prayer for my Daughter (1967) and Lament of Isis on the Death of Osiris (1969). This is because whereas the latter both fail to establish intervallic

One further sign of Lutyens's reluctance at this late stage to expand her range of serial resources, is the fact that the occurrence of rows shared between different works increases markedly during the period 1976 to 1979. Examples dating from earlier years are scattered few and far between, as demonstrated below. Most of these row related works are contemporaneous, and in many cases, one can trace a conceptual relationship between the compositions involved:<sup>37</sup>

Chamber Concerto op. 8/1 (1939-40) / The Pit (1947) / Rhadamantus (1948) / Requiem for the Living (1948)

Capriccii (1955) / Pian e forte (1958)

Three Duos (1956-57) / In the Temple of a Bird's Wing (1956 or 57)

The Valley of Hatsu-Se (1965) / The Hymn of Man (1965)

Dirge for the Proud World (1971) / The Tears of Night (1971)

-- -- --

It is the Hour (1976) / Nocturnes and Interludes (1976)

By all these (1977) / Cascando (1977)

Variations (1977) / Fantasia (1977)

Footfalls (1978) / Echoi (1979)

She tells her Love (1979) / The Great Seas (1979)

Much of Lutyens's latest work, whether it be an unaccompanied solo piece such as She tells her Love, or an ensemble piece such as Fleur du Silence, is essentially linear in character. What is interesting about The Singing Birds is that Lutyens creates a far more successful entity compared with two earlier works which are similarly constructed around a single melodic line, A Prayer for my Daughter (1967) and Lament of Isis on the Death of Osiris (1969). This is because whereas the latter both fail to establish intervallic

relationships which are memorable, the melodic lines of The Singing Birds belie a consistent harmonic dimension.

This is emphasized whenever one or a group of melodic cells is repeated so frequently that the ear gradually begins to supply a harmonic stratum. The row's own propensity for thirds and semitones is reflected in the frequency with which these intervals are involved in such instances of harmonic suggestion, examples of which are detailed on the chart below. Because of their association with the tonal idiom, the quasi-arpeggio figurations to be found between bars 67 and 74 imply a harmonic substructure particularly strongly, and it is notable that Lutyens uses similar figurations very effectively in another work written for solo viola, Echo of the Wind (1981). Here, the impression of harmonic underpinning is enhanced by the greater degree of double-stopping featured in the texture, compared with The Singing Birds. What is also noticeable from the chart below, is that the pitch D natural, appearing in a variety of harmonic contexts in both sections of the piece, is given a limited degree of prominence. Lutyens enhances the significance of D, not only by placing a poignant 'minor' echo of the opening bar's major third right at the end of the piece, but also by confining this pitch almost exclusively to the same register (the only exception being between bars 67 and 74 in Section II). This association of particular pitches with specific registers is not a parameter consistently deployed by Lutyens, but its occurrence, particularly in this linear context, undoubtedly facilitates the listener's perception of D's significance.

relationships which are memorable, the melodic lines of The Singing Birds belie a consistent harmonic dimension.

This is emphasized whenever one or a group of melodic cells is repeated so frequently that the ear gradually begins to supply a harmonic stratum. The row's own propensity for thirds and semitones is reflected in the frequency with which these intervals are involved in such instances of harmonic suggestion, examples of which are detailed on the chart below. Because of their association with the tonal idiom, the quasi-arpeggio figurations to be found between bars 67 and 74 imply a harmonic substructure particularly strongly, and it is notable that Lutyens uses similar figurations very effectively in another work written for solo viola, Echo of the Wind (1981). Here, the impression of harmonic underpinning is enhanced by the greater degree of double-stopping featured in the texture, compared with The Singing Birds. What is also noticeable from the chart below, is that the pitch D natural, appearing in a variety of harmonic contexts in both sections of the piece, is given a limited degree of prominence. Lutyens enhances the significance of D, not only by placing a poignant 'minor' echo of the opening bar's major third right at the end of the piece, but also by confining this pitch almost exclusively to the same register (the only exception being between bars 67 and 74 in Section II). This association of particular pitches with specific registers is not a parameter consistently deployed by Lutyens, but its occurrence, particularly in this linear context, undoubtedly facilitates the listener's perception of D's significance.

## Example 27

The image shows a handwritten musical score for Example 27, divided into two sections. Section I consists of two parts: Bars 1-7 (13-15) and Bars 45-79. Section II consists of Bars 25-9, 67-74 (94), and 109. The score is written on two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The key signature is one sharp (F#). The melody in Section I starts on a D natural and moves through various intervals. The accompaniment in the bass clef features triadic chord formations and pitch stresses, with a dashed line indicating a sequence of notes. A bracket at the bottom of the bass clef staff spans the entire piece, with arrows pointing upwards at the beginning and end.

Having apparently moved away, in Roads, from the more obvious tonal reminiscence which characterizes preceding pieces such as Verses of Love (1970), Anerca (1970) and Helix (1967), Lutyens appears to revert to admitting strong allusions to triadic chord formations and pitch stresses, albeit temporary, in the harmonic make-up of The Singing Birds. It is interesting that once again she chooses to focus in on D natural, the pitch favoured in both Verses of Love and Helix, in addition to The Fall of the Leaf (1966).<sup>38</sup>

Harmony is not the only retrospective aspect of The Singing Birds. Given that the viola was Lutyens's principal instrument during her time at the Royal College of Music, its choice reflects back to those early years of her composing career. Indeed, the comparatively high number of contemporary vocal pieces in which strings are featured prominently, including Mine Eyes, My Bread, My Spade, The Roots of the World, Cascando, Echoes, and Chorale and Paraphrase,<sup>39</sup> call to mind that period in the late thirties, when Lutyens began to branch away from the tonal idiom via the medium of

## Example 27

The image shows a handwritten musical score for Example 27, divided into two sections. Section I consists of two parts: Bars 1-7 (13-15) and Bars 45-79. Section II consists of three parts: Bars 25-9, Bars 67-74 (94), and Bars 109. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The score includes various accidentals and a bracketed section at the bottom.

Having apparently moved away, in Roads, from the more obvious tonal reminiscence which characterizes preceding pieces such as Verses of Love (1970), Anerca (1970) and Helix (1967), Lutyens appears to revert to admitting strong allusions to triadic chord formations and pitch stresses, albeit temporary, in the harmonic make-up of The Singing Birds. It is interesting that once again she chooses to focus in on D natural, the pitch favoured in both Verses of Love and Helix, in addition to The Fall of the Leaf (1966).<sup>38</sup>

Harmony is not the only retrospective aspect of The Singing Birds. Given that the viola was Lutyens's principal instrument during her time at the Royal College of Music, its choice reflects back to those early years of her composing career. Indeed, the comparatively high number of contemporary vocal pieces in which strings are featured prominently, including Mine Eyes, My Bread, My Spade, The Roots of the World, Cascando, Echoes, and Chorale and Paraphrase,<sup>39</sup> call to mind that period in the late thirties, when Lutyens began to branch away from the tonal idiom via the medium of

strings, in works such as Fantasia (1936-37), Quartets I and II and the String Trio (1939). Lutyens's long-standing familiarity with string technique is no doubt one of the reasons why her writing for strings tends to be more imaginative, certainly as far as extracting a colourful and idiomatic range of effects is concerned, than her writing for brass or woodwind.<sup>40</sup>

Besides Lutyens's own expertise in writing for viola, there are two other factors behind her choice of this particular instrument for The Singing Birds. Firstly, the viola's rather subdued timbre, compared with the brilliance of the violin or the full-blooded richness of the cello, aptly complements the valedictory text and lends the piece that touch of melancholy which is so prevalent a feature of Lutyens's latest work. A second influence was Lutyens's close friendship at this time with the viola player Paul Silverthorne and his wife Mary, whose ideas largely form the basis of the second section's text. It is interesting that the viola is given prominence in several contemporary pieces, for example, the quartet Diurnal (1980), of which Paul Silverthorne is one of the dedicatees and which contains a particularly lyrical part for the instrument, and the String Quartet of 1981. The aforementioned Echo of the Wind (1981) for solo viola is one of the last pieces to have been completed by Lutyens and was again written with Silverthorne in mind.

What is interesting about The Singing Birds is the sheer range of colour which Lutyens draws from just one instrument. Her attention to the "vision sonore", which is blatantly obvious in larger-scale works of the sixties such as Essence of our Happinesses, is, in fact, even more telling in her later works for reduced forces, where every drop of colour is extracted with the utmost care and

strings, in works such as Fantasia (1936-37), Quartets I and II and the String Trio (1939). Lutyens's long-standing familiarity with string technique is no doubt one of the reasons why her writing for strings tends to be more imaginative, certainly as far as extracting a colourful and idiomatic range of effects is concerned, than her writing for brass or woodwind.<sup>40</sup>

Besides Lutyens's own expertise in writing for viola, there are two other factors behind her choice of this particular instrument for The Singing Birds. Firstly, the viola's rather subdued timbre, compared with the brilliance of the violin or the full-blooded richness of the cello, aptly complements the valedictory text and lends the piece that touch of melancholy which is so prevalent a feature of Lutyens's latest work. A second influence was Lutyens's close friendship at this time with the viola player Paul Silverthorne and his wife Mary, whose ideas largely form the basis of the second section's text. It is interesting that the viola is given prominence in several contemporary pieces, for example, the quartet Diurnal (1980), of which Paul Silverthorne is one of the dedicatees and which contains a particularly lyrical part for the instrument, and the String Quartet of 1981. The aforementioned Echo of the Wind (1981) for solo viola is one of the last pieces to have been completed by Lutyens and was again written with Silverthorne in mind.

What is interesting about The Singing Birds is the sheer range of colour which Lutyens draws from just one instrument. Her attention to the "vision sonore", which is blatantly obvious in larger-scale works of the sixties such as Essence of our Happinesses, is, in fact, even more telling in her later works for reduced forces, where every drop of colour is extracted with the utmost care and

presented with distinctive clarity. Lutyens continued to explore intriguing colour combinations without resorting either to outlandish instruments or to a plethora of gimmicky effects to the very end of her life, her final pieces comprising the three Triolets (1982), scored respectively for clarinet, mandoline and cello (I), marimba, cello and harp (II), and viola, celesta and bass clarinet (III/sketch). As far as her vocal output is concerned, some of the most inventive examples of Lutyens's preference for building up textures which use standard orchestral instruments but which are shot through with highly individual timbral nuances and perspectives occur within Fleur du Silence. One such example is the verse dedicated to the "Rose negeuse" (figures 24 and 25). Here Lutyens captures the idea of crystalline whiteness via high sustained violin harmonic, sparse melodic fragments on horn, harp and viola, and a repetitive rocking figuration on the flute and oboe, creating an overall effect, touched with flecks of colour from the crotales, which is entirely fresh.

