The Creel

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The Creel

Journal of The Rawsthorne Trust and The Friends of Alan Rawsthorne

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Editorial

'A thing of beauty is a joy for ever' wrote (of course) Keats, at the beginning of *Endymion*, and I wish I could remember who it was who commented that this was in fact a fallacy – a thing of beauty becomes tedious after quite a short time. Presumably it depends on the degree of depth, and that will be why the latter version of the axiom doesn't seem to apply to Rawsthorne, about whom we have never so far run out of things to say – as witness this issue of *The Creel*, giving evidence of a major new discovery (John Turner); new insights, both on AR's music and on his criticism (Abdullah Khalaf); and evidence, courtesy of Nigel Bonham-Carter, of the currency of his links (via Isabel, who paid him no small compliment in taking his name) to the artistic scene of the present day. Added to which we have news of forthcoming performances, by young players to boot; news of an eagerly awaited new recording to add to the steadily growing discography; some previously unknown photographs; and an invitation to a gathering to be held in AR's honour at a leading conservatoire.

We have, also, a reprint of part of one of his major writings, but this is not padding – we would have had enough material anyway. It is here to add necessary context for Abdullah's article, has never been seen in *The Creel* before, nor anywhere else in recent times, and is in all respects worthy of perusal. It happens to contain Rawsthorne's well-known bon mot about income-tax forms, but that is a minor matter, because here we see Rawsthorne, with his characteristic light touch (and the best part of a lifetime's composing experience) focusing his mature insight on major works by another composer.

Much has been achieved since *The Creel* began, and Rawsthorne's wider reputation might well seem poised for revival ... if only general awareness of the classical music world – which, like so many other things we value, seemed at the time of his death set to expand indefinitely – had not unaccountably contracted, almost to the point where, if we asked a passer-by the (admittedly optimistic) question 'have you heard of the composer Alan Rawsthorne?' he or she might well respond 'what's a composer?'

Martin Thacker

PLEASE READ: One of the minor inconveniences of operating a free journal is that we tend not to know whether it is being read or not. There are people who have recently been put on the circulation list for a variety of reasons – some without being asked first. Others we have seen or heard from in the past few years. But that leaves a sizeable body of recipients of our communications who may not want them any more, or may no longer be at the last address we have for them, or in extreme cases may sadly no longer be with us. We just don't know. **We urge you to make contact with the editor (details nearby).** This contact can by all means be minimal – 'go on sending the journal' will be fine. Let us have your email address if possible, in case we go electronic in the future.

Thank You, Norman Dello Joio! A Voyage of Discovery

John Turner

In late October and early November 1983 I toured the eastern states of the USA with the Deller Consort, playing various shapes and sizes of recorder in renaissance madrigals and consort music in numerous universities and concert halls. It was a very memorable trip, not least because we missed the connection between JFK and La Guardia, from where we were to fly to St Paul Minnesota, and were given a free helicopter ride over New York between the two airports on a beautiful cloudless day – right over the Statue of Liberty and Central Park, a wonderful first way to see the city. As it was basically just the one programme we performed, I had plenty of free time, but of course no wheels, and consequently I often dived into the nearest sheet music shop to see what was available. I can't now remember precisely where (perhaps Midland, Michigan?) but amongst my acquisitions were two piano sonatas by Norman Dello Joio, which I recall reading through and attempting to play (I am no pianist) with great pleasure.

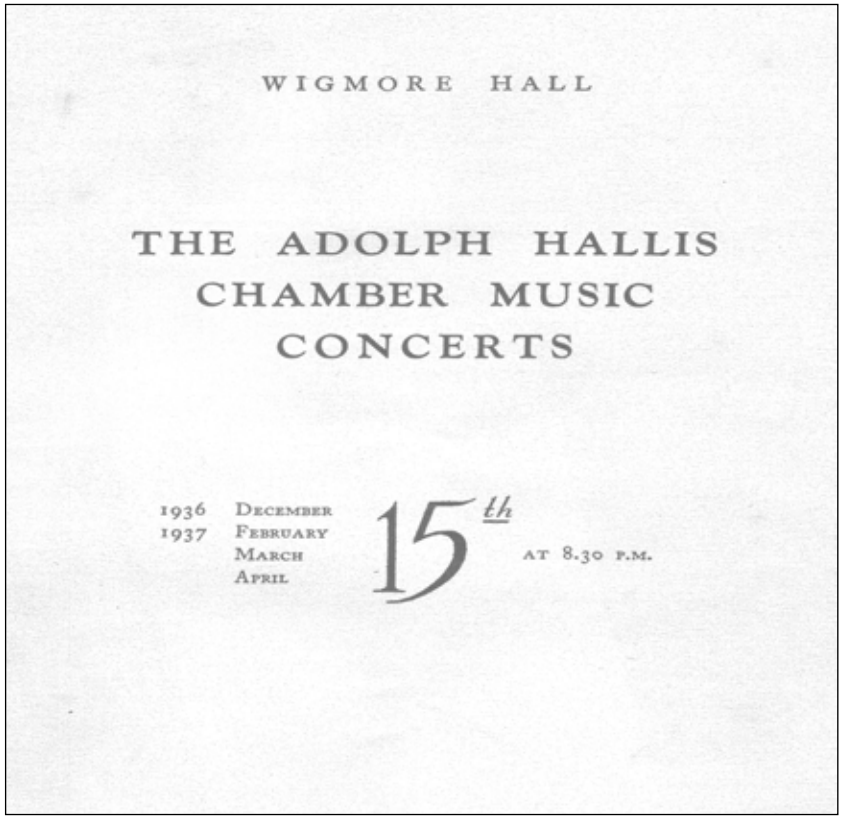
I was reminded of this recently when I purchased from a second-hand music dealer a suite of harpsichord pieces by Dello Joio (*Salute to Scarlatti* – 1980). Purely out of curiosity I accessed the composer's website, and noticed that one of his earliest published works was for recorder – *Chamber Work* (curious title) for three recorders and string trio, composed in the spring of 1943 and published by Hargail, New York, in 1945. Dello Joio was a pupil of Hindemith at the time the work was written, so perhaps his introduction to the recorder had come through that channel (Hindemith's Trio from *Plöner Musiktag* is one of the seminal works of the twentieth century for the instrument. Hindemith played the recorder, and he made arrangements in the United States of 'Three American Folksongs' for three recorders). The blurb on the published edition of Dello Joio's *Chamber Work*, a copy of which I was lucky enough to acquire on the Internet, claims that it was the first modern work to be written for recorders and strings (but not so – he was pre-empted by Matyas Seiber, and possibly others). I was aware that Hargail (now long defunct) had published recorder works by both William Bergsma and Gretchaninov (works in my library), as well as numerous recorder arrangements of early music – but I had never come across this particular work of Dello Joio.

My thoughts began to wander towards the idea of recording a CD of American recorder music. I had been lucky enough, through the kind offices of Humphrey Burton, to give the world premiere, in the Isle of Man, of Leonard Bernstein's *Variations on an Octatonic Theme* for recorder and cello, and pieces have been written for me by Ned Rorem and Carson Cooman. I had also corresponded with David Diamond, who had agreed that the obbligato flute part of 'The Mad Maid's Song' could be adapted for recorder (incidentally he reminisced

about the recorder pieces he had written for James Dean, when they were at school together – all now lost, he thought). I recalled too that I had a delightful little *Sonatina Piacevole* for recorder and harpsichord by Halsey Stevens, who latterly lived in California, composer and biographer of Bartók. The piece was written in 1955/6 in Los Angeles. The website devoted to Halsey Stevens mentioned that his manuscripts were held at the Library of Congress in Washington DC, and gave a link which I followed to see if he had written anything else for my instrument (he hadn't). After the listing of his manuscripts, there followed a section entitled 'Miscellany', mainly consisting of sketchbooks and withdrawn works ... and my eye suddenly alighted there on the score of Alan Rawsthorne's *Chamber Cantata* of 1937 for voice, strings and harpsichord.

The discovery

The *Chamber Cantata* is the most important lost work of Rawsthorne. It was first performed at the Wigmore Hall on 15 February 1937 by Betty Bannerman with


WIGMORE HALL

THE ADOLPH HALLIS
CHAMBER MUSIC
CONCERTS

1936 DECEMBER
1937 FEBRUARY
MARCH
APRIL

15th AT 8.30 P.M.

the Shadwick String Quartet and Alice Ehlers (harpsichord), so it is roughly contemporary with Rawsthorne's early masterpieces, the Theme and Variations for Two Violins, the *Symphonic Studies*, and the Four Bagatelles for piano. John McCabe, in his biography of the composer, writes: 'it is particularly frustrating that [the Overture for Chamber Orchestra and the Cantata] have disappeared, particularly the Cantata, since settings of medieval texts produced two fascinating and important late works, the *Medieval Diptych* and the choral suite *Carmen Vitale*'.[1] The critics of the time were not particularly complimentary about the first performance, as the idiom was not familiar to them. According to Gordon Green, Constant Lambert attended the premiere, and 'it must have been shortly afterwards that he and Alan met, and an intimate friendship began'.[2] (Gordon Green, in his *Creel* article states correctly that the concert was in February 1937, but this is reproduced elsewhere as 'February 1936'.[3]) Green described the work as 'one of the most important compositions of the period'.

Rawsthorne's early wartime accommodation in Bristol, which he and Jessie shared with Sidonie Goossens and her husband Hyam Greenbaum, was firebombed by the Luftwaffe in November 1940.[4] The composer wrote: 'Jessie, thank Heaven, got her fiddle. Otherwise we have nothing. It is a pity – books, scores, manuscripts – some of them are irreplaceable.'[5] Jessie wrote: 'Everything's gone – the place is burned to a cinder. I don't care a bit about my few possessions – but – Alan ... all his manuscripts – his new fiddle concerto – music – books – even his new overcoat.'[6]

It was universally assumed that the destroyed manuscripts included the full score and material for the *Chamber Cantata*, but how did a copy find its way to the collection of Halsey Stevens? I had initially wondered whether they both might have attended the 1938 London ISCM Festival, during which Rawsthorne's Theme and Variations for Two Violins was performed. The two composers were roughly contemporaries and their musical idioms would no doubt have been mutually congenial. Certainly, Halsey Stevens reviewed Rawsthorne's early Concertante for violin and piano (1934/5) on its revised publication by OUP (1968), in the Music Library Association journal *Notes* in March 1970.[7] However I understand from Halsey Stevens's daughter Ann Naftel that his first trip to Europe was in 1955, when they stayed *en famille* in Grenoble, France for eight months, but did not visit England. During another sabbatical in 1971 Stevens and his wife spent several months in Sussex, but there is no record of any meeting with Rawsthorne during that stay.

Most likely however is the involvement as harpsichordist of **Alice Ehlers** (1887–1981). Ehlers, Austrian-born harpsichordist, was a pupil of both Leschetizky and Schoenberg. She collaborated with Hindemith in Bach performances, was a friend and correspondent of Albert Schweitzer, and studied the harpsichord under Wanda Landowska. She performed all over Europe in the 1930s, and frequently broadcast for the BBC. Of Jewish extraction, she managed to escape the horrors of Nazi Germany by settling in the USA in 1938, and taught

for twenty-six years at the University of Southern California. She recorded Brandenburg Concertos in California with Carl Dolmetsch and his favoured string players the Schoenfeld sisters. As well as performing and teaching, Ehlers appeared with Laurence Olivier, David Niven, Merle Oberon, Flora Robson and others in the Oscar-winning film of *Wuthering Heights* (1939), in which she played, in costume, and at breakneck speed on the harpsichord, Mozart's 'Turkish Rondo'. She was referred to in this scene by her real name: 'Madame Ehlers is going to play the harpsichord!'

It seems likely that she took with her to California the harpsichord score of the *Chamber Cantata*, and no doubt came in contact there with Halsey Stevens, who was also on the staff of the University of Southern California. Alice Ehlers may well have rekindled her connection with Arnold Schoenberg in Los Angeles, as he resided there.

Betty Bannerman (1902–92) was a distinguished mezzo-soprano whose heyday as a soloist was in the 1930s. She took part in the first performance of Britten's 'Two Ballads' and appeared at the Proms on several occasions, under Sir Henry Wood, including a performance of Constant Lambert's *The Rio Grande*. In addition she performed in opera and oratorio – *Messiah*, *Elijah*, *St Matthew Passion*, *Gerontius*, Edward German's *Merrie England*, Cornelius' *The Barber of Baghdad* – her range and sympathies were wide. She was later a founding member of the BBC Northern Singers, when they were initiated and directed by Gordon Thorne (in due course succeeded by Stephen Wilkinson), and joined the staff of the Royal Manchester College of Music, where she specialised in teaching French song, which she had studied with the Irish-born Claire Croiza, muse and lover of Arthur Honegger. She was godmother to Robin Orr's daughter Alison, now Alison Crawford, widow of the distinguished Scottish composer Robert Crawford. Betty Bannerman married Gerald Derek Lockett (1909–93), a London stockbroker and music enthusiast who ran a music club at his home – the Pankridge Farm Music Club, at which Betty sang from time to time. On the occasion of their wedding in November 1937 Alice Ehlers wrote to Betty (her grammar and spelling):

> ALL MY BEST WISHES for your future. I am sure you will be happy, and you will make your both life a success. Don't wonder is there will be difficultis, one always has to pay the one way or the other, but this does not count. Maria, who is a very strict judge, told me you sung very lovely the other day, and Mr. Gibsons mother told me the same. Good luck for both of you, Joy, Happiness and a few tears – it is good for the voice.

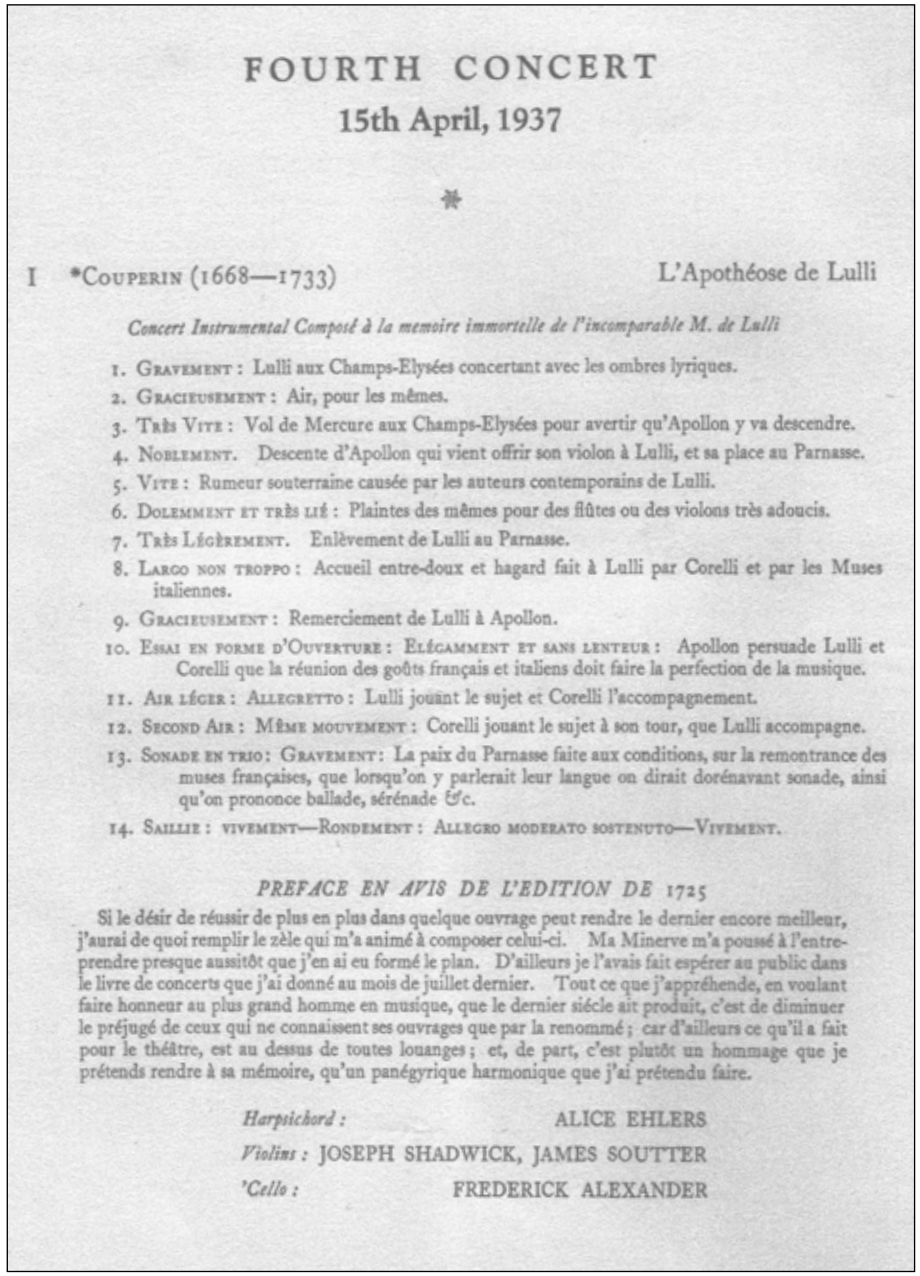
Just after discovering the whereabouts of this missing score, I attended the Fifth William Alwyn Festival in Suffolk – during which I gave the first performances of new recorder pieces by Joseph Phibbs and Christopher Brown – staying at the Swan Hotel in Southwold. I browsed in the Southwold Bookshop and bought a copy of the recently published autobiography of Philip Glass (coincidentally a pupil of William Bergsma, mentioned earlier). I overheard (flapping ears) a conversation between a customer and the assistant, during which the former stated that she had just moved to Suffolk from the Manchester area (the village of Mellor, to be precise). I rudely butted in, and the conversation went something like this:

'What did you do in Manchester?'
'I was a musician.'
'What sort of musician?'
'I played in orchestras – the Hallé and the BBC Philharmonic.'
'Oh – I was the Hallé's solicitor for many years. What did you play?"
'Flute and piccolo.'
'What is your name?'
'Janet Bannerman – my aunt used to be a singer, Betty Bannerman.'

As can be imagined, to find, by pure chance, a relative of the singer of the *Chamber Cantata,* within a fortnight of locating the piece itself (lost for nearly eighty years), was quite unbelievable; and Betty Bannerman's two sons, Jeffrey Lockett, who runs Clonter Opera in Cheshire, and Richard Lockett, the art historian, were both surprised and delighted at the turn of events.

Richard Lockett kindly supplied a copy of the brochure for the Adolph Hallis Chamber Music Concerts at the Wigmore Hall. There were four concerts in the series, on the fifteenth of each month – December 1936 and February, March and April 1937. The brochure for the series states as follows: 'The specially written works will be a suite for oboe and piano by Benjamin Britten [in fact the *Temporal Suite*, as it was originally called, performed in the presence of the composer on 15 December 1936], a chamber cantata for voice, harpsichord and string quartet by Alan Rawsthorne, a *Suita Concertante* for solo violin, string quintet, two horns and piano by Christian Darnton, and a work for two pianofortes by Arnold Cooke.' The programme for the fourth concert (which was originally scheduled for 15 April 1937, but in reality evidently became the second concert, on 15 February 1937, with the new Rawsthorne piece, included in the first half music by Couperin (L'Apothéose de Lulli), songs by Monteverdi and Lully himself, and harpsichord pieces by Couperin and Domenico Scarlatti. The second half consisted of songs by Debussy (including the *Chansons de Bilitis*) and the Rawsthorne Cantata. Sadly there was no programme note for the Rawsthorne, though the titles of the movements were included – 'Of a Rose is Al Myn Song' (*c.* 1350), 'Lenten Ys Come' (*c.* 1300), 'Wynter Wakeneth Al My Care' (*c.* 1300) and 'The Nicht Is Neir Gone' (*c.* 1540).

All four of these medieval poems are to be found in the *Oxford Book of English Verse*, which was presumably Rawsthorne's source. In the composer's library, held at the Royal Northern College of Music, is a copy of the 1939 edition of that book,[8] inscribed in Jessie's hand: 'Alan Rawsthorne /Chew Magna / 15.1.41, / from J.' It seems likely that an earlier copy from which the composer must have worked in 1937 would have been destroyed in the blaze of November 1940. Did Jessie give him this new copy in the hope that he might reconstruct the work, as he eventually did with the first Violin Concerto, but failed to do with *Kubla Khan*? The cottage at Chew Magna belonged to Julian Herbage, who let them stay there after the bombing had destroyed their own home. The anthology has been mined extensively by British composers for song texts, not least on numerous occasions by Britten (starting with his youthful 'Hymn to the Virgin'). Rawsthorne himself set the Description of Spring ('Wherein each thing renews, save only the Lover') by Henry Howard, Earl of Surrey, in 1959 in the last movement of his Symphony No. 2 (and that poem too appears in the volume). Sellotaped in at the end of the volume is a copy, in Rawsthorne's own hand, of 'A Triple Roundel' (Captivity, Rejection, Escape), by Chaucer, and perhaps Rawsthorne at some time had thoughts of setting this sequence too (it



FOURTH CONCERT

15th April, 1937

*

I *Couperin (1668—1733) L'Apothéose de Lulli

Concert Instrumental Composé à la memoire immortelle de l'incomparable M. de Lulli

1. Gravement : Lulli aux Champs-Elysées concertant avec les ombres lyriques.
2. Gracieusement : Air, pour les mêmes.
3. Très Vite : Vol de Mercure aux Champs-Elysées pour avertir qu'Apollon y va descendre.
4. Noblement. Descente d'Apollon qui vient offrir son violon à Lulli, et sa place au Parnasse.
5. Vite : Rumeur souterraine causée par les auteurs contemporains de Lulli.
6. Dolemment et très lié : Plaintes des mêmes pour des flûtes ou des violons très adoucis.
7. Très Légèrement. Enlèvement de Lulli au Parnasse.
8. Largo non troppo : Accueil entre-doux et hagard fait à Lulli par Corelli et par les Muses italiennes.
9. Gracieusement : Remerciement de Lulli à Apollon.
10. Essai en forme d'Ouverture : Elégamment et sans lenteur : Apollon persuade Lulli et Corelli que la réunion des goûts français et italiens doit faire la perfection de la musique.
11. Air léger : Allegretto : Lulli jouant le sujet et Corelli l'accompagnement.
12. Second Air : Même mouvement : Corelli jouant le sujet à son tour, que Lulli accompagne.
13. Sonade en trio : Gravement : La paix du Parnasse faite aux conditions, sur la remontrance des muses françaises, que lorsqu'on y parlerait leur langue on dirait dorénavant sonade, ainsi qu'on prononce ballade, sérénade &c.
14. Saillie : vivement—Rondement : Allegro moderato sostenuto—Vivement.

PREFACE EN AVIS DE L'EDITION DE 1725

Si le désir de réussir de plus en plus dans quelque ouvrage peut rendre le dernier encore meilleur, j'aurai de quoi remplir le zèle qui m'a animé à composer celui-ci. Ma Minerve m'a poussé à l'entreprendre presque aussitôt que j'en ai eu formé le plan. D'ailleurs je l'avais fait espérer au public dans le livre de concerts que j'ai donné au mois de juillet dernier. Tout ce que j'appréhende, en voulant faire honneur au plus grand homme en musique, que le dernier siécle ait produit, c'est de diminuer le préjugé de ceux qui ne connaissent ses ouvrages que par la renommé ; car d'ailleurs ce qu'il a fait pour le théâtre, est au dessus de toutes louanges ; et, de part, c'est plutôt un hommage que je prétends rendre à sa mémoire, qu'un panégyrique harmonique que j'ai prétendu faire.

Harpsichord : ALICE EHLERS
Violins : JOSEPH SHADWICK, JAMES SOUTTER
'Cello : FREDERICK ALEXANDER

Advertised thus in the prospectus, this eventually became the second concert, 15 February 1937

II (*a*) Monteverdi (1567–1643) — Aria

"May sweet oblivion lull thee" (L'incoronazione di Poppea)

(*b*) Lulli (1639–1687) — Four Songs

1. Fermez-vous pour jamais (Amadis)
2. Amour, que veux-tu de moi ? (Amadis)
3. Atys est trop heureux (Atys)
4. Revenez, revenez, amours (Thésée)

Mezzocontralto : BETTY BANNERMAN
Harpsichord : ALICE EHLERS
'Cello : FREDERICK ALEXANDER

III (*a*) Couperin — Les Fastes de la grande et ancienne Mxnxstrxndxsx[1] (Extrait du 11e Ordre)

Premier Acte : Les Notables et Jurés Mxnxstrxndxsx[2].
Second Acte : Les viéleux et les gueux.
Troisième Acte : Les jongleurs, sauteurs et saltimbanques avec les ours, et les singes.
Quatrième Acte : Les invalides, ou gens estropiés au service de la grande Mxnxstrxndxsx[1].
Cinquième Acte : Désordre et déroute de toute la troupe, causés par les yvronges, les singes et les ours.