In The Singing Birds the range of colour deployed not only lends the piece a sense of space and maintains interest, but also enhances the binary formal design, by generating clear contrasts of sonority between the two sections. In Section I all forms of ornamentation are avoided and the majority of the viola's phrases are played in comparatively high register upon the A-string, producing a rather thin tone. Following the entry of the voice Lutyens broadens the viola's range of timbres to embrace the following: *con sord* (and *senza sord*); tremolo; glissando; muted *sul ponticello*; muted or unmuted *sul tasto*; and harmonics. These last three sonorities are the most ethereal in the piece and are held in reserve until the RI, section (bar 45 onwards). Here Lutyens changes the timbre

presented with distinctive clarity. Lutyens continued to explore intriguing colour combinations without resorting either to outlandish instruments or to a plethora of gimmicky effects to the very end of her life, her final pieces comprising the three Triolets (1982), scored respectively for clarinet, mandoline and cello (I), marimba, cello and harp (II), and viola, celesta and bass clarinet (III/sketch). As far as her vocal output is concerned, some of the most inventive examples of Lutyens's preference for building up textures which use standard orchestral instruments but which are shot through with highly individual timbral nuances and perspectives occur within Fleur du Silence. One such example is the verse dedicated to the "Rose negeuse" (figures 24 and 25). Here Lutyens captures the idea of crystalline whiteness via high sustained violin harmonic, sparse melodic fragments on horn, harp and viola, and a repetitive rocking figuration on the flute and oboe, creating an overall effect, touched with flecks of colour from the crotales, which is entirely fresh.

In The Singing Birds the range of colour deployed not only lends the piece a sense of space and maintains interest, but also enhances the binary formal design, by generating clear contrasts of sonority between the two sections. In Section I all forms of ornamentation are avoided and the majority of the viola's phrases are played in comparatively high register upon the A-string, producing a rather thin tone. Following the entry of the voice Lutyens broadens the viola's range of timbres to embrace the following: *con sord* (and *senza sord*); tremolo; glissando; muted *sul ponticello*; muted or unmuted *sul tasto*; and harmonics. These last three sonorities are the most ethereal in the piece and are held in reserve until the RI, section (bar 45 onwards). Here Lutyens changes the timbre

frequently, often between successive melodic phrases so as to effect the impression of sound ebbing and flowing, of a message heard sometimes distinctly and at other times only dimly as the birds circle overhead. Alterations of sonority like these not only contribute an expressive dimension and help to delineate the beginnings and ends of fresh textual phrases and nuances, but also engender some sense of movement, however slight, into this otherwise virtually static section.

In spite of its muted beginning and end Section II incorporates a richer viola tone which arises from double-stopping, ornaments such as tremolos, trills and grace notes, the 'molto vibrato' direction at the start, and more use of the lower strings, despite the fact that much of the music continues to be written in the high register. The tenuous quality of Section I is really only approached once, at the *sul ponticello* tremolo on the word "pain" in bar 62, and one detects a more lyrical, urgent expressiveness underlying Section II which is entirely appropriate to the text. This contrast is enhanced by the differences in dynamic markings between the two sections; whereas Section I is predominantly quiet, rising to *mezzo forte* only four times, Section II contains a far higher proportion of louder dynamics (including two *sforzandi*) as well as sharper gradations or juxtapositions between contrasted dynamic levels, which create a more ecstatic and rhetorical, passionate air.

The two principal sections are also sharply distinguished with respect to melodic style, accentuating that brusque contrast between extreme simplicity and plainness on the one hand and bursts of fiery angularity on the other, which is so characteristic a feature of Lutyens's late melodic style. Calm and gentle melodicism parallels

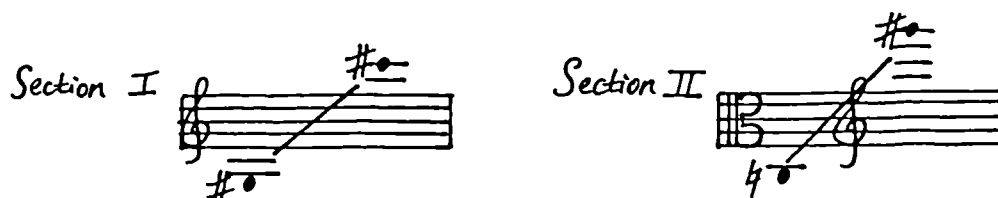
frequently, often between successive melodic phrases so as to effect the impression of sound ebbing and flowing, of a message heard sometimes distinctly and at other times only dimly as the birds circle overhead. Alterations of sonority like these not only contribute an expressive dimension and help to delineate the beginnings and ends of fresh textual phrases and nuances, but also engender some sense of movement, however slight, into this otherwise virtually static section.

In spite of its muted beginning and end Section II incorporates a richer viola tone which arises from double-stopping, ornaments such as tremolos, trills and grace notes, the 'molto vibrato' direction at the start, and more use of the lower strings, despite the fact that much of the music continues to be written in the high register. The tenuous quality of Section I is really only approached once, at the *sul ponticello* tremolo on the word "pain" in bar 62, and one detects a more lyrical, urgent expressiveness underlying Section II which is entirely appropriate to the text. This contrast is enhanced by the differences in dynamic markings between the two sections; whereas Section I is predominantly quiet, rising to *mezzo forte* only four times, Section II contains a far higher proportion of louder dynamics (including two *sforzandi*) as well as sharper gradations or juxtapositions between contrasted dynamic levels, which create a more ecstatic and rhetorical, passionate air.

The two principal sections are also sharply distinguished with respect to melodic style, accentuating that brusque contrast between extreme simplicity and plainness on the one hand and bursts of fiery angularity on the other, which is so characteristic a feature of Lutyens's late melodic style. Calm and gentle melodicism parallels

Section I's mood of initial resignation turning gradually to one of revelation. Its melodic contours are essentially smooth, entailing for the most part intervals which are no larger than a major third and occasionally approaching an almost chant-like quality. Individual instrumental phrases are comparatively brief, usually comprising between only two and six notes, and the melodic force, already reduced to its bare essentials, appears to be severely held in check by the frequently interspersed rests. In Section II on the other hand, the text's description of ecstatic song preceding death is aptly underlined by the viola's more passionate lyricism. Here the viola sings more continuously, within longer-breathed interludes and periods, compared with the curt, economical phrases of Section I. After a mellow start the mood becomes more exuberant and the line generally more energetic, decorated and angular, with a tendency to reach upwards as if to some higher aspiration. Whereas most of Section I is played in the treble compass, in Section II the viola traverses a far wider range of registers, extending to touch both its lowest and highest extremes, as shown below.

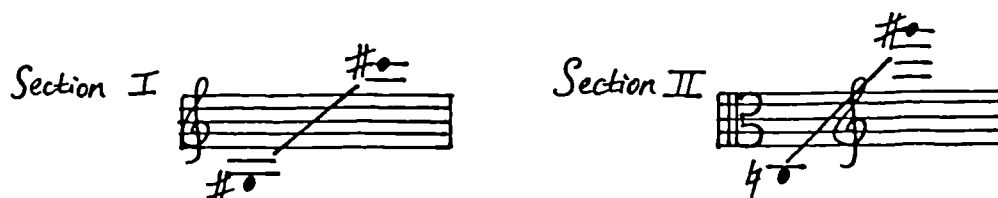
Example 28



To cross between such extremes, the melodic line incorporates wider intervallic leaps, several of them over an octave. These more ecstatic outbursts of melody, occurring for example between bars 42

Section I's mood of initial resignation turning gradually to one of revelation. Its melodic contours are essentially smooth, entailing for the most part intervals which are no larger than a major third and occasionally approaching an almost chant-like quality. Individual instrumental phrases are comparatively brief, usually comprising between only two and six notes, and the melodic force, already reduced to its bare essentials, appears to be severely held in check by the frequently interspersed rests. In Section II on the other hand, the text's description of ecstatic song preceding death is aptly underlined by the viola's more passionate lyricism. Here the viola sings more continuously, within longer-breathed interludes and periods, compared with the curt, economical phrases of Section I. After a mellow start the mood becomes more exuberant and the line generally more energetic, decorated and angular, with a tendency to reach upwards as if to some higher aspiration. Whereas most of Section I is played in the treble compass, in Section II the viola traverses a far wider range of registers, extending to touch both its lowest and highest extremes, as shown below.

Example 28

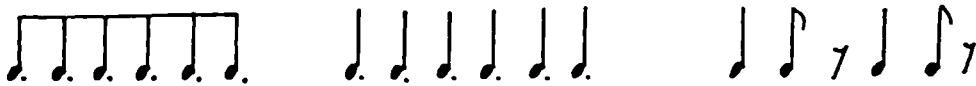


To cross between such extremes, the melodic line incorporates wider intervallic leaps, several of them over an octave. These more ecstatic outbursts of melody, occurring for example between bars 42

and 47, and 80 and 85, are full of expressive force, capturing the passion of valedictory song. But that force is soon spent, and the sense of animation which it initially generates, quickly fades and dies. Indeed, it is a paradox inherent in Lutyens's late style, that highly dramatic gestures such as these leave a strangely fugitive impression.

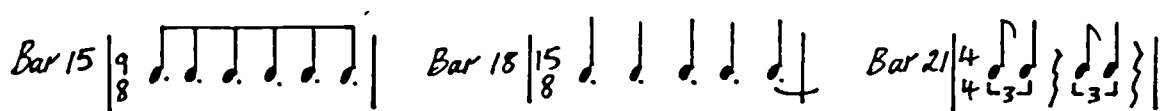
The differences in melodic characteristics between the two sections are paralleled rhythmically. Section I is relatively homogeneous. Between bars 45 and 79, for example, the majority of phrases incorporate one of the following rhythmic patterns (or a slight variation thereof):

Example 29



These are, in turn, anticipated by some of the cells presented earlier, thus producing a rhythmic consistency which aptly complements this section's slow-paced serial presentation.

Example 30

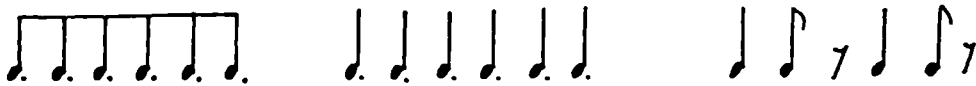


A further characteristic of Section I is that Lutyens maintains the same tempo throughout ( $\downarrow = 42$ ) and arrests any potential sense of rhythmic growth. The impression of acceleration achieved by gradually shortening the rhythmic values over the first six bars, for

and 47, and 80 and 85, are full of expressive force, capturing the passion of valedictory song. But that force is soon spent, and the sense of animation which it initially generates, quickly fades and dies. Indeed, it is a paradox inherent in Lutyens's late style, that highly dramatic gestures such as these leave a strangely fugitive impression.