[1]*Les fastes de le grande et ancienne Ménestrandise (école des ménestrels)*
[2]*Ménestrandeurs (les ménestrels)*

(*b*) Domenico Scarlatti (1665–1757) — Three Harpsichord Lessons

Harpsichord : ALICE EHLERS

INTERVAL

IV Debussy (1862–1918)

1. La Mer est plus belle
2. Beau Soir
3. Trois Chansons de Bilitis
   (*a*) La Flûte de Pan
   (*b*) La Chevelure
   (*c*) Le Tombeau des Naïades
4. Chevaux de Bois (Ariettes oubliées)

Mezzocontralto : BETTY BANNERMAN

V †Alan Rawsthorne (1905 —) — Chamber Cantata

1. Of a rose is al myn song (*ca.* 1350)
2. Lenten ys come (*ca.* 1300)
3. Wynter wakeneth al my care (*ca.* 1300)
4. The nicht is neir gone (*ca.* 1540)

Mezzocontralto : BETTY BANNERMAN
Harpsichord : ALICE EHLERS
THE SHADWICK STRING QUARTET

At the Piano : ADOLPH HALLIS

†*First world performance*
**First performance in England*

✱

BÖSENDORFER GRAND PIANOFORTE

had of course been earlier set by Vaughan Williams, as 'Merciless Beauty' for voice and string trio).

The vocal writing in all the movements in the Cantata is comparatively simple, with the voice often moving stepwise (perhaps with an appropriate whiff of plainsong) and without rhythmic complexity. The main thematic material generally appears in the strings, whilst the harpsichord part is of a surprisingly concertante and ornamental nature (except in the last movement), rather than purely accompanimental. The harpsichord at this time was just starting to intrigue composers, and it is perhaps no coincidence that the work was written only some three years after the well-known Concertino for harpsichord and strings by Walter Leigh, which Rawsthorne must surely have known, as there were connections between the two families.

The **texts** (with approximate translations) are as follows:

1. *Of a rose, a lovely rose,*
Of a rose is al myn song.

Of a rose, a lovely rose,
Of a rose is all my song.

Lestenyt, lordynges, both elde and yinge,
How this rose began to sprynge;
Swych a rose to myn lykynge
In al this word ne know I non.

Listen, lordings, both old and young,
How this rose began to spring;
Such a rose to my delight
In all this world I know not one.

The aungil came fro hevene tour
To grete Marye with gret honour,
And seyde sche xuld bere the flour
That xulde breke the fyndes bond.

The flour sprong in heye Bedlem,
That is bothe bryht and schen:
The rose is Mary, hevene qwen,
Out of here bosum the blosme sprong.

Prey we to here with gret honour,
She that bar the blyssid flowr,
She be our helpe and our socour
And schyld us fro the fyndes bond.

The angel came from heaven's tower
To greet Mary with great honour,
And said she would bear the flower
That would break the devil's bond.

The flower sprung in high Bethlehem
And was both bright and fair:
The rose is Mary, Heaven's queen,
Out of her bosom the blossom sprung.

Pray to her with great honour,
She that bore the blessed flower,
May she be our help and succour
And shield us from the devil's bond.

2. Lenten ys come with love to toune,
With blosmen and with briddes roune,
That al this blisse bryngeth;
Dayes-eyes in this dales,
Notes suete of nyhtegales,
Uch foul song singeth;
The threstelcoc him threteth oo,
Away is huere wynter wo,
When woderove springeth;
Thise foules singeth ferly fele,
Ant wlyteth on huere wunne wele,
That al the wode ryngeth.

Spring is come with love to the town,
With flowers and singing birds,
Bringing all this bliss;
Daisies in the valleys,
Sweet notes of nightingales,
Each bird sings its song;
The thrush is always arguing,
Gone are their winter woes,
When the woodruff is in bloom;
These birds sing in a large chorus,
And whistle in their wealth of joy,
So that all the wood resounds.

3. Winter wakeneth al my care,
Nou thise leves waxeth bare;
Ofte I sike and mourne sare
When hit cometh in my thoht
Of this worldes joie, hou hit
geth al to noht.

Winter wakens all my sadness,
Now these leaves grow bare;
Oft I sigh and sadly mourn
When it comes into my thoughts
Of this world's joy, how it all comes to
nought.

Nou hit is, and nou hit nys,
Al so hit ner nere, ywys;
That moni mon seith, soth hit ys:
Al goth bote Godes wille:
Alle we shule deye, thah us like ylle.

Al that gren me graveth grene,
Nou hit faleweth al bydene:
Jehsu, help that hit be sene
And shild us from helle!
For y not whider y shal, ne
hou longe her duelle.

Now it is, and now 'tis not,
As if it had never been, I think;
What many folk say, so it is:
All decays, except the will of God:
All of us will die, though we like it ill.

All the grain that is buried unripe,
Now it withers straight away:
Jesus, help that this is known
And shield us from hell!
For I know not where I shall go, nor
for how long I may dwell here.

4. Hey! Now the day dawis;
The jolly cock crawis;
Now shroudis the shawis
Thro' Nature anon.
The thissel-cock cryis
On lovers wha lyis:
Now skaillis the skyis;
The nicht is neir gone.

The fieldis ouerflowis
With gowans that growis,
Quhair lilies like low is
As red as the rone.
The turtle that true is,
With notes that renewis,
Her pairty pursuis:
The nicht is neir gone.

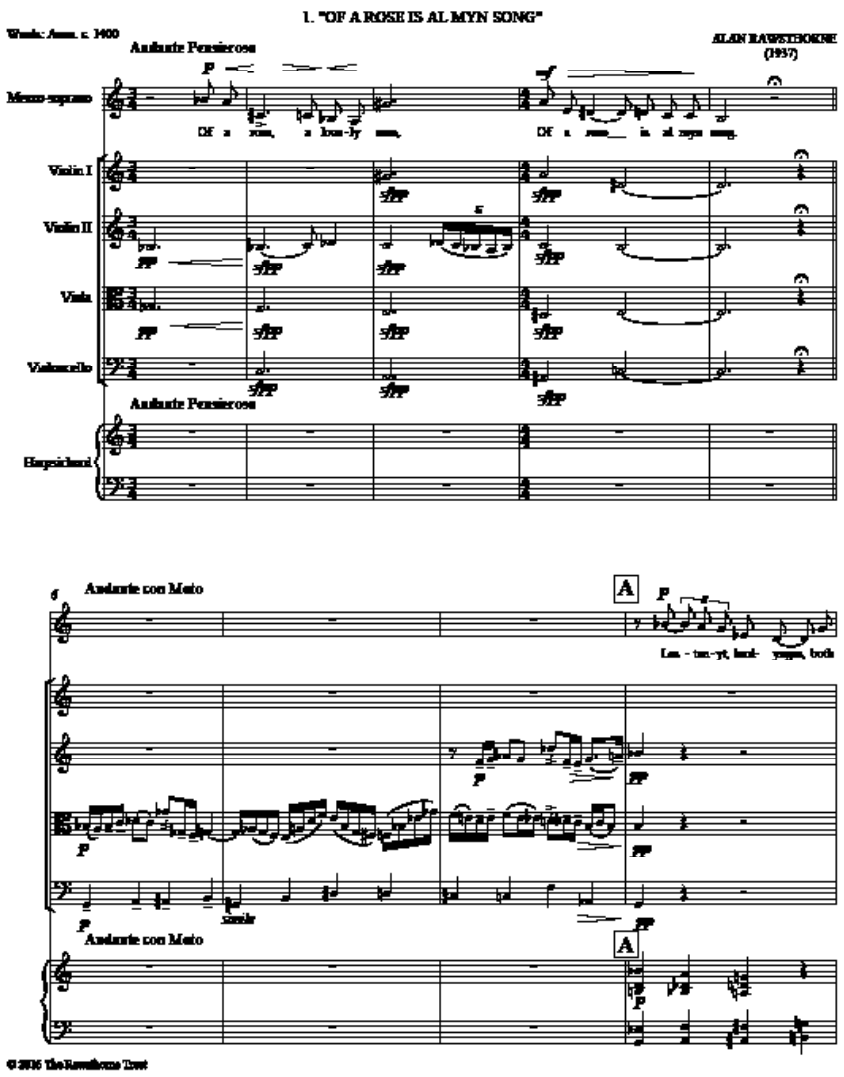
The season excellis
Through sweetnes that smellis;
Now Cupid compellis
Our hairtis echone
On Venus wha waikis,
To muse on our maikis,
Syne sing for their saikis–
'The nicht is neir gone!'

Hey! Now the day dawns;
The jolly cock crows;
The woods adorn themselves
Through nature now.
The throstle cock cries
On lovers abed:
Now the skies lighten;
The night is nearly gone.

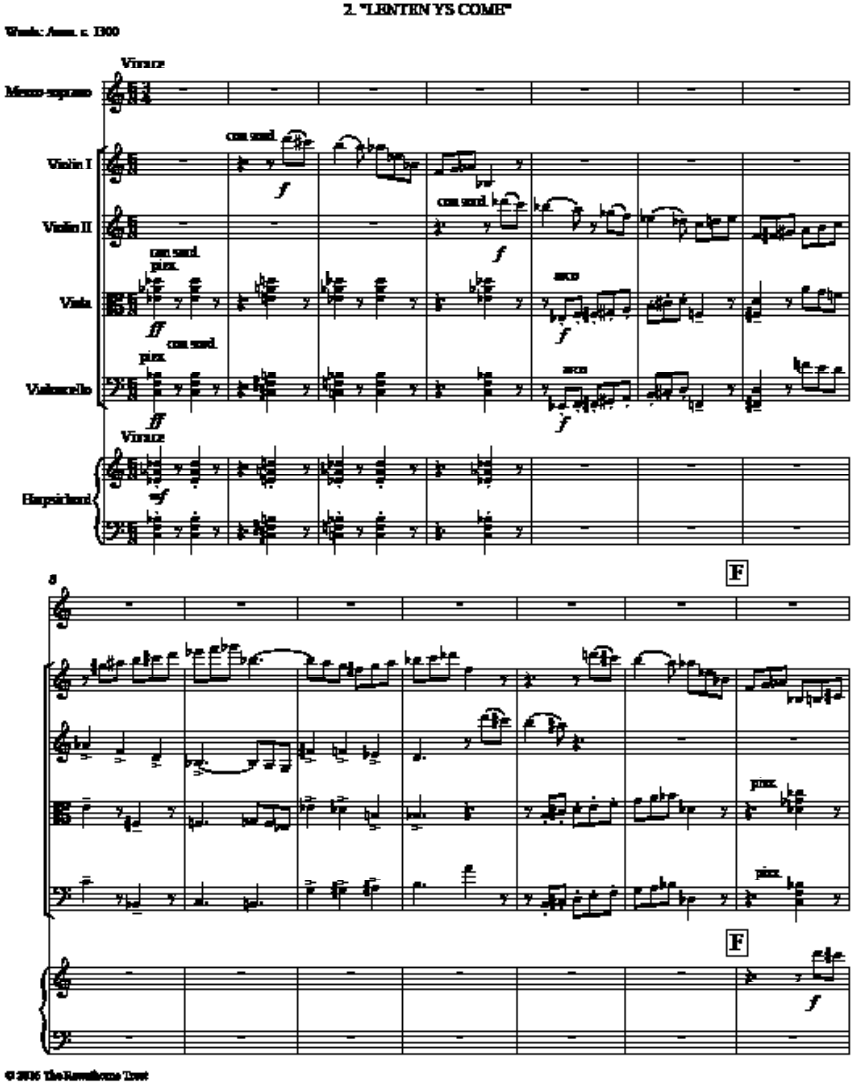
The fields overflow
With growing daisies,
Where lilies like flames are
As red as the rowan.
The turtle so faithful,
With notes that repeat,
Her partner pursues:
The night is nearly gone.

The season abounds
With sweet-smelling odours;
Now Cupid compels
Our hearts to shine
On Venus who wakes,
To muse on our mates,
And sing for their sakes–
'The night is nearly gone!'

The **opening song** starts with a five-bar introduction, setting the title of the song, marked Andante pensieroso, and the vocal line of this introduction is reprised as a coda by the first violin, over sustained chords, at the end of the song. The rest of the movement is structured as a passacaglia (a favourite device of the composer), in which the ground bass is given alternately to the cello and the harpsichord, and ultimately taken over into the vocal line towards the close of the song. A sinuous tune on the viola winds its way over the bass on its first appearance and its melody haunts the movement throughout. Possibly the composer had in mind the conceit that the passacaglia bass represented the root of the rose, from which elaborate tendrils sprout (often in canonic patterns) in the quartet, with increasing floridity. Only four verses of the original seven are set.

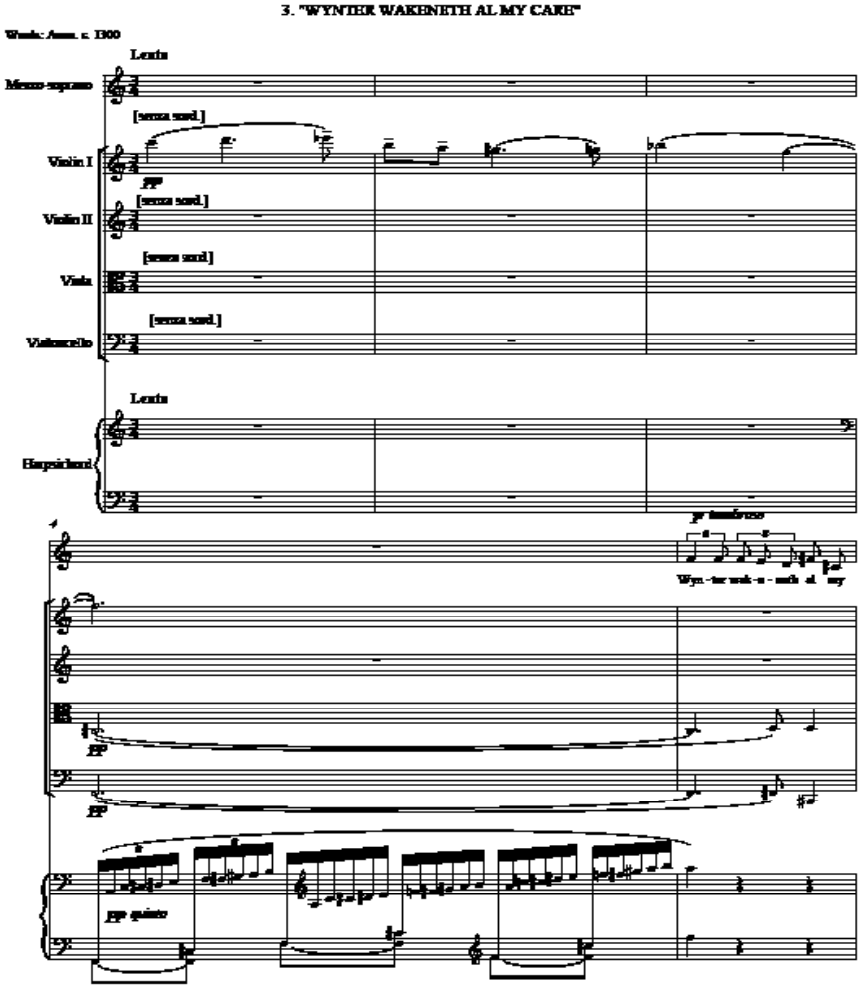


The **second song**, celebrating the joys of spring, is a lively jig in rondo form, with varying 6/8 and 3/4 rhythms, the strings being mainly in 6/8 and the voice in a more stately 3/4. There is much use of hammered reiterated chords, as well as 'brillante' writing for the harpsichord, both soloistically and as an accom-



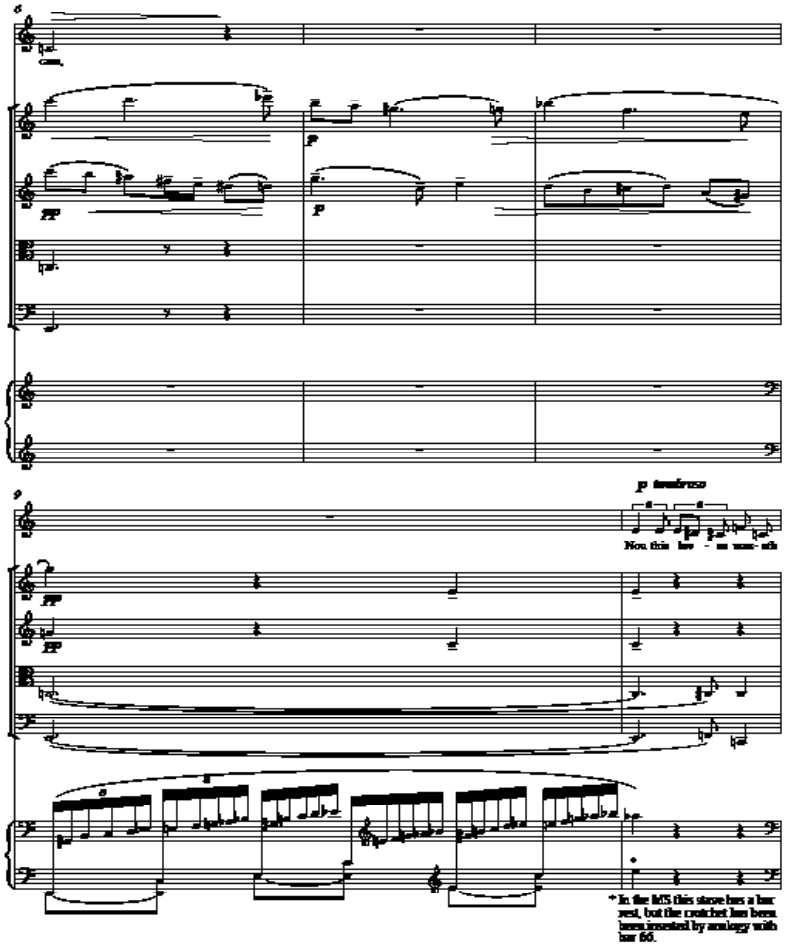
paniment to the voice. The main theme, introduced by the duetting first and second violins, could be by no other composer! Only one of the three verses is set (twelve lines), with two melodically identical settings of six lines each, between the three instrumental episodes.

In the **third song**, to the poem usually known as 'This World's Joy', the solo first violin enunciates an icy thoughtful tune, followed by a quick roulade on the harpsichord, to introduce the voice, marked tenebroso, singing a short psalm-like tune, after which the violin melody repeats with a countermelody on the second violin. The material is elaborated, with the tune in inversion on the cello, leading to a motoric and somewhat furtive passage in 5/16. The opening



material is then reprised before an impassioned and rhymically elaborate outburst from the quartet, based on the voice's psalm-tune. This song sets all three extant verses of the poem.

Whereas the texts of the earlier settings are all anonymous, the **final movement** (an evocation of dawn, see p. 21) sets words by the Scottish poet Alexander Montgomerie (?1544–1610). The setting is light-hearted (almost a waltz) and is generally simpler in both texture and design than its predecessors. The manuscript contains several 'second thoughts', and was probably written under some time pressure. (The manuscript is dated, at the end of this song, January 1937, and the premiere was on 15 February 1937!) The carefree and very characteristic



two-bar phrase on the strings, its rhythm pointed by harpsichord chords, repeats (pitch shifted) three times, and then twice in inversion before the anticipated cadence. The vocal tune is also punctuated by repetitions of that simple tune. Three verses out of seven are set, and verses 1 and 3 share the same melody in the voice. The song climaxes in a forceful chord of B Major, from all the instruments – perhaps an evocation of a joyful sunrise.

The work is rare in Rawsthorne's output in setting religious (and more specifically Christian) texts in two of the songs. It seems very possible that he was an agnostic, but medieval poetry (religious or not) was however clearly a draw, as two of his finest late works, the *Carmen Vitale* and the *Medieval Diptych* are also settings of medieval texts.

The medium must have appealed to the composer, as he also (perhaps later?) arranged Clérambault's cantata *L'Amour piqué par une Abeille*, for soprano, string quartet and piano, this arrangement too having its premiere at the Wigmore Hall, on 14 February 1939, the performers on that occasion being Sophie Wyss, the Blech Quartet and Adolph Hallis. Let us hope that this arrangement may also turn up some time.

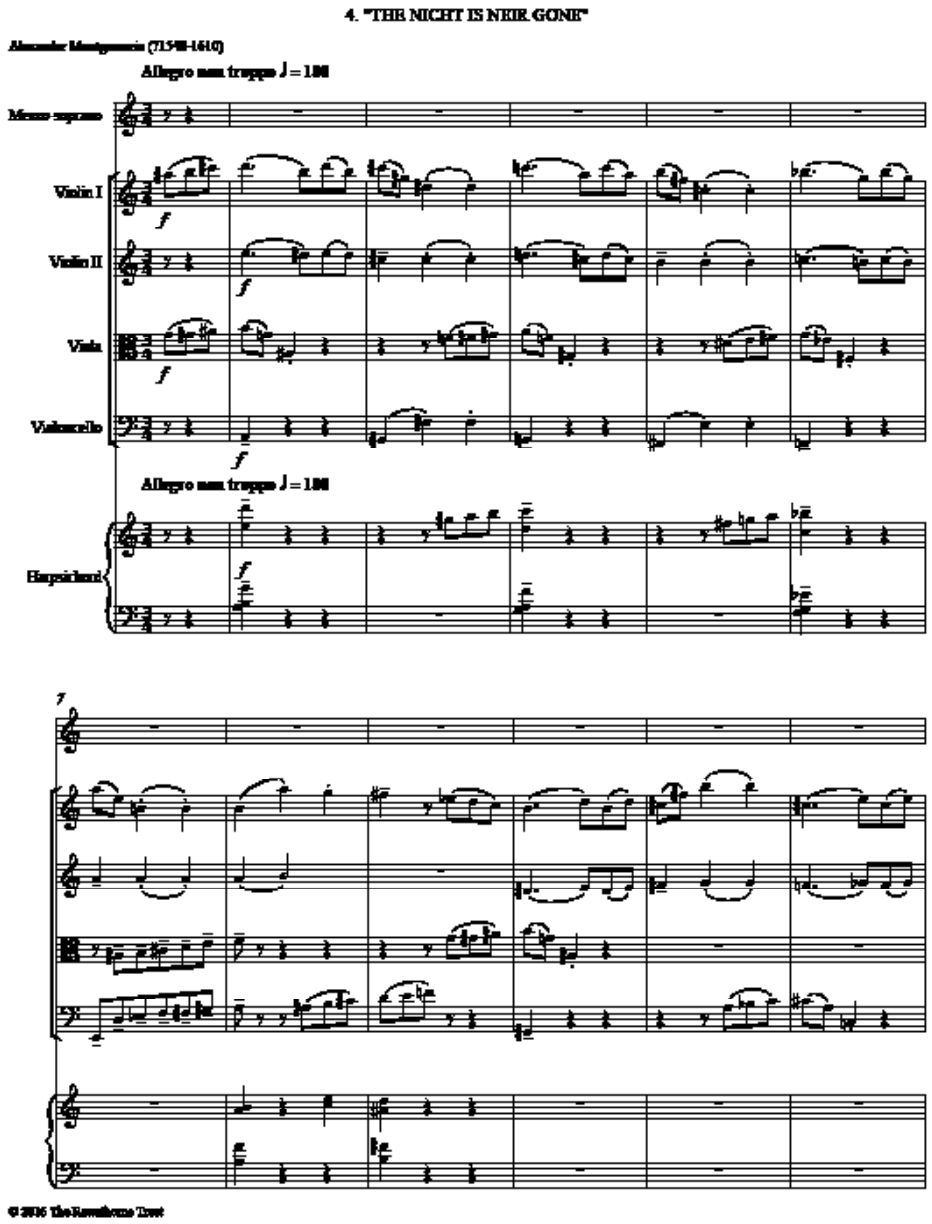
This is my third Rawsthorne discovery (the previous two being the Suite for recorder and piano and the orchestration of the overture to Purcell's *Ode on St Cecilia's Day*). If I were psychic, I would guess that the composer had been in touch!