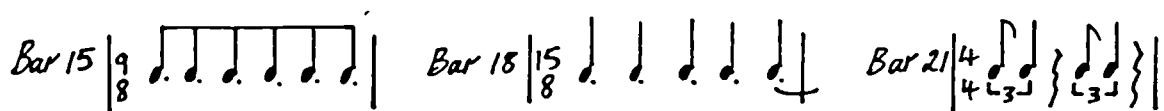
The differences in melodic characteristics between the two sections are paralleled rhythmically. Section I is relatively homogeneous. Between bars 45 and 79, for example, the majority of phrases incorporate one of the following rhythmic patterns (or a slight variation thereof):

Example 29



These are, in turn, anticipated by some of the cells presented earlier, thus producing a rhythmic consistency which aptly complements this section's slow-paced serial presentation.


Example 30



A further characteristic of Section I is that Lutyens maintains the same tempo throughout ( $\text{♩} = 42$ ) and arrests any potential sense of rhythmic growth. The impression of acceleration achieved by gradually shortening the rhythmic values over the first six bars, for


example, is halted in bar 8, before it is allowed to develop any further.

Section II, on the other hand, contains considerably more rhythmic variety, and it is as hard to draw specific links between the figurations of Sections I and II as it is to perceive close serial relationships between the two. In addition to extending the range of rhythmic figurations in Section II, Lutyens also fluctuates the tempo more to embrace the following speeds: ♩ = 42; ♩ = 46; ♩ = 56; ♩ = 60; ♩ = 120. These variations both enhance the mood of lyrical song, and help to instil a sense of movement into the music, after the numbness of Section I.

There is, in The Singing Birds, a rhythmic trait which, although it is foreshadowed in both Essence of our Happinesses and Oda a la Tormenta, features in several of Lutyens's latest pieces and adds greatly to the expressive dimension of her work during this period. What this additional expressive dimension entails is the creation of rhythmic mottos, by drawing on the specific rhythmic properties of particularly significant words. Having created her motto, Lutyens then uses it independently of the word (or words) from which it is derived, either in an instrumental passage or in an untexted vocal phrase, sometimes using it to anticipate the word in question.<sup>41</sup> One of the clearest examples of this use of word-rhythm mottos occurs in a work for solo voice, She tells her Love (1979), where the natural rhythmic inflexion of the word "despite" appears in a hummed passage which precedes the first enunciation of that word, taking the form of the cell . (It is possible to extend the application of this word rhythm to other hummed passages in the same section, as demonstrated in appendix 16.) The Singing Birds contains an example

example, is halted in bar 8, before it is allowed to develop any further.


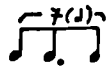
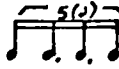
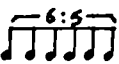
Section II, on the other hand, contains considerably more rhythmic variety, and it is as hard to draw specific links between the figurations of Sections I and II as it is to perceive close serial relationships between the two. In addition to extending the range of rhythmic figurations in Section II, Lutyens also fluctuates the tempo more to embrace the following speeds: ♩ = 42; ♩ = 46; ♩ = 56; ♩ = 60; ♩ = 120. These variations both enhance the mood of lyrical song, and help to instil a sense of movement into the music, after the numbness of Section I.

There is, in The Singing Birds, a rhythmic trait which, although it is foreshadowed in both Essence of our Happinesses and Oda a la Tormenta, features in several of Lutyens's latest pieces and adds greatly to the expressive dimension of her work during this period. What this additional expressive dimension entails is the creation of rhythmic mottos, by drawing on the specific rhythmic properties of particularly significant words. Having created her motto, Lutyens then uses it independently of the word (or words) from which it is derived, either in an instrumental passage or in an untexted vocal phrase, sometimes using it to anticipate the word in question.<sup>41</sup> One of the clearest examples of this use of word-rhythm mottos occurs in a work for solo voice, She tells her Love (1979), where the natural rhythmic inflexion of the word "despite" appears in a hummed passage which precedes the first enunciation of that word, taking the form of the cell . (It is possible to extend the application of this word rhythm to other hummed passages in the same section, as demonstrated in appendix 16.) The Singing Birds contains an example





dated 2-1-79 from Michael Finnissy, for example, in which the latter recommends various methods of instilling greater interest into rhythm:


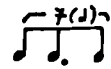
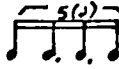
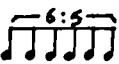
A neat way to vary rhythms is to add dots! - thus  => , and  very easily! Also in 4/8 bars,  makes life more interesting by going across the bar.<sup>42</sup>

However, Lutyens takes up Finnissy's advice to only a very limited extent. The first of his suggestions is not adopted at all. The second, involving the use of proportional divisions across the barline is not something which appears in The Singing Birds. Indeed, The Singing Birds hardly features any irregular divisions at all; only towards the end of Section II (bars 80-85), does the viola draw on this method of variation to enhance its lyrical outburst. In some of her more densely textured later works, however, Lutyens does tentatively explore Finnissy's idea. In figures 7 and 8 of Echoes (1979), for example, Lutyens's woodwind parts carry proportional divisions which must be carried across the barline.<sup>43</sup> Also in Echoes, Lutyens experiments for the first time with combining unusual different divisions of the beat. A prime example of this occurs in figure 4 (bars 44 and 45), where a variety of proportional divisions are superimposed, as demonstrated below.

Example 32

Alto Flute	4/8		
Cor Anglais	4/8		
Violin I	4/8		
Violin II	4/8		
Viola	4/8		
'Cello	4/8		

dated 2-1-79 from Michael Finnissy, for example, in which the latter recommends various methods of instilling greater interest into rhythm:

A neat way to vary rhythms is to add dots! - thus  => , and  =>  makes life more interesting by going across the bar.<sup>42</sup>

However, Lutyens takes up Finnissy's advice to only a very limited extent. The first of his suggestions is not adopted at all. The second, involving the use of proportional divisions across the barline is not something which appears in The Singing Birds. Indeed, The Singing Birds hardly features any irregular divisions at all; only towards the end of Section II (bars 80-85), does the viola draw on this method of variation to enhance its lyrical outburst. In some of her more densely textured later works, however, Lutyens does tentatively explore Finnissy's idea. In figures 7 and 8 of Echoes (1979), for example, Lutyens's woodwind parts carry proportional divisions which must be carried across the barline.<sup>43</sup> Also in Echoes, Lutyens experiments for the first time with combining unusual different divisions of the beat. A prime example of this occurs in figure 4 (bars 44 and 45), where a variety of proportional divisions are superimposed, as demonstrated below.

Example 32

Alto Flute	$\frac{4}{8}$		
Cor Anglais	$\frac{4}{8}$		
Violin I	$\frac{4}{8}$		
Violin II	$\frac{4}{8}$		
Viola	$\frac{4}{8}$		
'Cello	$\frac{4}{8}$		

Although the previous decade's preference for constructing phrases from a succession of single events, namely solo melodic lines or homorhythmic blocks, rather than from contrapuntal combinations of events remains a very prominent stylistic trait of this period, Lutyens does admit a touch more counterpoint into her textures from 1979 onwards, particularly in Echoi, Echoes, Dialogo, Cantata op. 134 and Mine Eyes... Admittedly, the counterpoint arising from combinations such as that quoted above lends the music rhythmic interest, but only for a short duration; interspersing phrases which temporarily indulge in rhythmic sophistication does not ultimately cure the underlying problems, nor is it sufficient to constitute proof of any fundamentally new approach to rhythm on Lutyens's part. Further signs of Lutyens's attempt to instil her music with greater rhythmic flexibility and variety include the incorporation of phrases featuring constantly changing time signatures, and a reduction in the number of long-breathed pulsing periods. An example of the former occurs in The Singing Birds during the twenty-two bar viola introduction, where the signature changes eighteen times. However, one can trace rapidly changing time-signatures in Lutyens's output as far back as the Chamber Concerto op. 8/1, whilst a reduction in pulsing patterns really begins several years earlier, from the mid-seventies onwards. Once again, Lutyens is really drawing on familiar resources here, rather than exploring any new paths as far as rhythmic diversification is concerned.

Throughout The Singing Birds the viola is directed to play "sempre colla voce". Although the viola part is notated throughout using specific note values and barlines, therefore, its phrasing and timing must remain in deference to that of the speaking part, which



Although the previous decade's preference for constructing phrases from a succession of single events, namely solo melodic lines or homorhythmic blocks, rather than from contrapuntal combinations of events remains a very prominent stylistic trait of this period, Lutyens does admit a touch more counterpoint into her textures from 1979 onwards, particularly in Echoi, Echoes, Dialogo, Cantata op. 134 and Mine Eyes... Admittedly, the counterpoint arising from combinations such as that quoted above lends the music rhythmic interest, but only for a short duration; interspersing phrases which temporarily indulge in rhythmic sophistication does not ultimately cure the underlying problems, nor is it sufficient to constitute proof of any fundamentally new approach to rhythm on Lutyens's part. Further signs of Lutyens's attempt to instil her music with greater rhythmic flexibility and variety include the incorporation of phrases featuring constantly changing time signatures, and a reduction in the number of long-breathed pulsing periods. An example of the former occurs in The Singing Birds during the twenty-two bar viola introduction, where the signature changes eighteen times. However, one can trace rapidly changing time-signatures in Lutyens's output as far back as the Chamber Concerto op. 8/1, whilst a reduction in pulsing patterns really begins several years earlier, from the mid-seventies onwards. Once again, Lutyens is really drawing on familiar resources here, rather than exploring any new paths as far as rhythmic diversification is concerned.

Throughout The Singing Birds the viola is directed to play "sempre colla voce". Although the viola part is notated throughout using specific note values and barlines, therefore, its phrasing and timing must remain in deference to that of the speaking part, which

is not rhythmicized. This direction, which lends the viola rhythms a little more spontaneity than they might otherwise possess, is a term which first appeared in Lutyens's music in the early seventies in works such as Anerca (1970) and The Tears of Night (1971), namely during the composer's decade of intense preoccupation with stage works. Its use in The Singing Birds, along with the fact that Lutyens specifically calls for an actress to deliver the text, hints of a very faint music theatre connection underlying the viola part, as if to suggest that the latter is acting out or improvising, a musical mime in response to the speaker's 'narration'.