Notes

[1] John McCabe, *Alan Rawsthorne: Portrait of a Composer* (Oxford University Press, 1999), p. 30.
[2] Gordon Green, 'Rawsthorne: The Prewar Years', *The Creel* 2/2, issue no. 6 (Spring 2002), p. 31.
[3] Alan Poulton, ed., *Alan Rawsthorne*, 3 vols. (Kidderminster: Bravura Press, 1984–6), vol. II, p.25.
[4] McCabe, *Alan Rawsthorne*, pp. 74–5.
[5] Ibid.
[6] Ibid.
[7] John C. Dressler: *Alan Rawsthorne: A Bio-Bibliography* (Westport, CN: Praeger, 2004).
[8] Arthur Quiller-Couch, ed., *The Oxford Book of English Verse*. New edn (Oxford University Press, 1939) [Alan Rawsthorne's own copy].

Acknowledgments

I am grateful to AnnaWright of the RNCM Library for her help in getting a copy of the manuscript from the Library of Congress, to Ann Naftel (the daughter of Halsey Stevens) for various information concerning her father, and also to Richard Lockett for various copy documentation concerning his parents.



Isabel Rawsthorne and Alberto Giacometti: Cross-Connections

Nigel Bonham-Carter

During this last summer, an exhibition of great fascination has been running at the Sainsbury Centre for Visual Arts, on the campus of The University of East Anglia Norwich, of work by the world-renowned Italian-Swiss artist Alberto Giacometti (1901–1966) under the title 'A Line Through Time'. 2016, of course, marks the fiftieth anniversary of his death.

Whatever one may think of Giacometti, both painter and sculptor, it is in the latter capacity that he is best known, of austerely etiolated sculptures eloquent of isolation, cast in bronze and (usually) distorted by roughly hewn surfaces. As a committed practitioner at the core of Modernism, 'There is a desperate melancholy, loneliness and despair in his vision of humanity.'[1]

In the present context, however, I am focusing on his association, over an extended period, with Isabel Rawsthorne: beginning with their first meeting in Paris in 1936, when a close relationship, both personal and artistic, was established between them, and this was to prove the foundation of a lifelong friendship. Indeed, and again I quote: 'She acted as one of the principal conduits through which Giacometti's thoughts and ideas spread to London.'[2] As both model and to some extent muse, Isabel had a permanent effect on Giacometti's own artistic production, and a couple of the earliest and most striking results are embodied in the two portrait busts dating from 1938–9 which were both on display in the exhibition: *Bust of Isabel Rawsthorne* (*Tête Egyptienne*) in polished bronze and the more characteristic rough-cast *Head of Isabel II* (*Isabel Rawsthorne*). The former had been presented to Isabel, and is seen in the photograph at the head of this page; 'it remained a prized possession of the sitter until her death'.[3] Strangely, perhaps, it does not seem that he had a corresponding influence upon her artistic practice, although by the same token that is a telling comment upon her own artistic independence.

In terms of Isabel's personal artistic impact, these busts can be compared with the many pictures of her painted by Francis Bacon, and he too was represented in the exhibition by a highly characteristic triptych dating from 1965: *Three Studies for a Portrait of Isabel Rawsthorne*. Bacon acknowledged Giacometti as 'the greatest living influence on my work' and it may have been through Isabel's instrumentality that Bacon and Giacometti were eventually brought together in about 1962, she being a close friend of both of them. In her own comment on Giacometti, she wrote that 'It was impossible to spend long in his company and not find yourself questioning yourself. His conversation was Socratic and his devotion to research absolute.'

Also in the show was a Giacometti pencil drawing of great subtlety and economy: *Isabel Reclining: Woman Reclining* (1940), the subject being a nude. 'Giacometti's preference for using a sharp pencil with a fine point enabled a delicacy of line. These fragile lines define the subject, searching and discovering its form.'[4]

Isabel's own work was by no means neglected. Four of her paintings were included in the exhibition; their titles as follows:

*Green Woodpecker II (Suspended) c.*1945
Still Life with Wine Glass c. 1946
Alan and Barbara (Double Portrait with Window) c. 1966
*Death of a Gull II c.*1979

The earliest of these picks up on her long-standing sympathy with matters ecological, while the latest is similarly a product of her intense interest in wildlife, birds particularly, in evidence throughout her career and towards its end almost to the exclusion of all else. (Readers may like to refer back to my brief notice of the 2011 exhibition *Migrations* which was devoted to her later work.[5]) The *Double Portrait* is one of several she painted to feature Alan and his sister Barbara together, partly in allusion perhaps to the close relationship between them. These are portraits only in a rather specialised sense, being impressionistic to the point of verging upon the abstract. Isabel had in fact been intrigued by the idea of the double portrait since the late forties, after setting eyes for the first time on a 'Pompeian' painting of a husband and wife together, of which she made her own copy soon afterwards.

In short, in the primary context of her strong connection with Giacometti, I felt that this exhibition did ample justice both to Isabel's own work and to her significant influence upon his – and, of course, to her representation in various artistic media, by both Giacometti and others included in this wide-ranging and worthwhile exhibition.

Notes

[1] Paul Greenhalgh, Introduction to the Exhibition Catalogue, *A Line Through Time*, p. 11.
[2] Calvin Winner, 'Alberto Giacometti and Britain', ibid., p. 59.
[3] The quote is from the 1997 Mercer Gallery exhibition catalogue.
[4] Claudia Milburn, 'Drawing on Paper, Drawing in Space', ibid., p. 89.
[5] Nigel Bonham-Carter, 'Isabel Rawsthorne: Four Pictures and an Exhibition', *The Creel* 7/2, issue no. 23 (Summer 2012), pp. 18–22.

Chopin's First and Second Ballades

Alan Rawsthorne

Rawsthorne's much-admired study of works by Chopin first appeared in full as the third chapter in Alan Walker's edited collection Frédéric Chopin: Profiles of the Man and the Musician *(London: Barrie and Rockliff, 1966). This is therefore its golden jubilee; but we reprint the opening section, dealing with the ballades in general and the First and Second ballades in particular, mainly to provide background and context for Abdullah Khalaf's article on Chopin's influence on Rawsthorne's Second Ballade, which follows on pp. 33–44.*

Chopin's four ballades occupy a unique position in his output, and, one may surely venture to say, in music. They do not all belong to the same period of his life, the first appearing in 1836 and the last in 1843; and were clearly not conceived as an 'opus'. From some points of view they do not particularly resemble one another; there are many divergences of shape, of formal presentation, and sometimes of mood. Indeed, to some musicians they would appear to have hardly any coherent pattern at all; Busoni wrote in a letter to his wife 'the second and third are remarkably badly composed'. But he had just been practising them exhaustively and exhaustingly, and hard work is a great distorter of values. (In another letter he says, 'I have written down my ideas about Chopin.' One would like to know where.) In spite of this seeming waywardness, however, these four pieces have a curious unity of purpose, a unity that pays little attention to uniformity of design, or even of scope, but which saturates their most disparate elements and gives them an unconscious cohesion. They are certainly temperamentally akin, as one sometimes perceives a kinship in families whose features are not superficially alike. They are ballades in as distinctive a sense as the scherzos are scherzos, or the mazurkas are mazurkas, although perhaps one could not answer the question 'What is a ballade?'

Of course, it would be absurd to say that Chopin created a new 'form' in these pieces, either by accident or design. But he did manage to produce in them four works of art which, to say the least, have a family resemblance, and which are of a nature sufficiently idiosyncratic to justify a special title. Of this he must have been aware when he called them 'ballades'. Unquestionably they have a strange unity of style, and it is surely not too fanciful to call this style 'narrative'. It is not the ballad narration of Sir Patrick Spens or Tam Lin, which Chopin's age, like Dr Johnson, would probably have still considered barbarous if it had heard of them. Perhaps its sophisticated ease has more to do with the professionalism of Chaucer or Froissart, though Chopin was concerned with deeper matters, and has only occasionally time to spare for dalliance. The 6/4 or 6/8 time in which they all unfold their tale unifies their style in a more obvious way; it gives an easy movement, a flowing and sometimes deceptively gentle persuasiveness to the strange events which present themselves. The first and the last of them are furnished with important introductions, but this is not a feature they have in common; there is a couple of bars' preliminary wooing of the note C at the beginning of the Second Ballade, but it would be frivolous to call this an introduction. The introductory material of the Fourth Ballade, as we shall see, is woven into the texture of the subsequent music, but that of the First, one of the most arresting passages Chopin ever wrote, never reappears, though it has possibly a faint echo in the coda. In these introductions Chopin employs an oblique approach to his subject – an approach which he favours, in varying degrees, elsewhere. (The Mazurkas, op. 24, no. 4 in B flat minor and op. 30, no. 4 in C sharp minor for example.) It is nowhere, I think, so significantly employed as in these two Ballades. Such opening gestures lend immense weight to the subsequent statements; without them, indeed, the statements could hardly be made at all.

These simple observations on introductions involve us immediately in the fundamentals of composition, and we are not wasting our time on the obvious in taking note of them. It is of the highest importance when writing movements of any degree of organisation to compose the form at the same time as the music and this is what Chopin is doing in these pieces. The creative conception of form is one of the (admittedly many) things which make Haydn, for instance, so great a master. Forms in music differ from those supplied by H. M. Inspector of Taxes; they are not there to be filled in. It may seem superfluous to mention this, but many people, strange as it may seem, do not appear to have considered the matter from this point of view. Even composers sometimes ignore it, and the result is what is usually called 'academic'. The master-touch in musical form is revealed in this: that each musical event sounds inevitable but not predictable. From the climax of the Viennese school we learn the great lesson that form is sensation, and that if the articulations of a musical structure are not so regarded, the formal scheme is dead. These moments must produce their effects of tension, of relaxation, of expectancy or whatever they may be, so that the listener is carried from place to place in the action, and can participate therein. Such facts Chopin knows in his bones, being a born composer.

So it is an important part of the composer's task to devise the various units of his structure in such a way that they sound like what they are. A bridge passage must sound like a link, and not like important new material. We are on treacherous ground here, since there can be no catalogue of attributes, in a technical sense, which such units must possess, in order that they can fulfil their various functions with success. But we can often tell, upon reflection, whether they are expressive of their place in the general scheme of a composition or not. Sometimes, with this in mind, a composer will have to remove a passage – even, maybe, a passage which he thinks one of his best – because he knows it is not really doing its job in its context. He may even substitute a passage which seems inferior musically in itself, but which he knows will carry the listener more successfully from one moment to another. And this is from no merely 'formalistic'

point of view, but because the real composer feels the 'form' in his bones.

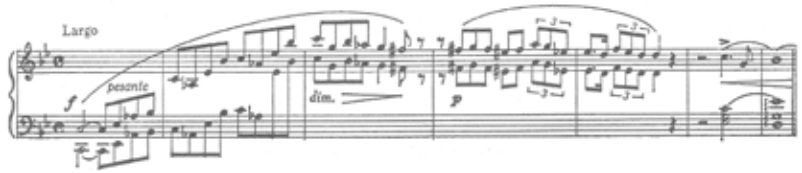
One of the most obvious necessities of this kind is, I suppose, to contrive a beginning which really opens the door to the listener. I can never feel, for instance, that Liszt's well-known piece about St Francis of Paola walking on the waves, impressive though it is, has a very satisfactory beginning. To me it seems as though the holy man must have been half-way across the Straits of Messina before the piece began; the opening phrase is much too casual a remark to introduce so grandiose a piece, to say nothing of so remarkable a journey, and when we realise in retrospect that this phrase is but one of the phrases which make up the thematic material of most of the work – a more or less random phrase, as it were – the effect is formally amorphous. In the 'Sermon to the Birds' of the saint's namesake from Assisi, however, the reverse is the case, and what we first take to be introductory matter proves, as the music proceeds, to be a substantial and integral part of the work. The birds, in fact, are presumably preaching to St Francis, rather than the other way round. Liszt's towering genius is exuberant and comprehensive. He is a much more commanding figure than Chopin. Yet this genius, abundant though it is, does not always penetrate to the roots of the composer's art, as Chopin's almost invariably does. Chopin's instinct rarely errs, and it is instinct conditioned by experience and reflection that will ultimately solve the problems of musical form.

But what, it may be asked, has all this to do with Chopin's ballades? The answer is that it is only within these terms of reference that I feel able to appreciate them. The same kind of aptitude, or rightness, that we demand of an opening phrase or passage is to be sought in every component part. And it is in this connotation that I hope we may differ, with deepest respect, from Busoni, and say that the ballades are well, and not badly, composed. We find in these ballades not the invention of a new 'form', but patterns of behaviour which are viable for these pieces alone, and where the emergence of 'form' is as creative an act as the texture of the music itself. The logic is the same logic as drives forward a sonata movement, though the resultant shape may be different. Indeed, the sonata principle is implicit in at least three of these works, insofar as they concern themselves with two musical ideas, and the relation of these ideas to one another. Sometimes this relation is quite elaborately worked out, as in the Third Ballade; sometimes it is inherent, as in the First. But, of course, it would be foolish to regard these pieces from the point of view of sonata movements, in spite of certain resemblances. After all, sonata form is only a crystallisation of certain basic principles, deep-rooted in music itself; to me Chopin's ballades grow out of these principles into shapes as convincing and beautiful as any sonata movement. Perhaps more so than his own.

'In almost every work in the larger forms we find him floundering lamentably,' says Niecks. I take it that this absurd remark applies mainly to sonata movements, in the accepted parlance of the academies. But I also take it that we may regard the **G minor [First] Ballade** as a large work in terms of Chopin's

oeuvre, and that a large work demands a large form. So let us see how Chopin flounders through.

Example 1



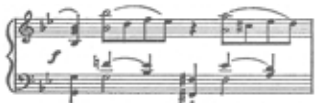
The introduction is based on harmony known to the textbooks, for reasons I have never been able to find out, as 'Neapolitan'. Perhaps it was first used by a composer of the school of Naples, by mistake. The point of its employment here is that we do not know, at the outset, that the A flats in the challenging phrase are related to the key of G minor; we accept them as the tonality of the piece. Not until the cadence do we realise where we are, and not until we are fairly launched on the opening subject is our position unequivocally settled. (The E flat in the last bar of the introduction may surely now be taken as authentic.) What an extraordinary range of tension these seven bars take us through! The approach is as oblique emotionally as it is harmonically. The resplendent sweep of the opening phrase, as it ascends, seems to lose its confident swing, and to take on a kind of pathos, till in the sixth bar it is posing an almost agonising question, in which the once-doubted E flat plays an important role. All this must have been very surprising in 1836, and, to me, still is. Even today, in an age which probably regards Chopin's adventures in Majorca as uncomfortable rather than naughty, we may still react with some kind of frisson to a master-stroke such as this. (The German edition of Breitkopf & Härtel gives 'Lento' instead of 'Largo' for this introduction, and there is some reason to suppose that Chopin approved of this alteration. I can only hope he didn't! – for 'Largo' it remains to me.)

Now the main subject appears; it is very persuasive and almost confidential, mostly composed of a series of cadences, in the form of arpeggio fragments only suitable to such as used, in Chopin's day, unconventional fingering. Its opening phrase, cadence-wise, is the perfect answer to the question of the introduction's last phrase, and the theme continues to expand and elaborate this material. The section which is to lead us to the second subject is built on a short phrase of four notes

Example 2

which after four bars repeats itself with a difference, thus:

Example 3



The rests in the second version, after the held octaves, have the effect of little gasps, giving the agitato an added sense of unrest. Subtleties like this only arise from an impeccable ear.

Soon we are conscious of a horn-like motif in the left hand below the arpeggio figures, and this results in what seem to be quite definite preparations for the orthodox relative major – fairly thumping away, indeed, at the dominant of that key. But strangely and very beautifully this chord has changed itself into the supertonic of the new key, and we proceed in E flat major instead of B flat. It has been accomplished so naturally that few will have been conscious of anything unusual. And now we have the second subject proper (bar 58), and an example of thematic unity that is rare, I think, in Chopin's works. For this second theme is a kind of complement to the first, a restatement in the major mode and in a more consolatory mood of the earlier utterance in G minor. Both consist basically of a dominant thirteenth resolving upon the tonic, and both proceed melodically from the mediant to the keynote. One can demonstrate this affinity by playing the second subject as in Example 4(a):

Example 4(a)

Example 4(b)

Fortunately one does not have to do anything so horrible to grasp the point, but the kinship continues to assert itself in passages such as Example 4(b).

Next, the first subject reappears in the remote key of A minor, but that this is only a pause in the journey is clear from the dominant pedal which holds it back; we realise that this passage is a preparation for the triumphant jubilation of the counter-statement, when it arrives, of the second theme in the still more remote key of A major. Such preparation gives this magnificent outburst all the conclusiveness of an immensely elaborated Tierce de Picardie with which eighteenth-century composers liked to clinch their arguments. The music thunders on until the harmony seems to explode and dissolve into a kind of buzz round the dominant of E flat minor at bar 126 (Chopin's dynamics are a little vague at this point) which is a preparation, most unexpectedly, for a waltz-like episode of great charm and vivacity. The aptness of this apparent irrelevance is, in fact, its very quality of being a diversion; it distracts the attention without confusing the issue because it runs so naturally and immediately into the passage-work of the succeeding harmonic complexities. It was necessary for the temperature to be lowered in order to prepare for the next appearance of the second subject, which can now afford to be less strenuously laid out. Still strong and confident, though with considerable differences, it leads us back to the home key of G minor and the first theme. But not with the full effect of a recapitulation, for this version, as in its previous appearance in A minor, is tied down to a dominant pedal, and behaves as though it were again going to lead us to the second theme. But clearly this would not do, and instead it carries us on to an enormous and powerful coda.

Chopin's use of the coda is a very characteristic feature of his forms. In tending to shun, or at any rate modify, orthodox recapitulations he seems to anticipate modern developments. Thus the sensation of a reprise is often present, as here, but without the finality of a formal restatement, and consequently the coda has a more responsible part to play than usual. It is a facet of Chopin's general conception of creative form, which I have referred to earlier. This coda, as is often the case in his works, has no thematic connection with preceding material, except for a faint hint at the very end, unless one likes to think of the 'Neapolitan' harmony of the passage beginning at bar 216 as an echo of the introduction. It is pleasant but possibly fanciful to do so. Further reference to the themes would undoubtedly impede the wild rush of the Presto, in which the listener must be carried headlong to the conclusion. It seems inevitable from the beginning that this Ballade must end in violence, and it certainly does. The grinding chromatic scales in octaves start their contrary motion quite wildly from an apparently arbitrary position which will bring them into collision in unison at the right moment; nothing could be more conclusive.

It is strange that this powerful and compelling composition should give rise to a welter of woolly romanticising, yet such is the case. James Huneker, whose book on Chopin could be described as one long deep purple patch, rightly, if tritely, remarks that the G minor Ballade 'discloses surprising and delicious things'. But he speedily makes up for this understatement. 'There is the tall lily in the fountain that nods to the sun,' he goes on. 'It drips its cadenced monotone and its song is repeated by the lips of the slender-hipped girl with eyes of midnight.' He refers to the introduction as 'that cello-like Largo with its noiseless suspension'. Whatever a noiseless suspension may be, the phrase he refers to would sound miserable on the cello or any other instrument but the piano. So let us leave Mr Huneker to listen to his drips, while we pay attention to Chopin's music. Schumann thought that Chopin was inspired or stimulated (*angeregt*) by the poems of Mickiewicz when composing this Ballade. Such literary and pictorial associations, or even origins, were, of course, very much in vogue at the time. They were an almost essential feature of the Romantic climate which Schumann himself had done so much to bring about. Both Chopin and Mickiewicz were moving in this climate, which pervaded the intellectual life of Paris in those days. (And what days they must have been!) Chopin, the émigré Pole living in France, was the son of an émigré Frenchman living in Poland, and he was fired by all the fervid patriotism common to such a situation. To link the names of poet and musician was obvious, but to pin down the Ballade to a definite story is gratuitous and misleading, for in suggesting extra-musical conno-

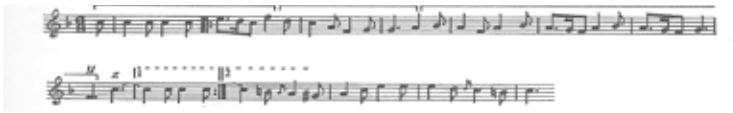
tations the attention is distracted from the purely musical scheme which is, as I have tried to show, compelling in itself and completely satisfying. If Chopin had wanted to hang his piece on to a literary framework, there was nothing on earth to stop him doing so and acknowledging the fact in a title. Such things were very fashionable; indeed, Chopin would probably have pleased at least his publishers by giving fanciful names to his compositions, instead of the generic nomenclature that he adopted. His English publishers, in fact, remedied this deficiency by bestowing titles of their own choosing – *Murmures de la Seine*, *Les Soupirs*, and so on. This Ballade fared better than some with *La Favorita*. Mickiewicz is also invoked as the informing spirit of the next Ballade, in F major – indeed, he has become a sort of *roux* for the entire Chopin cuisine, involved in every dish. The only two Polish writers known to the English, I think, are Mickiewicz and Joseph Conrad; of the first they know the name but not the works, and of the second the works but not the name.

***

The **Second Ballade** is dedicated to Schumann. No doubt Chopin owed Schumann a debt of gratitude for the latter's enthusiastic reception of the Variations, op. 2, on 'Là ci darem', in the *Neue Zeitschrift für Musik*; he does not appear to have had any great liking for Schumann's music. It was certainly perspicacious to discern genius in this very early piece, but perhaps not so far-seeing to find the same quality in, say, one Hermann Hirschbach, who, according to Schumann, possessed an 'overwhelming imagination', and whose string quartets 'are the most colossal to be met with today'. Perhaps they were, though posterity does not seem to agree. Then there was Sterndale Bennett ... However, it is as ungenerous of us to sneer at Schumann's enthusiasm as it was generous of Schumann to feel it. How much better to shout 'Hurrah!' in a musical journal than to mutter the timid, equivocal phrases of today!

Schumann seems to have been perplexed by this piece, and with reason, for apparently Chopin played different versions of it at different times, sometimes merely an extended version of the first section. When Chopin played it to him, writes Schumann, it finished in F major. When it was published in 1840, however, it finished in A minor. Chopin must have been turning it over in his mind for several years – since 1836, in fact, when Schumann first heard it. A long time in terms of Chopin's woefully short life. And indeed, one can imagine the composer playing these uniquely seductive strains on the piano, and wondering which of their enchanting suggestions to follow. We hardly know when the melody has begun, for although there is no formal introduction the first two bars are as equivocal in a metrical sense as was the opening of the First Ballade in a harmonic one. The delicately swaying rhythm rocks through eight bars and then repeats itself with disarming simplicity. The next four bars vary the proceedings slightly by diverging through A minor to C, the dominant, where the second half of the first strain is repeated. Then comes a reprise of the whole first strain,

with a codetta to round everything off. Nothing could be less complicated. Yet there is a subtlety here which gives this music its distinctive charm. We are never quite sure precisely where the phrases are going to begin and end. The opening bar suggests a quaver anacrusis, or up-beat, thus:



Example 5

The first phrase obviously ends at 'x', but the next does not begin on the next note; it shares its beginning with the end of the previous phrase, that is, also at 'x'. This is shown by bar 22, where the preceding phrase has finished a beat earlier. The answering phrase, thus telescoped, manages to shift its rhythmic centre of gravity and its cadence comes to rest on the first beat of the bar, at 'y', instead of the second. This leaves us, so to speak, with two quavers in hand, and we are led back to the beginning by a note, at 'z', which doesn't sound like an anacrusis at all, and consequently gives a delightful freshness to the return. These gentle dislocations are very subtle, obviously not contrived in the pejorative sense of the word, but equally obviously the emanation of an imagination of the most delicate perception.

Some may object that so far we have had little else than a succession of cadences in the key of F major, but to me this is part of the strange hypnosis with which this section casts its spell. In spite of its romantic, dreamy charm, it is, as we have seen, of classic shape. Hidden beneath this easy flow is a finely controlled formal precision. And so there is nothing more to do with this perfectly completed limb but to break it.

So Chopin smashes it well and truly with shattering blows coming from opposite ends of the keyboard, converging in headlong contrary motion. There is nothing hypnotic here; we may be laid out with concussion, but we are no longer mesmerised. It was probably this capricious juxtaposition of two apparently quite disparate units, followed by a repetition of this proceeding with the addition of an irrelevant coda, that caused Busoni to complain that the Second Ballade was 'badly composed'. But there is much more structural organisation involved than this. The Presto con fuoco is a wild, magnificent outburst; glorified passage-work at first, if you like, but later breaking into something which proves, before long, to be very much to the point. In the hammered-out octaves, boldly modulating though simple cadences, which occur in the passage starting at bar 63, I think we must unconsciously feel a relationship to the gently swaying repeated quavers of the opening melody:

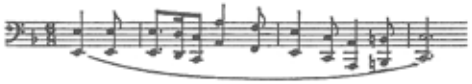
Example 6

At any rate, we are made to recognise it consciously later in the work. This section is a continuous piece of tempestuous declamation; it storms its way on without abatement until it blows itself out and subsides through a long diminuendo to admit the dreamy tones of the first melody once more. But not for long are we back in dreamland. The melody breaks off in its sixth bar, as if unsure of itself, and after a pause starts to develop itself with considerable breadth, making great play with the dotted figure which is an important feature of the theme, and introducing a new, though related, idea.