However, this is as far as the suggestion ever goes. In fact, neither movement across the platform nor lighting (both of which are used in Laudi [1973]) feature in any of the vocal pieces written from 1977 onwards, and it would appear that, having completed her last stage work, Like a Window, in 1976, Lutyens then lost interest in trying to incorporate any of the more blatantly theatrical devices into the vocal domain. It is not that she loses interest in dramatic effect altogether, for this is plainly discernible in several later works including Dialogo and Cantata op. 130, where the composer specifically calls for a "dramatic soprano". But rather it is the case that the 'dramatic effect' in such works is achieved solely through musical means, without resorting to any visual aids, acting, or other theatrical techniques.<sup>44</sup>

Lutyens never achieved the recognition for her stage works which she believed they deserved. From the foregoing analysis, one has to conclude that neither did she achieve that musical regeneration or change of direction which she hoped would revitalize her final years as a composer. Admittedly, she continued to study scores by younger

is not rhythmicized. This direction, which lends the viola rhythms a little more spontaneity than they might otherwise possess, is a term which first appeared in Lutyens's music in the early seventies in works such as Anerca (1970) and The Tears of Night (1971), namely during the composer's decade of intense preoccupation with stage works. Its use in The Singing Birds, along with the fact that Lutyens specifically calls for an actress to deliver the text, hints of a very faint music theatre connection underlying the viola part, as if to suggest that the latter is acting out or improvising, a musical mime in response to the speaker's 'narration'.

However, this is as far as the suggestion ever goes. In fact, neither movement across the platform nor lighting (both of which are used in Laudi [1973]) feature in any of the vocal pieces written from 1977 onwards, and it would appear that, having completed her last stage work, Like a Window, in 1976, Lutyens then lost interest in trying to incorporate any of the more blatantly theatrical devices into the vocal domain. It is not that she loses interest in dramatic effect altogether, for this is plainly discernible in several later works including Dialogo and Cantata op. 130, where the composer specifically calls for a "dramatic soprano". But rather it is the case that the 'dramatic effect' in such works is achieved solely through musical means, without resorting to any visual aids, acting, or other theatrical techniques.<sup>44</sup>

Lutyens never achieved the recognition for her stage works which she believed they deserved. From the foregoing analysis, one has to conclude that neither did she achieve that musical regeneration or change of direction which she hoped would revitalize her final years as a composer. Admittedly, she continued to study scores by younger

contemporaries, including Boulez<sup>45</sup> and, of course, her own diminished circle of students, and she carried on composing virtually right up until her death. The shaky manuscript of her last scores, written despite the crippling effect of rheumatoid arthritis, is evidence of her determination to continue searching for that hope. However, Lutyens's final works incorporate stylistic and technical elements which, although distinctive, are not so much new as rather, a distillation and refinement of former tendencies.

"I've got a lot of time to make up. I'm still not beaten..."<sup>46</sup> Lutyens resolutely claims at the beginning of 1982. But the eventual realization that she was never going to find the renewal she was looking for is captured in one of the saddest statements of this period, when she confesses that she would be prepared to scrap all of her work, except for O Saisons, O Châteaux! (1946) and the Chamber Concerto op. 8/1 (1939-40).<sup>47</sup> For a composer whose work had encompassed such an extensive and prolific career this ultimate sense of resignation, even defeat, inspired a profound depression. This, exacerbated by physical pain, alcoholism, and an intense sense of loneliness, having alienated some of her closest friends such as Brian Elias and Joyce Rathbone, led her to contemplate suicide later that year.<sup>48</sup> It was then only a matter of months before she died, on 14 April 1983.

contemporaries, including Boulez<sup>45</sup> and, of course, her own diminished circle of students, and she carried on composing virtually right up until her death. The shaky manuscript of her last scores, written despite the crippling effect of rheumatoid arthritis, is evidence of her determination to continue searching for that hope. However, Lutyens's final works incorporate stylistic and technical elements which, although distinctive, are not so much new as rather, a distillation and refinement of former tendencies.

"I've got a lot of time to make up. I'm still not beaten..."<sup>46</sup> Lutyens resolutely claims at the beginning of 1982. But the eventual realization that she was never going to find the renewal she was looking for is captured in one of the saddest statements of this period, when she confesses that she would be prepared to scrap all of her work, except for O Saisons, O Châteaux! (1946) and the Chamber Concerto op. 8/1 (1939-40).<sup>47</sup> For a composer whose work had encompassed such an extensive and prolific career this ultimate sense of resignation, even defeat, inspired a profound depression. This, exacerbated by physical pain, alcoholism, and an intense sense of loneliness, having alienated some of her closest friends such as Brian Elias and Joyce Rathbone, led her to contemplate suicide later that year.<sup>48</sup> It was then only a matter of months before she died, on 14 April 1983.

Notes to Chapter 7

1. The Linnet from the Leaf (1972)  
The Waiting Game (1973)  
One and the Same (1973)  
The Goldfish Bowl (1975)  
Like a Window (1976)
2. Sloth is one of seven pieces, each written by a different composer and based on the Seven Deadly Sins.
3. Malcolm Williamson relates one occasion when Lutyens wrote a very complex looking rhythmic passage, which another composer immediately transcribed into simple 3/4 time. Lutyens based her objections on the argument that the visual complexity of the score was an inherent part of the conception of the piece, which the simple transcription failed to capture.  
Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
4. One rare instance comprises the rather curious diagrammatic sketch which exists for an unpublished piano piece entitled Prisms. (This sketch is reproduced in appendix 17.) The piece probably dates from the late sixties and was intended to serve as a basis for improvisation, perhaps within one of Lutyens's teaching classes at Dartington. (Dartington's first course on music and graphics took place in 1959.)
5. Space-time notation is used in The Ring of Bone (1975), but in conjunction with conventional notation. Thereafter it is resurrected only in the stage piece Like a Window (1976), a few instrumental works including Constants (1976) and Footfalls (1978), and, for the briefest of spans, within four more vocal pieces: Chorale and Paraphrase (1977); Elegy of the Flowers (1978); Echoi (1979); and Echoes (1979). The only new aspect of notation to feature after 1976 is the use of boxes, within which are enclosed rhythmic and melodic cells which are to be repeated until other directions are given. This notational feature appears briefly in Variations (1977), Cascando (1977), Chorale and Paraphrase and Echoi. An example from Variations is given below.

From 'Hidden' (Spring Sowing) section

(The vocal line is superimposed over these repetitions)

The image shows a musical score for a piano piece. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. The word "Piano" is written to the left of the staves. A rectangular box encloses the first three measures of the music. Inside this box, the piano part has notes and rests on both staves. Superimposed over the top staff of the piano part are three measures of music with notes and rests, which are identified as a vocal line in the text above. An arrow points to the right from the end of the boxed section, indicating that the music continues beyond the shown measures.

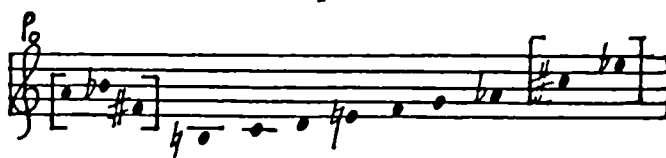
Notes to Chapter 7

1. The Linnet from the Leaf (1972)  
The Waiting Game (1973)  
One and the Same (1973)  
The Goldfish Bowl (1975)  
Like a Window (1976)
2. Sloth is one of seven pieces, each written by a different composer and based on the Seven Deadly Sins.
3. Malcolm Williamson relates one occasion when Lutyens wrote a very complex looking rhythmic passage, which another composer immediately transcribed into simple 3/4 time. Lutyens based her objections on the argument that the visual complexity of the score was an inherent part of the conception of the piece, which the simple transcription failed to capture.  
Source Malcolm Williamson, interview held at Sandon (Herts.), July 1983.
4. One rare instance comprises the rather curious diagrammatic sketch which exists for an unpublished piano piece entitled Prisms. (This sketch is reproduced in appendix 17.) The piece probably dates from the late sixties and was intended to serve as a basis for improvisation, perhaps within one of Lutyens's teaching classes at Dartington. (Dartington's first course on music and graphics took place in 1959.)
5. Space-time notation is used in The Ring of Bone (1975), but in conjunction with conventional notation. Thereafter it is resurrected only in the stage piece Like a Window (1976), a few instrumental works including Constants (1976) and Footfalls (1978), and, for the briefest of spans, within four more vocal pieces: Chorale and Paraphrase (1977); Elegy of the Flowers (1978); Echoi (1979); and Echoes (1979). The only new aspect of notation to feature after 1976 is the use of boxes, within which are enclosed rhythmic and melodic cells which are to be repeated until other directions are given. This notational feature appears briefly in Variations (1977), Cascando (1977), Chorale and Paraphrase and Echoi. An example from Variations is given below.

From 'Hidden' (Spring Sowing) section

(The vocal line is superimposed over these repetitions)

6. Source Joyce Rathbone, interview held in London, June 1983.
7. Source Glyn Perrin, interview held in London, December 1983.
8. Elisabeth Lutyens, programme note to Counting Your Steps (1972).
9. These four interlocking tone/semitone cells may be written out as follows to form a scale pattern:



However, Lutyens does not use this potential to create scalar melodic figurations in the piece, nor does she avail herself of the F minor implication inherent in the second hexachord.

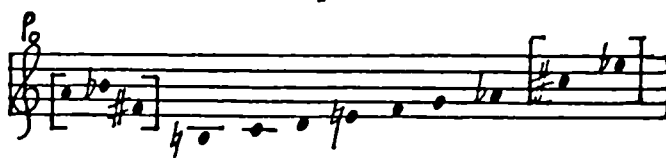
10. See page 208.
11. For example, O Saisons, O Châteaux! and Motet.
12. Lutyens's mother was a grandchild of Bulwer Lytton, and her sister, Mary, and aunt, Lady Constance Lytton, all wrote.
13. The Valley of Hatsu-Se is an example of one such piece. (It must be said, however, that Lutyens did use translations on some occasions.)
14. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 38.
15. An earlier setting of Robert Graves's poem is to be found in Nocturnes and Interludes (1976), for soprano and piano. The Concert Aria version of Dialogo (1980) for soprano and orchestra is foreshadowed by the setting for tenor and lute completed in 1972.
16. See pp.29-30.
17. There are even occasions when the same concept or word calls forth a comparable musical response from Lutyens in two entirely different pieces. Variations (1977) and The Tears of Night (1971) provide a case in point. During the first vocal phrase of the 'Spring Sowing' section of Variations, the words "Take the Rose" are complemented by a short figuration which oscillates between the pitches A natural and B flat. In the 'Nocturne' of The Tears of Night the word "rose" is similarly underlined, as shown below.

NOCTURNE I

Countertenor

Al rist by the rose, rose

6. Source Joyce Rathbone, interview held in London, June 1983.
7. Source Glyn Perrin, interview held in London, December 1983.
8. Elisabeth Lutyens, programme note to Counting Your Steps (1972).
9. These four interlocking tone/semitone cells may be written out as follows to form a scale pattern:



However, Lutyens does not use this potential to create scalic melodic figurations in the piece, nor does she avail herself of the F minor implication inherent in the second hexachord.

10. See page 208.
11. For example, O Saisons, O Châteaux! and Motet.
12. Lutyens's mother was a grandchild of Bulwer Lytton, and her sister, Mary, and aunt, Lady Constance Lytton, all wrote.
13. The Valley of Hatsu-Se is an example of one such piece. (It must be said, however, that Lutyens did use translations on some occasions.)
14. Elisabeth Lutyens, A Goldfish Bowl (London: Cassell & Co., 1972), p. 38.
15. An earlier setting of Robert Graves's poem is to be found in Nocturnes and Interludes (1976), for soprano and piano. The Concert Aria version of Dialogo (1980) for soprano and orchestra is foreshadowed by the setting for tenor and lute completed in 1972.
16. See pp.29-30.
17. There are even occasions when the same concept or word calls forth a comparable musical response from Lutyens in two entirely different pieces. Variations (1977) and The Tears of Night (1971) provide a case in point. During the first vocal phrase of the 'Spring Sowing' section of Variations, the words "Take the Rose" are complemented by a short figuration which oscillates between the pitches A natural and B flat. In the 'Nocturne' of The Tears of Night the word "rose" is similarly underlined, as shown below.

NOCTURNE I

Countertenor

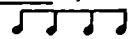
Al rist by the rose, rose

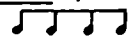
18. Examples include The Pit (1947), Rhadamantus and Requiem for the Living (1948).
19. Elisabeth Lutyens, pencil sketch of a libretto entitled Michael Who? found in a rough notepad (n.d.). Judging by the shaky manuscript, this sketch was completed towards the end of the composer's life.
20. "Religion is the coward's way out,  
Lay it on the Lord, an imaginary old goat."  
Elisabeth Lutyens, personal notebook containing both original passages and quotations (n.d.).
21. In her interview with Schafer, Lutyens states that she deliberately avoided setting frivolous texts in the first person for choral forces.  
Raymond Murray Schafer, British Composers in Interview (London: Faber, 1963), pp. 104-110.
22. These extracts include articles from The Times and The Daily Telegraph, as well as a number of colour supplements. Lutyens's margin comments include sketch synopses, principal themes and act numbers relating to Isis and Osiris.
23. Lutyens subsequently remarks, however, that one of the reasons why she turned to writing her own texts, was because of the delays and frustration caused by waiting for the co-operation of distinguished writers such as Canetti.  
Lutyens, A Goldfish Bowl, p. 300.
24. She never read any Dickens, and did not acquaint herself with classics such as The Iliad or The Odyssey until the 1940s.
25. Arthur Quiller Couch, gen. ed., The Oxford Book of English Verse 1250-1918 (Oxford: Oxford University Press, 1920).  
  
Helen Gardner, gen. ed., New Oxford Book of English Verse 1250-1950 (Oxford: Oxford University Press, 1972).  
  
The texts of Epithalamion (1968) and Lenten ys come (? pre-1940) are two more examples of texts derived from the New Oxford Book of English Verse.
26. Robert Saxton, "Elisabeth Lutyens at 75", Musical Times 122 (June 1981), 368-69.
27. Elisabeth Lutyens, programme note to The Hymn of Man (1965).
28. Elisabeth Lutyens, "All our Tomorrows" (n.d. [c. 1970], typed script of a talk.

18. Examples include The Pit (1947), Rhadamantus and Requiem for the Living (1948).
19. Elisabeth Lutyens, pencil sketch of a libretto entitled Michael Who? found in a rough notepad (n.d.). Judging by the shaky manuscript, this sketch was completed towards the end of the composer's life.
20. "Religion is the coward's way out,  
Lay it on the Lord, an imaginary old goat."  
Elisabeth Lutyens, personal notebook containing both original passages and quotations (n.d.).
21. In her interview with Schafer, Lutyens states that she deliberately avoided setting frivolous texts in the first person for choral forces.  
Raymond Murray Schafer, British Composers in Interview (London: Faber, 1963), pp. 104-110.
22. These extracts include articles from The Times and The Daily Telegraph, as well as a number of colour supplements. Lutyens's margin comments include sketch synopses, principal themes and act numbers relating to Isis and Osiris.
23. Lutyens subsequently remarks, however, that one of the reasons why she turned to writing her own texts, was because of the delays and frustration caused by waiting for the co-operation of distinguished writers such as Canetti.  
Lutyens, A Goldfish Bowl, p. 300.
24. She never read any Dickens, and did not acquaint herself with classics such as The Iliad or The Odyssey until the 1940s.
25. Arthur Quiller Couch, gen. ed., The Oxford Book of English Verse 1250-1918 (Oxford: Oxford University Press, 1920).  
  
Helen Gardner, gen. ed., New Oxford Book of English Verse 1250-1950 (Oxford: Oxford University Press, 1972).  
  
The texts of Epithalamion (1968) and Lenten ys come (? pre-1940) are two more examples of texts derived from the New Oxford Book of English Verse.
26. Robert Saxton, "Elisabeth Lutyens at 75", Musical Times 122 (June 1981), 368-69.
27. Elisabeth Lutyens, programme note to The Hymn of Man (1965).
28. Elisabeth Lutyens, "All our Tomorrows" (n.d. [c. 1970], typed script of a talk.

29. A sketched fragment (two sheets of ink/pencil MS) exists of another work scored for speaker and viola, entitled Amoretti (Sonnet LXX) on a text by Edmund Spenser. Judging by the unsteady handwriting, this piece could conceivably have been written after The Singing Birds. However, the sketch is incomplete and cannot be precisely dated.
30. Between 1977 and 1980 Lutyens composed only one choral piece and three larger-scale works for voice and orchestra: Echoi (1979); Cascando (1977); and Cantata op. 130 (1979). Several of Lutyens's contemporaneous instrumental works are similarly designed with a solo and small ensemble in mind, for example, Fantasia (1977) for alto saxophone and three instrumental groups, O Absalom (1977) for oboe and string trio, and Rapprochement (1980) for horn and harp plus ensemble.
31. "Mozart,... [is] about the only composer I can stand right now", Lutyens proclaimed in 1972, expressing her distaste of all long-winded composers with a tendency to wear their hearts upon their sleeves, including, in her opinion, Bruckner. Leslie East, "Time Off?... with Lis Lutyens", Music and Musicians 20 (February 1972), 18.
32. See chapter 6, page 340.
33. Glyn Perrin, programme note to Lutyens's Troilets I and II, which were premiered during the 1984/5 season of the New Macnaghten Concerts.
34. Elisabeth Lutyens, programme note to Encore-Maybe (1982).
35. The fourth work in question is Requiem for the Living (1948).
36. Apart from a brief phrase of writing symmetrical rows in certain works dating from 1973 and 1974 (Laudi, One and the Same, The Winter of the World, and Kareniana), in general Lutyens hardly ever draws on such designs, although many rows of her last period tend to be reasonably closely-knit because they contain quasi-symmetrical properties.
37. See appendix 11, with reference to the row shared between The Pit, Requiem for the Living, and Rhadamantus.
38. See chapter 6, page 331.
39. There are a comparatively high number of instrumental works written during this period which also give high prominence to strings. Examples include Fantasia (1977), whose ensemble B contains a quartet, O Absalom (1977) for oboe and string trio, Doubles (1978) for string quartet, Quartet op. 138 (1979), Quartet (1981), Quartet op. 159 (1982), Diurnal (1980) and Branches of the Night and of the Day (1981) for horn and string quartet.

29. A sketched fragment (two sheets of ink/pencil MS) exists of another work scored for speaker and viola, entitled Amoretti (Sonnet LXX) on a text by Edmund Spenser. Judging by the unsteady handwriting, this piece could conceivably have been written after The Singing Birds. However, the sketch is incomplete and cannot be precisely dated.
30. Between 1977 and 1980 Lutyens composed only one choral piece and three larger-scale works for voice and orchestra: Echoi (1979); Cascando (1977); and Cantata op. 130 (1979). Several of Lutyens's contemporaneous instrumental works are similarly designed with a solo and small ensemble in mind, for example, Fantasia (1977) for alto saxophone and three instrumental groups, O Absalom (1977) for oboe and string trio, and Rapprochement (1980) for horn and harp plus ensemble.
31. "Mozart,... [is] about the only composer I can stand right now", Lutyens proclaimed in 1972, expressing her distaste of all long-winded composers with a tendency to wear their hearts upon their sleeves, including, in her opinion, Bruckner. Leslie East, "Time Off?... with Lis Lutyens", Music and Musicians 20 (February 1972), 18.
32. See chapter 6, page 340.
33. Glyn Perrin, programme note to Lutyens's Troilets I and II, which were premiered during the 1984/5 season of the New Macnaghten Concerts.
34. Elisabeth Lutyens, programme note to Encore-Maybe (1982).
35. The fourth work in question is Requiem for the Living (1948).
36. Apart from a brief phrase of writing symmetrical rows in certain works dating from 1973 and 1974 (Laudi, One and the Same, The Winter of the World, and Kareniana), in general Lutyens hardly ever draws on such designs, although many rows of her last period tend to be reasonably closely-knit because they contain quasi-symmetrical properties.
37. See appendix 11, with reference to the row shared between The Pit, Requiem for the Living, and Rhadamantus.
38. See chapter 6, page 331.
39. There are a comparatively high number of instrumental works written during this period which also give high prominence to strings. Examples include Fantasia (1977), whose ensemble B contains a quartet, O Absalom (1977) for oboe and string trio, Doubles (1978) for string quartet, Quartet op. 138 (1979), Quartet (1981), Quartet op. 159 (1982), Diurnal (1980) and Branches of the Night and of the Day (1981) for horn and string quartet.