Example 7

So powerful a working-out is really astonishing, for it does not seem to be inherent in the mood or the material of the opening. It would indeed have been impossible if the intervening Presto had not changed the temperature of the whole composition. After the violent accents of this Presto, it may display its more grandiose potentialities without being unseemly. This time it fairly crashes into the Presto, and we realise, if we hadn't before, how right this juxtaposition is. And just before the coda the matter is clinched by the powerful octaves of the left hand.

Example 8



We have started in the key of F major, and then spent some time in A minor; we have returned fleetingly to F major before the rich modulations of the development; we have returned to the Presto in D minor, and now we come resolutely to A minor, with a change of signature, for the coda. In this key we end, with one of Chopin's most magical touches – a whispered reminder of the very opening and a slow full close that 'vibrates in the memory'. And if this piece is 'badly composed', then so is the C sharp minor quartet of Beethoven.

[*To be continued* ... Rawsthorne's coverage of Chopin's Third and Fourth ballades will appear, we hope, in the next issue of *The Creel*]

Alan Rawsthorne: Revisiting Chopin's Ballade Genre

Abdullah Khalaf

In this article I intend to bring a new understanding to Rawsthorne's Second Ballade for piano,[1] which I will try to contextualise using his 1966 article on the ballades of Chopin as a point of reference.[2] [*The introduction to this, and the coverage of the first two ballades, immediately precede this article.*] This deep analysis undoubtedly influenced his own work, which was composed shortly afterwards and first performed in 1967.

Nicholas Cook argues that such engagement with a piece of music can be similar to composition itself. He points out that:

> When you analyze a piece of music you are in effect recreating it for yourself; you end up with the same sense of possession that a composer feels for a piece he has written ... You have a vivid sense of communicating with the masters of the past, which can be one of the most exhilarating experiences that music has to offer ... No wonder then, that analysis has become the backbone of composition teaching.[3]

There are undoubtedly areas of common ground between Rawsthorne's understanding of Chopin's ballades and his own ballade composition, but, until now, this influence has received little attention. Scholars such as Frank Dawes, Karl Kroeger and James Gibb have linked the Rawsthorne piece to Chopin's Second Ballade, op. 38,[4] and Stephen Rees's doctoral thesis of 1970 provided more detail about this connection.[5] However, Rees examined Rawsthorne's piano works in general and thus did not give particular attention to this Ballade.

Rawsthorne's 1967 Ballade

In the programme note for the first performance at Cardiff in March 1967, Rawsthorne wrote:

> This composition consists of four sections and a coda. The opening is very quiet, and proceeds in the gently moving six-eight which Chopin has so irrevocably associated with a 'narrative' style.[6]

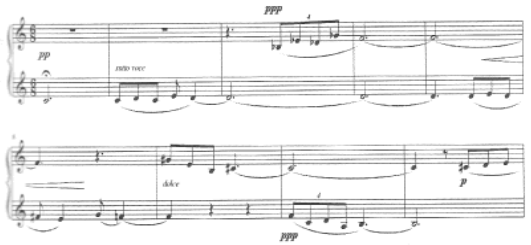
In these opening sentences, Rawsthorne proclaims his intention of following Chopin's narrative model for this genre. The model involves a narrative in terms of music, but not a musical depiction of a story told in words – unlike Brahms's Ballade op. 10, no. 1, which seems to depict in music the story of the Scottish ballad 'Edward'. In 1929 Rawsthorne had followed Brahms's model rather than Chopin's, basing his own First Ballade on the story of 'Good King Wenceslas' (the various sections of the music, which is in variation form, seem to illustrate the various stages of the Wenceslas story: Wenceslas looked out ... yonder peasant who is he ... bring me flesh and bring me wine ... sire, the night is darker now ... in his master's steps he trod).[7] In Rawsthorne's Second Ballade there is

no programme – as Rawsthorne says of Chopin's model: 'It is not the ballad narration of Sir Patrick Spens or Tam Lin, which Chopin's age, like Dr Johnson, would probably have still considered barbarous if it had heard of them'[8] – and the duration of this work (c. 12 min., 290 bars) is much more akin to those of Chopin's (the longest of which – no. 4 – runs for 239 bars; around 11' 45").[9] In this ballad, Rawsthorne seems to rectify what he perhaps now regarded as the formal errors of his First Ballade – by avoiding programmatic material and also by writing a longer piece.

The Ballade's ambiguity

Ambiguity has long been recognised as a key element in poetic expression. Music is also capable of ambiguity; though here, of course, the multiple meanings are not such as can be expressed in words. The ballade, according to Rawsthorne's chapter, presents a dramatic unrest between themes (as per Chopin's First Ballade), or between tonalities (as per his Second). Indeed, this compositional technique adds ambiguity and, in some cases, drama. In the accompanying reprint of the first part of his article, Rawsthorne can be seen discussing what he perceives as ambiguity in the opening of Chopin's Second Ballade: 'We hardly know when the melody has begun, for although there is no formal introduction the first two bars are as equivocal in a metrical sense as was the opening of the First Ballade in a harmonic one.'[10]

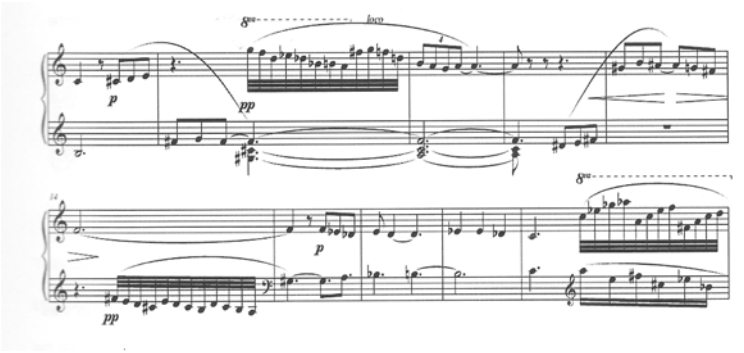
Rawsthorne's own composition explored many techniques in order to achieve the necessary degree of ambiguity. The introduction demonstrates this quality both harmonically and metrically. It starts with a fermata on the first note, C (Ex. 1). This use of fermata at the very beginning makes it hard for the listener to recognise the metre or even identify when the melody starts. Furthermore, the tied notes provide even greater metrical ambiguity:



Example 1, Rawsthorne's Second Ballade, bars 1–9

The second element of the introduction's ambiguity is harmonic in nature. The first page of this Ballade consists of three phrases, all ending on a C. Each phrase, however, is interrupted by accidentals. For example, the first (Ex. 1) is interrupted in bar 3 with B, E, D and G all flattened.

The first phrase ends on a C (bar 9), and the second starts in the same bar with a C-sharp, another accidental. The second phrase undergoes greater interruption than the first, but again eventually settles on a C in bar 18, (Ex. 2):



Example 2, Rawsthorne's Second Ballade, bars 9–18

The last phrase of this introduction starts in the second half of the bar that ends the previous phrase (bar 18). It starts with a C in the right hand, and then goes through many accidental notes before returning to settle on C (Ex. 3):

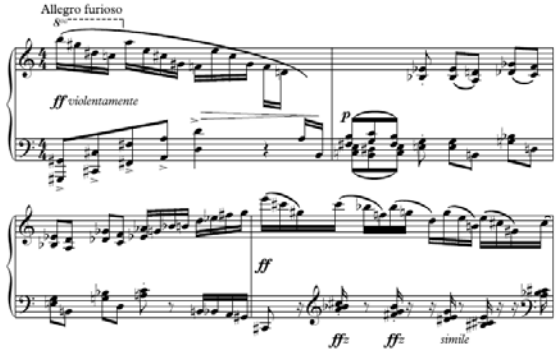
Example 3, Rawsthorne's Second Ballade, bars 18–20

This dialogue between the C – as a tonal centre – and the many accidental notes provides an ambiguous harmonic orientation. These accidental notes might be described as 'anti-key material' (present in Chopin's Second Ballade),[11] serving to interrupt the emphasis on the note C. Stephen Rees states that in Rawsthorne's music, especially during this period, 'coloristic, decorative pitch figuration is set against a clear tonal implication'.[12] This is precisely what Rawsthorne is applying in this Ballade's introduction.

The musical events

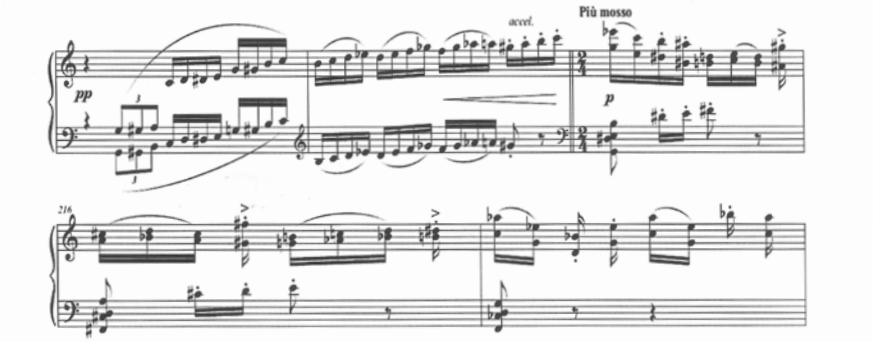
In considering the sequence of musical events in the ballades of Chopin, Rawsthorne expressed the opinion that 'the master-touch in musical form is revealed in this: that each musical event sounds inevitable but not predictable',[13] and he exemplified this mastery in the composition of his own Second Ballade. When

the first theme reappears in bar 202, in a manner very similar to the opening of the composition (shown at Ex. 1, bars 1–3), it seems to create the expectation that the fast second theme will follow in a manner similar to the way it had first appeared in bar 38 (Ex. 4).



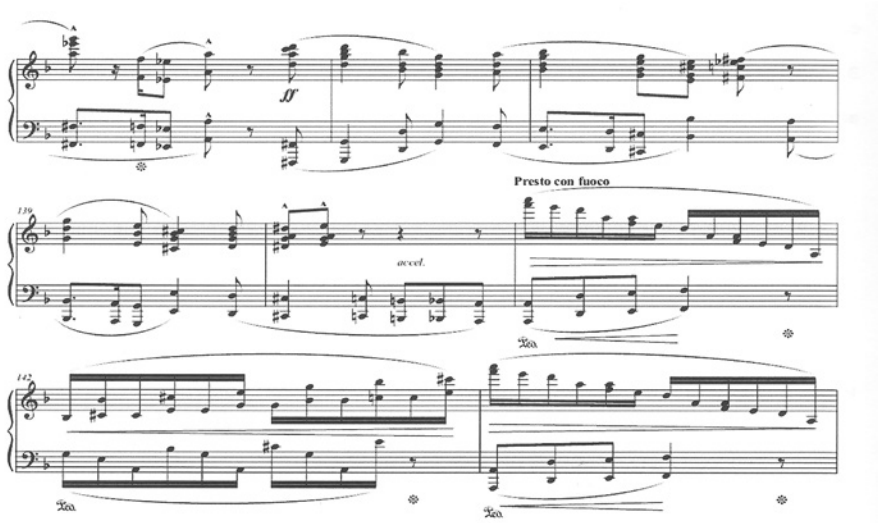
Example 4, Rawsthorne's Second Ballade, bars 38–41

Indeed, after the reappearance of the first theme there is a change of time signature to the one associated with the second theme. If Rawsthorne had wanted to present the second theme again this would have been the perfect moment – but instead the music carries on (Ex. 5, bars 213–14) to introduce the coda (Ex. 5, bar 215ff), providing a sense of continuous progress rather than circular repetition. There is a proper *inevitability* about this, but it is not *predictable*.



Example 5, Rawsthorne's Second Ballade, bars 213-17

In Chopin's Second Ballade there is an initially analogous passage where the first theme reappears in bar 83 and concludes with an acceleration that leads to bar 141, (Ex. 6). However, Chopin's acceleration leads to the reappearance of the second theme, whereas, after Rawsthorne's, the listener is likely to be surprised by the appearance of the coda.