40. The Roots of the World (1979) for chorus and virtuoso cello and Concert Aria op. 142 (Dialogo, 1980) provide particularly colourful examples of string writing. In The Roots of the World the virtuosic solo cello part incorporates harmonics, pizzicato chords, rapid juxtapositions between pizzicato and arco, sul tasto and ponticello bowing and flautando. Strings are used virtually throughout the larger scale piece Dialogo, where they are expected to produce, in addition to those effects already mentioned, col legno battuto and guitar-like thrumming sounds. This last sonority recalls the beginning of Lutyens's first setting of the Dialogo text (1972), where the lute quietly thrums a chord.
41. In Movement II of Essence of our Happinesses (1968), the word "happinesses" generates a rhythmic motto , which is enunciated on woodwind and strings following the choral exposition of the same. Similarly, in Oda a la Tormenta (1970), the piano occasionally foreshadows or imitates the vocal rhythms in a duetting manner.
42. Michael Finnissy, personal letter to Elisabeth Lutyens dated 2 January 1979.
43. A more random extension of this idea occurs in Concert Aria (Dialogo, 1980), in figure 22, where the alto flute and oboe are instructed to play their quavers "freely, irrespective of bar-lines", across three bars in 4/4, 9/16 and 15/16 respectively.
44. In the case of Chorale and Paraphrase (1977), Lutyens is very much at pains to prevent the listener from interpreting certain gestures, such as the ritualistic, unconduted presentation involving a seated tenor singing "unostentatiously", as signs of a music theatre conception. The composer explains that these requirements arise instead out of a musical and textual need: "The Keats is prose, and I think that to stand up and sing prose in white tie and tails looks pompous. After all, it isn't 'purple passage' prose like Flaubert." Robert Saxton, "Elisabeth Lutyens at 75", Musical Times 122 (June 1981), 368-69.
45. Ian Ritchie; personal letter to Elisabeth Lutyens dated 18 March 1977. Ritchie (from Universal Edition) sends the score of Cummings ist der Dichter to Lutyens, and mentions her request to be sent several scores by Boulez, including Pli selon Pli.
46. Mary Blume, interview with Elisabeth Lutyens, International Herald Tribune (9-10 January 1982).
47. Ibid.
48. Literature from the organization EXIT, including a magazine dated June 1982, was found amongst Lutyens's papers after her death.

40. The Roots of the World (1979) for chorus and virtuoso cello and Concert Aria op. 142 (Dialogo, 1980) provide particularly colourful examples of string writing. In The Roots of the World the virtuosic solo cello part incorporates harmonics, pizzicato chords, rapid juxtapositions between pizzicato and arco, sul tasto and ponticello bowing and flautando. Strings are used virtually throughout the larger scale piece Dialogo, where they are expected to produce, in addition to those effects already mentioned, col legno battuto and guitar-like thrumming sounds. This last sonority recalls the beginning of Lutyens's first setting of the Dialogo text (1972), where the lute quietly thrums a chord.
41. In Movement II of Essence of our Happinesses (1968), the word "happinesses" generates a rhythmic motto , which is enunciated on woodwind and strings following the choral exposition of the same. Similarly, in Oda a la Tormenta (1970), the piano occasionally foreshadows or imitates the vocal rhythms in a duetting manner.
42. Michael Finnissy, personal letter to Elisabeth Lutyens dated 2 January 1979.
43. A more random extension of this idea occurs in Concert Aria (Dialogo, 1980), in figure 22, where the alto flute and oboe are instructed to play their quavers "freely, irrespective of bar-lines", across three bars in 4/4, 9/16 and 15/16 respectively.
44. In the case of Chorale and Paraphrase (1977), Lutyens is very much at pains to prevent the listener from interpreting certain gestures, such as the ritualistic, uncondacted presentation involving a seated tenor singing "unostentatiously", as signs of a music theatre conception. The composer explains that these requirements arise instead out of a musical and textual need: "The Keats is prose, and I think that to stand up and sing prose in white tie and tails looks pompous. After all, it isn't 'purple passage' prose like Flaubert." Robert Saxton, "Elisabeth Lutyens at 75", Musical Times 122 (June 1981), 368-69.
45. Ian Ritchie; personal letter to Elisabeth Lutyens dated 18 March 1977. Ritchie (from Universal Edition) sends the score of Cummings ist der Dichter to Lutyens, and mentions her request to be sent several scores by Boulez, including Pli selon Pli.
46. Mary Blume, interview with Elisabeth Lutyens, International Herald Tribune (9-10 January 1982).
47. Ibid.
48. Literature from the organization EXIT, including a magazine dated June 1982, was found amongst Lutyens's papers after her death.

## CONCLUSION

The profound sense of failure which Lutyens felt at the end of her life resulted from a number of factors, including the realisation not just that time was drawing to a close for any further rejuvenation of style or technique, but also that her music had failed to communicate to a larger audience'. Although she never expressed it as such, perhaps Lutyens also knew that, despite her own exacting standards, she had failed to master all aspects of her art technically, a realisation which must have been deeply disappointing for such a strong advocate of craftsmanship.

For example, the difficulty of sustaining both short- and long-term interest remained a problem which afflicted Lutyens's rhythmic parameter virtually throughout her output. Her rhythms often appear bland and weak, with temporary attempts at generating interest - through the use of syncopations, pulsing, space-time notation and other sophistications of impressive visual but limited aural clarity - tending to lose impact, because of the failure to establish a strong enough underlying 'beat' or character in the first place.

Likewise with Lutyens's formal structures one encounters a dichotomy between, on the one hand maintaining an essentially non-dynamic, non developmental approach to overall form, whilst on the other hand, providing sufficient interest on the microlevel to avoid stasis. The success with which she resolved the dichotomy was by no means consistent. For instance, there are occasions throughout Lutyens's oeuvre where one sees evidence of the composer having worked too closely to the page, betraying greater interest in the process of

## CONCLUSION

The profound sense of failure which Lutyens felt at the end of her life resulted from a number of factors, including the realisation not just that time was drawing to a close for any further rejuvenation of style or technique, but also that her music had failed to communicate to a larger audience'. Although she never expressed it as such, perhaps Lutyens also knew that, despite her own exacting standards, she had failed to master all aspects of her art technically, a realisation which must have been deeply disappointing for such a strong advocate of craftsmanship.

For example, the difficulty of sustaining both short- and long-term interest remained a problem which afflicted Lutyens's rhythmic parameter virtually throughout her output. Her rhythms often appear bland and weak, with temporary attempts at generating interest - through the use of syncopations, pulsing, space-time notation and other sophistications of impressive visual but limited aural clarity - tending to lose impact, because of the failure to establish a strong enough underlying 'beat' or character in the first place.

Likewise with Lutyens's formal structures one encounters a dichotomy between, on the one hand maintaining an essentially non-dynamic, non developmental approach to overall form, whilst on the other hand, providing sufficient interest on the microlevel to avoid stasis. The success with which she resolved the dichotomy was by no means consistent. For instance, there are occasions throughout Lutyens's oeuvre where one sees evidence of the composer having worked too closely to the page, betraying greater interest in the process of

composition than in the completed entity<sup>2</sup> or, in other words, becoming too enmeshed in moment-to-moment detail at the expense of overall formal clarity. In this sense Lutyens could be described as a miniaturist, her concentration more suited to the time-span of a poem than that of a classical epic. It is not to say that her works are always short, but rather, that even in her large-scale pieces there is often a sense of the intimate resulting from the creation of individual 'moments'. In Lutyens's best works these small gestures gel into a cohesive whole, whereas in her less successful structures the result is diffuse and unfocused.

With the exception of the extant serial charts and miscellaneous drawings and comments in Lutyens's notepads, the dearth of sketches revealing any long-term planning or revision indicates a comparatively fast, spontaneous approach to composition, carrying with it not only the potential for introducing a great deal of new material, but also the danger that points of orientation may become increasingly blurred for the listener. It is in many of Lutyens's stage works, where the theatrical medium calls for a particularly clear articulation and focus between climactic points, that this fault is very blatantly exposed.

This intuitive attitude towards composition is just one factor which can render Lutyens's works so awkward to describe analytically. For her more reflective, introverted approach, whereby she establishes a framework which is inwardly explored, moving around her musical 'objects', observing and commenting from a number of perspectives, is far less straightforward to delineate compared with the more goal-orientated design of pieces which possess a clear sense of 'upbeat' and progression towards or away from a specific musical destination. Similarly, Lutyens's music is demanding for both listener and analyst, in that her

composition than in the completed entity<sup>2</sup> or, in other words, becoming too enmeshed in moment-to-moment detail at the expense of overall formal clarity. In this sense Lutyens could be described as a miniaturist, her concentration more suited to the time-span of a poem than that of a classical epic. It is not to say that her works are always short, but rather, that even in her large-scale pieces there is often a sense of the intimate resulting from the creation of individual 'moments'. In Lutyens's best works these small gestures gel into a cohesive whole, whereas in her less successful structures the result is diffuse and unfocused.

With the exception of the extant serial charts and miscellaneous drawings and comments in Lutyens's notepads, the dearth of sketches revealing any long-term planning or revision indicates a comparatively fast, spontaneous approach to composition, carrying with it not only the potential for introducing a great deal of new material, but also the danger that points of orientation may become increasingly blurred for the listener. It is in many of Lutyens's stage works, where the theatrical medium calls for a particularly clear articulation and focus between climactic points, that this fault is very blatantly exposed.

This intuitive attitude towards composition is just one factor which can render Lutyens's works so awkward to describe analytically. For her more reflective, introverted approach, whereby she establishes a framework which is inwardly explored, moving around her musical 'objects', observing and commenting from a number of perspectives, is far less straightforward to delineate compared with the more goal-orientated design of pieces which possess a clear sense of 'upbeat' and progression towards or away from a specific musical destination. Similarly, Lutyens's music is demanding for both listener and analyst, in that her

approach generally militates against the adoption of any one device or multi-parameter scheme throughout a particular piece.

As far as serialism is concerned, Lutyens failed not so much to establish a coherent technique as to develop or move beyond it. Admittedly, during the period between 1936 and 1953, in those works reaching towards and encompassing Lutyens's new-found serial technique, she did explore a number of avenues including fragmentation and troping. Indeed, it could be argued that this period represents the peak of Lutyens's technical accomplishment, where her writing is characterized by a pioneering spirit of exploration and where the fast pace of change and development from work to work is perhaps unparalleled in the rest of her career. Thereafter, however, Lutyens's serialism seems to revert back to simple row presentations, with varying degrees of note omission, reordering, and sensitivity to verbal meaning, but with no real technical advancement of the method. Serialism became for Lutyens a permanent scaffold as far as her art works were concerned - the journalistic works possessed their own mainstays of script or film - enabling her to reconcile her need for intellectual validity whilst at the same time providing her with a means of quickly transposing her intuitive thought processes into pitch. Her rather self-conscious attempt to establish an alternative in the early seventies (for example, in Verses of Love) served only to prove the extent of her dependence on the method. Only in her very latest works, too late to allow time for further development, does Lutyens hint towards greater flexibility.

Aware of her technical limitations Lutyens never grasped any real confidence in her own musical ability. This insecurity, which sometimes made her seek too hastily the approval or advice of

approach generally militates against the adoption of any one device or multi-parameter scheme throughout a particular piece.

As far as serialism is concerned, Lutyens failed not so much to establish a coherent technique as to develop or move beyond it. Admittedly, during the period between 1936 and 1953, in those works reaching towards and encompassing Lutyens's new-found serial technique, she did explore a number of avenues including fragmentation and troping. Indeed, it could be argued that this period represents the peak of Lutyens's technical accomplishment, where her writing is characterized by a pioneering spirit of exploration and where the fast pace of change and development from work to work is perhaps unparalleled in the rest of her career. Thereafter, however, Lutyens's serialism seems to revert back to simple row presentations, with varying degrees of note omission, reordering, and sensitivity to verbal meaning, but with no real technical advancement of the method. Serialism became for Lutyens a permanent scaffold as far as her art works were concerned - the journalistic works possessed their own mainstays of script or film - enabling her to reconcile her need for intellectual validity whilst at the same time providing her with a means of quickly transposing her intuitive thought processes into pitch. Her rather self-conscious attempt to establish an alternative in the early seventies (for example, in Verses of Love) served only to prove the extent of her dependence on the method. Only in her very latest works, too late to allow time for further development, does Lutyens hint towards greater flexibility.

Aware of her technical limitations Lutyens never grasped any real confidence in her own musical ability. This insecurity, which sometimes made her seek too hastily the approval or advice of

contemporaries, also lies at the heart of her prolific tendency. The resulting output is of contradictory and often extraordinarily inconsistent quality, rendering it as hard to generalise about Lutyens's faults as about her virtues. Certain works are also characterised by a lack of memorability caused by the composer's failure to 'select', in other words, her tendency to devote equal attention to all ideas, regardless of their intrinsic worth.

It was perhaps only with orchestration that Lutyens felt more confident<sup>3</sup>. Although her writing was not always particularly idiomatic - she never properly understood the piano, and her woodwind and brass lines tend to be too similarly characterised - her colour combinations were often highly evocative and unusual despite the fact that, more often than not, conventional forces were deployed. Moments of cluttered sonority do occasionally occur, particularly with respect to some of the larger-scale works for solo voice and orchestra, but on the whole Lutyens admits few tuttis and demonstrates instead a gift for extracting chamber music clarity from her larger forces. The chamber pieces themselves possess an incisive lucidity and individuality, nowhere better demonstrated than in Lutyens's latest works, the Triolets. Of all the parameters, it is orchestration which appears to give Lutyens the greatest pleasure, constantly refreshing and changing throughout the course of her long composing career.

However, it cannot be denied that Lutyens also possessed a very real gift for melody, particularly of the elegiac, restrained yet highly expressive type. Her melodic style was extraordinarily versatile, embracing the simplest recitative to ecstatic virtuosity, Klangfarbenmelodie to slower-paced lyricism. Moreover, a melodic thread often appears to run throughout an entire work, even those

contemporaries, also lies at the heart of her prolific tendency. The resulting output is of contradictory and often extraordinarily inconsistent quality, rendering it as hard to generalise about Lutyens's faults as about her virtues. Certain works are also characterised by a lack of memorability caused by the composer's failure to 'select', in other words, her tendency to devote equal attention to all ideas, regardless of their intrinsic worth.

It was perhaps only with orchestration that Lutyens felt more confident<sup>3</sup>. Although her writing was not always particularly idiomatic - she never properly understood the piano, and her woodwind and brass lines tend to be too similarly characterised - her colour combinations were often highly evocative and unusual despite the fact that, more often than not, conventional forces were deployed. Moments of cluttered sonority do occasionally occur, particularly with respect to some of the larger-scale works for solo voice and orchestra, but on the whole Lutyens admits few tuttis and demonstrates instead a gift for extracting chamber music clarity from her larger forces. The chamber pieces themselves possess an incisive lucidity and individuality, nowhere better demonstrated than in Lutyens's latest works, the Triolets. Of all the parameters, it is orchestration which appears to give Lutyens the greatest pleasure, constantly refreshing and changing throughout the course of her long composing career.

However, it cannot be denied that Lutyens also possessed a very real gift for melody, particularly of the elegiac, restrained yet highly expressive type. Her melodic style was extraordinarily versatile, embracing the simplest recitative to ecstatic virtuosity, Klangfarbenmelodie to slower-paced lyricism. Moreover, a melodic thread often appears to run throughout an entire work, even those

which are primarily harmonically based. Where Lutyens's melodies fail, it is often as a result of poor rhythmic definition, in particular, of forcing the melodic line to bear too much responsibility for forward propulsion.

Likewise, Lutyens's music is characterized by a strong harmonic sense. Using the simplest of means (invariably just a penchant for a limited number of interval classes) she underpinned the majority of her works, including those of essentially monophonic nature, with a consistent harmonic colour. Never so dogmatic as to be entirely predictable, this basic technique remained virtually unchanged. Although both tonality and the use of counterpoint faded in and out of prominence during different periods of her career, this quality lent Lutyens's work great consistency and aural accessibility, at a time when composers were experimenting with numerous different harmonic solutions in the absence of a common language. Whilst Lutyens's harmony was capable of carrying considerable expressive power, however, it was not able to generate any real momentum; although in some works, particularly those more coloured by the influence of tonality, one finds a degree of short-term momentum created harmonically by such means as impetus from the bass line or contrasts between areas of consonance and dissonance, on the whole Lutyens's cadences serve as points of articulation rather than goals, and there is a dearth of longer-term propulsion which can create a curiously static effect overall.

Even though doubt must be cast over Lutyens's technical abilities, her range of stylistic exploration and change represents a considerable achievement. The scope of style embraced even within the relatively few works considered in this thesis provides ample illustration of

which are primarily harmonically based. Where Lutyens's melodies fail, it is often as a result of poor rhythmic definition, in particular, of forcing the melodic line to bear too much responsibility for forward propulsion.

Likewise, Lutyens's music is characterized by a strong harmonic sense. Using the simplest of means (invariably just a penchant for a limited number of interval classes) she underpinned the majority of her works, including those of essentially monophonic nature, with a consistent harmonic colour. Never so dogmatic as to be entirely predictable, this basic technique remained virtually unchanged. Although both tonality and the use of counterpoint faded in and out of prominence during different periods of her career, this quality lent Lutyens's work great consistency and aural accessibility, at a time when composers were experimenting with numerous different harmonic solutions in the absence of a common language. Whilst Lutyens's harmony was capable of carrying considerable expressive power, however, it was not able to generate any real momentum; although in some works, particularly those more coloured by the influence of tonality, one finds a degree of short-term momentum created harmonically by such means as impetus from the bass line or contrasts between areas of consonance and dissonance, on the whole Lutyens's cadences serve as points of articulation rather than goals, and there is a dearth of longer-term propulsion which can create a curiously static effect overall.

Even though doubt must be cast over Lutyens's technical abilities, her range of stylistic exploration and change represents a considerable achievement. The scope of style embraced even within the relatively few works considered in this thesis provides ample illustration of

this point: from the quasi-Purcellian counterpoint of Fantasia for Five Strings (1936-67) through to the lyrical, French-tinged warmth of O Seasons, O Châteaux! (1946); from the choral richness yet complex, introverted nature of Motet (1953) to the flexible Klangfarbenmelodie of Quincunx (1959-60); from the restrained, monophonic quietness of The Valley of Hatsu-Se (1965) to the extrovert propulsion and dramatic appeal of Essence of our Happinesses (1968); and from the highly coloured, overtly illustrative writing of Islands (1971) through to the sparse, poignant economy of The Singing Birds (1980). Too often generalisations are made about Lutyens's style - using descriptions such as "linear", "abstract", "economical", "refined" - on the basis of knowledge of only a very few works. An overview such as this serves instead to highlight the rich variety and expressive versatility which exists both within and between different periods of Lutyens's career. Moreover, as a result of this continual search for renewal it should not be forgotten that Lutyens made a contribution to virtually every musical genre; her completion of so many works for larger-scale forces, be they orchestral, choral or theatrical, is particularly noteworthy, given the prevailing tendency to write for chamber forces of more manageable proportions with a greater likelihood of achieving live performance.

What is remarkable about Lutyens's range of stylistic variety is that through it all, her music retained an individual character, an integrity which remained intrinsically her own. This is a point often made about Lutyens's output but rarely if ever defined. In purely musical terms the ingredients of this individual 'voice' comprise the aforementioned harmonic underpinning, melodic expression, clear, evocative orchestration and preference for reflective rather than

this point: from the quasi-Purcellian counterpoint of Fantasia for Five Strings (1936-67) through to the lyrical, French-tinged warmth of O Seasons, O Châteaux! (1946); from the choral richness yet complex, introverted nature of Motet (1953) to the flexible Klangfarbenmelodie of Quincunx (1959-60); from the restrained, monophonic quietness of The Valley of Hatsu-Se (1965) to the extrovert propulsion and dramatic appeal of Essence of our Happinesses (1968); and from the highly coloured, overtly illustrative writing of Islands (1971) through to the sparse, poignant economy of The Singing Birds (1980). Too often generalisations are made about Lutyens's style - using descriptions such as "linear", "abstract", "economical", "refined" - on the basis of knowledge of only a very few works. An overview such as this serves instead to highlight the rich variety and expressive versatility which exists both within and between different periods of Lutyens's career. Moreover, as a result of this continual search for renewal it should not be forgotten that Lutyens made a contribution to virtually every musical genre; her completion of so many works for larger-scale forces, be they orchestral, choral or theatrical, is particularly noteworthy, given the prevailing tendency to write for chamber forces of more manageable proportions with a greater likelihood of achieving live performance.

What is remarkable about Lutyens's range of stylistic variety is that through it all, her music retained an individual character, an integrity which remained intrinsically her own. This is a point often made about Lutyens's output but rarely if ever defined. In purely musical terms the ingredients of this individual 'voice' comprise the aforementioned harmonic underpinning, melodic expression, clear, evocative orchestration and preference for reflective rather than

developmental formal structures, all of which pervade Lutyens's compositions to a greater or lesser extent, regardless of the particular stylistic nuances adopted.

This is not to say that Lutyens never succumbed to outside influences. Despite her own fervent proclamations of independence, Webern's influence on her development of serialism, not to mention the many 'fashions' which infiltrated her style during the fifties, sixties and seventies - use of pre-eighteenth century or electric instruments, pulsing rhythms, music theatre, to name but a few - provide evidence to the contrary. Nevertheless, such influences never entail the wholesale adoption of concomitant philosophies or additional technical apparatus on Lutyens's part; whether it was from deliberate choice or, as is more likely, from an inability to study with any degree of academic depth, Lutyens's use of such traits tends to be superficial, resulting in the temporary colouring and occasional blurring, but never complete abrogation of her own musical personality.

In this respect Lutyens may be said to have carved her own niche as an inventive individual, rather than initiator, within the European tradition. Apart from her adoption of serialism, she never adhered to any particular school. Perhaps because her musical language was distinguished more by stylistic rather than technical virtuosity, neither did she found one, despite her work as a teacher and her somewhat self-motivated, but nevertheless strenuous efforts on behalf of new music.

Looking back over Lutyens's career as a whole, it would appear that she was always out of step, on the periphery rather than at the forefront or centre of the British mainstream. As far as the younger generation of composers was concerned, Lutyens's technical language was

developmental formal structures, all of which pervade Lutyens's compositions to a greater or lesser extent, regardless of the particular stylistic nuances adopted.

This is not to say that Lutyens never succumbed to outside influences. Despite her own fervent proclamations of independence, Webern's influence on her development of serialism, not to mention the many 'fashions' which infiltrated her style during the fifties, sixties and seventies - use of pre-eighteenth century or electric instruments, pulsing rhythms, music theatre, to name but a few - provide evidence to the contrary. Nevertheless, such influences never entail the wholesale adoption of concomitant philosophies or additional technical apparatus on Lutyens's part; whether it was from deliberate choice or, as is more likely, from an inability to study with any degree of academic depth, Lutyens's use of such traits tends to be superficial, resulting in the temporary colouring and occasional blurring, but never complete abrogation of her own musical personality.

In this respect Lutyens may be said to have carved her own niche as an inventive individual, rather than initiator, within the European tradition. Apart from her adoption of serialism, she never adhered to any particular school. Perhaps because her musical language was distinguished more by stylistic rather than technical virtuosity, neither did she found one, despite her work as a teacher and her somewhat self-motivated, but nevertheless strenuous efforts on behalf of new music.

Looking back over Lutyens's career as a whole, it would appear that she was always out of step, on the periphery rather than at the forefront or centre of the British mainstream. As far as the younger generation of composers was concerned, Lutyens's technical language was

bypassed by the freer, more flexible brand of serialism developed in the fifties; whilst she represented an example of cosmopolitanism and individuality, she was regarded more as a former figurehead than a contemporary guru. It was that very same cosmopolitanism, however, which, combined with her adoption of serialism during the late thirties and early forties, distanced her from the leading British figures of her own generation, Benjamin Britten and Michael Tippett. As a result Lutyens was branded with a stigma of intellectualism which remained with her throughout her life.

However far removed Lutyens appeared to be, either from her counterparts Britten and Tippett, or from the Vaughan Willaims generation which preceded, it should be remembered nevertheless that she was not entirely alone in her wish to seek an alternative. Because the documentation of twentieth century British music history has been so dominated by these figures, little attention has been given to a group of individuals whose more European outlook and, in certain cases, bold technical explorations during the thirties to fifties have had strong influence on the attitudes, if not the specific musical techniques, of a later generation of British composers. This group of individuals includes, in addition to Lutyens, personalities such as Christian Darnton Alan Rawsthorne, Humphrey Searle, Alan Bush and Denis ApIvor. Whilst not drawing comparison between any of these composers and their more prestigious contemporaries, it is fair to say that all have suffered as a result of being dismissed as quirky, minor eccentrics, without the benefit of either detailed analysis or widespread performance of their works.

To redress the current, somewhat distorted perspective lies outside the scope of this thesis, as does further investigation of and

bypassed by the freer, more flexible brand of serialism developed in the fifties; whilst she represented an example of cosmopolitanism and individuality, she was regarded more as a former figurehead than a contemporary guru. It was that very same cosmopolitanism, however, which, combined with her adoption of serialism during the late thirties and early forties, distanced her from the leading British figures of her own generation, Benjamin Britten and Michael Tippett. As a result Lutyens was branded with a stigma of intellectualism which remained with her throughout her life.

However far removed Lutyens appeared to be, either from her counterparts Britten and Tippett, or from the Vaughan Willaims generation which preceded, it should be remembered nevertheless that she was not entirely alone in her wish to seek an alternative. Because the documentation of twentieth century British music history has been so dominated by these figures, little attention has been given to a group of individuals whose more European outlook and, in certain cases, bold technical explorations during the thirties to fifties have had strong influence on the attitudes, if not the specific musical techniques, of a later generation of British composers. This group of individuals includes, in addition to Lutyens, personalities such as Christian Darnton Alan Rawsthorne, Humphrey Searle, Alan Bush and Denis ApIvor. Whilst not drawing comparison between any of these composers and their more prestigious contemporaries, it is fair to say that all have suffered as a result of being dismissed as quirky, minor eccentrics, without the benefit of either detailed analysis or widespread performance of their works.

To redress the current, somewhat distorted perspective lies outside the scope of this thesis, as does further investigation of and

comparison between Lutyens's 'journalistic', stage and instrumental works. Having produced an overview of style and techniques, however, it is hoped that this work provides a context from which more detailed analysis may now emerge. In comparison to biographical information on Lutyens, which has grown immeasurably with the recent publication of Meirion and Susie Harries' study entitled A Pilgrim Soul, both analysis and performance of Lutyens's scores have failed to keep pace. Without wishing to exaggerate Lutyens's stature as a composer, she did nevertheless complete a number of works - Chamber Concerto, op. 8/1, O Seasons, O Châteaux!, Essence of Our Happinesses and Triolets, to name but a few - which are highly communicative, expressive and inventive, more than capable of standing up on their own musical terms, even in today's climate, and certainly worthy of greater attention than they currently receive.

comparison between Lutyens's 'journalistic', stage and instrumental works. Having produced an overview of style and techniques, however, it is hoped that this work provides a context from which more detailed analysis may now emerge. In comparison to biographical information on Lutyens, which has grown immeasurably with the recent publication of Meirion and Susie Harries' study entitled A Pilgrim Soul, both analysis and performance of Lutyens's scores have failed to keep pace. Without wishing to exaggerate Lutyens's stature as a composer, she did nevertheless complete a number of works - Chamber Concerto, op. 8/1, O Seasons, O Châteaux!, Essence of Our Happinesses and Triolets, to name but a few - which are highly communicative, expressive and inventive, more than capable of standing up on their own musical terms, even in today's climate, and certainly worthy of greater attention than they currently receive.

Notes to the Conclusion

1. In particular, Lutyens bemoaned the fact that she was not able to live entirely off commissions. The mechanical apparatus with which she surrounded herself (architect's desk, sharpened pencils, rubbers, pens etc) were part and parcel of this frustrated desire to appear as a professional, commissioned craftsman in the manner of her Baroque forbears. It must be said, however, that Lutyens's attitude towards commissions was not always entirely genuine; her occasional habit of completing works before requesting commissions caused considerable annoyance.  
Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.
2. On several occasions Lutyens maintained that she lost interest in a piece once it had been composed, a point also born out by the often terse, matter-of-factual and superficial nature of many of her programme notes, particularly those of her later years.
3. Referring to orchestration Lutyens is reported to have said, "I sometimes think this is the only real gift I have."  
Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.



Notes to the Conclusion

1. In particular, Lutyens bemoaned the fact that she was not able to live entirely off commissions. The mechanical apparatus with which she surrounded herself (architect's desk, sharpened pencils, rubbers, pens etc) were part and parcel of this frustrated desire to appear as a professional, commissioned craftsman in the manner of her Baroque forbears. It must be said, however, that Lutyens's attitude towards commissions was not always entirely genuine; her occasional habit of completing works before requesting commissions caused considerable annoyance.  
Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.
2. On several occasions Lutyens maintained that she lost interest in a piece once it had been composed, a point also born out by the often terse, matter-of-factual and superficial nature of many of her programme notes, particularly those of her later years.
3. Referring to orchestration Lutyens is reported to have said, "I sometimes think this is the only real gift I have."  
Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.



bypassed by the freer, more flexible brand of serialism developed in the fifties; whilst she represented an example of cosmopolitanism and individuality, she was regarded more as a former figurehead than a contemporary guru. It was that very same cosmopolitanism, however, which, combined with her adoption of serialism during the late thirties and early forties, distanced her from the leading British figures of her own generation, Benjamin Britten and Michael Tippett. As a result Lutyens was branded with a stigma of intellectualism which remained with her throughout her life.

However far removed Lutyens appeared to be, either from her counterparts Britten and Tippett, or from the Vaughan Williams generation which preceded, it should be remembered nevertheless that she was not entirely alone in her wish to seek an alternative. Because the documentation of twentieth century British music history has been so dominated by these figures, little attention has been given to a group of individuals whose more European outlook and, in certain cases, bold technical explorations during the thirties to fifties have had strong influence on the attitudes, if not the specific musical techniques, of a later generation of British composers. This group of individuals includes, in addition to Lutyens, personalities such as Christian Darnton, Alan Rawsthorne, Humphrey Searle, Alan Bush and Denis ApIvor. Whilst not drawing comparison between any of these composers and their more prestigious contemporaries, it is fair to say that all have suffered as a result of being dismissed as quirky, minor eccentrics, without the benefit of either detailed analysis or widespread performance of their works.

To redress the current, somewhat distorted perspective lies outside the scope of this thesis, as does further investigation of and

comparison between Lutyens's 'journalistic', stage and instrumental works. Having produced an overview of style and techniques, however, it is hoped that this work provides a context from which more detailed analysis may now emerge. In comparison to biographical information on Lutyens, which has grown immeasurably with the recent publication of Meirion and Susie Harries' study entitled A Pilgrim Soul, both analysis and performance of Lutyens's scores have failed to keep pace. Without wishing to exaggerate Lutyens's stature as a composer, she did nevertheless complete a number of works - Chamber Concerto, op. 8/1, O Seasons, O Châteaux!, Essence of Our Happinesses and Triolets, to name but a few - which are highly communicative, expressive and inventive, more than capable of standing up on their own musical terms, even in today's climate, and certainly worthy of greater attention than they currently receive.

Notes to the Conclusion

1. In particular, Lutyens bemoaned the fact that she was not able to live entirely off commissions. The mechanical apparatus with which she surrounded herself (architect's desk, sharpened pencils, rubbers, pens etc) were part and parcel of this frustrated desire to appear as a professional, commissioned craftsman in the manner of her Baroque forbears. It must be said, however, that Lutyens's attitude towards commissions was not always entirely genuine; her occasional habit of completing works before requesting commissions caused considerable annoyance.  
Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.
2. On several occasions Lutyens maintained that she lost interest in a piece once it had been composed, a point also born out by the often terse, matter-of-factual and superficial nature of many of her programme notes, particularly those of her later years.
3. Referring to orchestration Lutyens is reported to have said, "I sometimes think this is the only real gift I have."  
Source Malcolm Williamson, interview held at Sandon (Herts), July 1983.