Example 6, Chopin's Second Ballade, bars 136–43

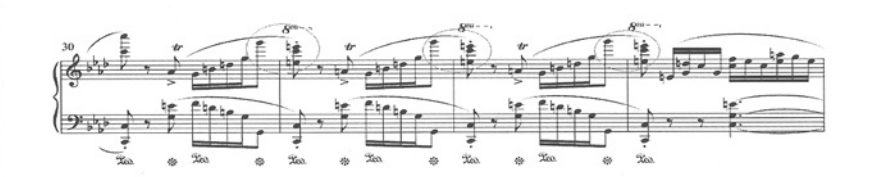
This manner of continuity is also considered by Rawsthorne to be one of the essential compositional techniques in Chopin's Third Ballade, even though Rawsthorne achieves it here in a different way.

Formal unity

In his article, Rawsthorne identified a series of unifying elements in Chopin's ballades. There is the introduction and the recurring appearance of the first theme in the First Ballade.[14] In Chopin's Second Ballade, the first theme seems to provide an unconscious rhythmic and melodic relationship, and is to be found almost everywhere in the work.[15] One of the Third Ballade's unifying elements is the two-note motif that permeates the whole work.[16] In Chopin's Fourth Ballade, the variation structure and the relationship between the introduction and the main theme lend a degree of unity to the overall framework.[17] The Fourth Ballade also contains a four-note figure that is present in all of the themes of the work and thus provides unity.

In a similar manner to that of Chopin, Rawsthorne chose a four-note figure to build his Ballade (see Ex. 1, bars 1–2). In the programme note for the premiere, he explained that it 'is based upon a four-note figure whose influence is to be felt throughout the piece'.[18] The chosen figure provides a sense of unity and cohesion to the Ballade, as it pervades the whole work. Also like Chopin's Third Ballade, the figure chosen by Rawsthorne is a double falling second; a

reminder of Chopin's single falling-second figure (Ex. 7).



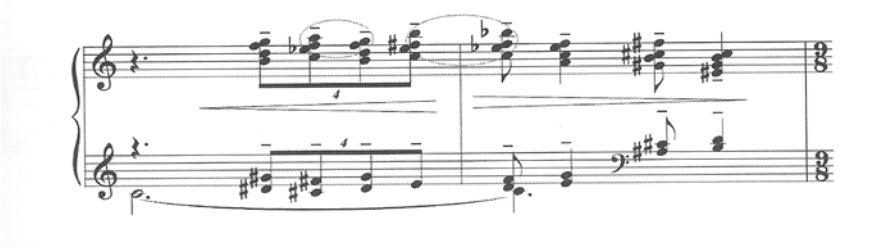
Example 7, Chopin's Third Ballade, bars 30–3

In order to illustrate the mechanism of Rawsthorne's four-note figure in unifying his Ballade, its use and development throughout the work will now be considered.

Rawsthorne's Ballade consists of four sections, a coda and what I here describe as a 'reminder'.[19] The structure is shown in Table 1:

Section 1	Andante con moto	Bars 1–37
Section 2	Allegro furioso	Bars 38–147
Section 3	Andante (come 1)	Bars 148–70
Section 4	Un poco piu vivace	Bars 171–214
Coda	Piu mosso	Bars 215–74
Reminder	Poco meno mosso e piu tranquillo	Bars 275–90

The first section begins by introducing the four-note figure, which then develops from bar 24, and although it transforms into very dissonant chords, it can still be heard in the top notes, (Ex. 8, in the circles):



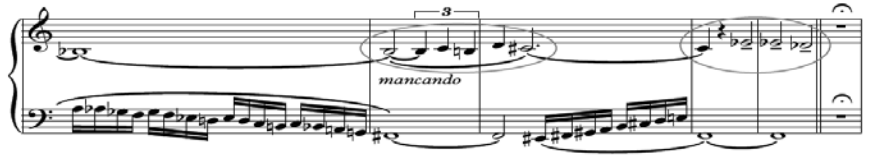
Example 8, Rawsthorne's Second Ballade, bars 24–5

The first section also finishes with a 'dying away' version of the same motif, but this time it is taken up by the left hand. The second section starts aggressively (see Ex. 4), and interrupts the four-note figure, providing a sense of rejection of

this theme. However, as soon as this section is established, another version of the same theme appears (Ex. 9).

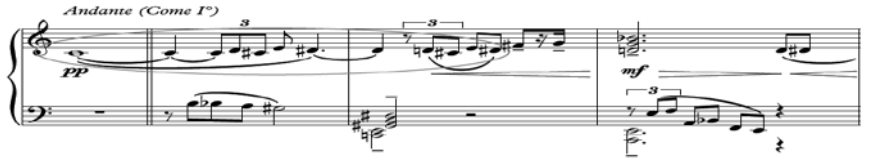
Example 9, Rawsthorne's Second Ballade, bars 43–4

This reappearance of the motif within the second, fast, section seems to establish its importance, and makes its reappearance seem more inevitable to the listener. This section also closes with the same motif (Ex. 10, in the circles):



Example 10, Rawsthorne's Second Ballade, bars 142–7

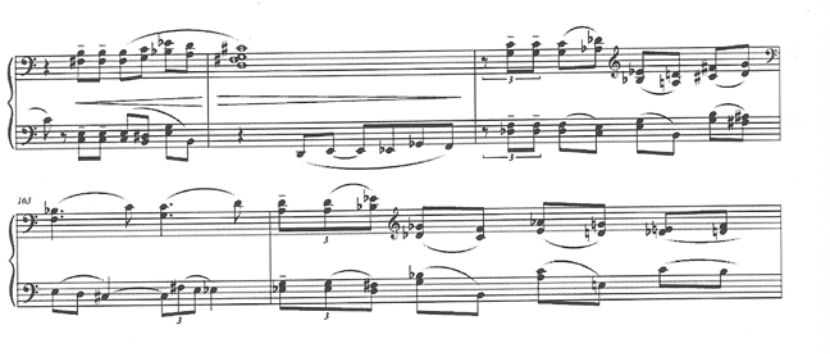
As soon as the second section closes, the third section takes up the motif again, starting on a C (Ex. 11, in the circle):



Example 11, Rawsthorne's Second Ballade, bars 148–51

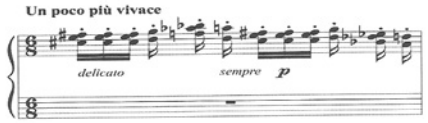
This technique is similar to Chopin's use of tonality conflict in his Second Ballade. In it, the first section starts on F major moving to the fast A minor section (bar 47) and returns again to the same tempo and the same tonality (bar 83). Here Rawsthorne adopts the same approach. After the fast section, the music does not behave predictably; the Andante section is shorter – as in Chopin's Second Ballade (bars 83–95) – and, when the first theme returns in Chopin's Ballade (bar 83), it is then interrupted by a 'deceptive cadence' (bar 96), which still explores the same motif. Rawsthorne also interrupts the reappearance of the

Andante section by introducing a strange version of the main motif, this time with new harmonies (Ex. 12):



Example 12, Rawsthorne's Second Ballade, bars 160–4

The end of this section leads to the fourth section (starting in bar 171), which also presents a new variation of the key motif. During this variation, the four-note figure seems to be stretched, taking on a more rhythmic character (Ex. 13):



Example 13, Rawsthorne's Second Ballade, bar 171

Rawsthorne keeps extending the motif until it fills almost two and a half bars (Ex. 14):

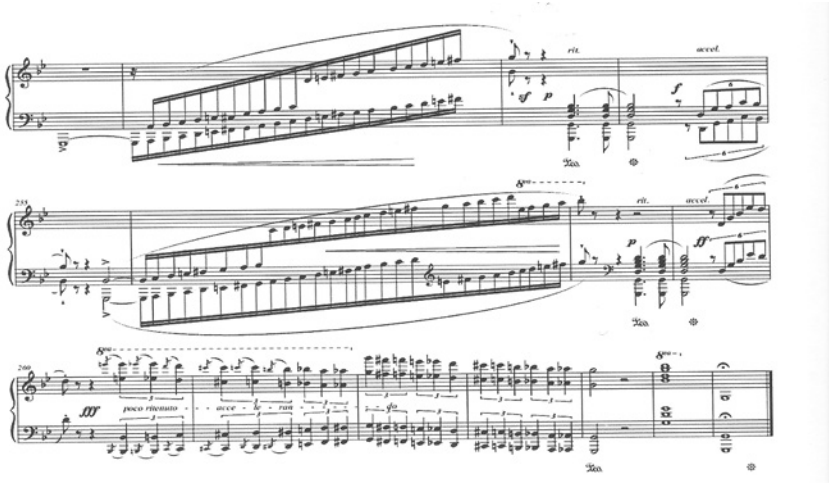
Example 14, Rawsthorne's Second Ballade, bars 194–6

This section is concluded by a reappearance of the first version of the main motif at the end of the section. This time Rawsthorne echoes the motif's first appearance through use of the same dialogic character. This *pp* section is soon interrupted by extremely dissonant *ffz* intervals (bars 211–12), which are then followed by an ascending scale that leads to the coda in bar 215 (see Ex. 5).

Like his understanding of Chopin's ballades, Rawsthorne uses a particular motif to give unity to the whole work. This four-note figure is clearly spread through all four sections of the Ballade, during which it undergoes transformation, emerging as a different variation in every section. This builds up the music and the tension, and at the same time holds the work together. This Ballade firmly resembles Chopin's ballades, particularly through the unifying elements: first, the use of a specific motif similar to Chopin's Second Ballade; second, the manner of variation that Chopin used in his Fourth Ballade; third, the way Chopin transforms and uses the first theme in his First Ballade.

The coda and the ending

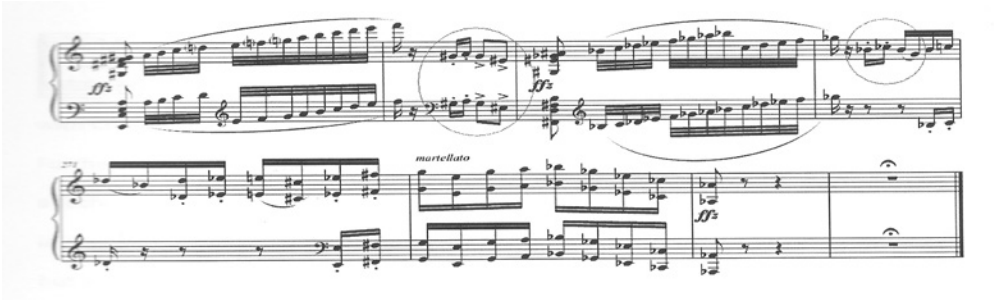
In his coda, Rawsthorne again relies on a technique displayed by Chopin in his ballades; it too has no thematic connection with the previous material.[20] The coda is technically challenging like those of Chopin's First, Second and Fourth Ballades. Chopin's influence on Rawsthorne can be seen clearly in the last few bars of the coda of the former's First Ballade (Ex. 15):



Example 15, Chopin's First Ballade, bars 250–64

Chopin finishes his First Ballade with two ascending scales that are separated by a hint of the main melody. Rawsthorne points out that 'this coda [of the First

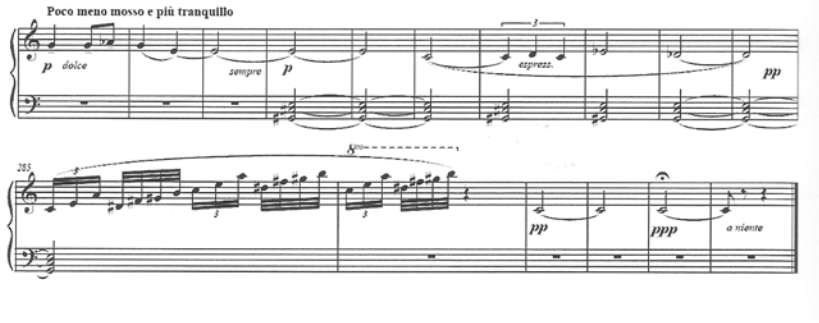
Ballade], as is often the case in [Chopin's] works, has no thematic connection with preceding material, except for a faint hint at the very end'.[21] This hint is to be found in bars 253 and 257, in which the music recalls the first theme and its transformation. Chopin then concludes with a descending chromatic scale in octaves, about which Rawsthorne says 'nothing could be more conclusive'.[22] He ends his Second Ballade in a similar way, using two ascending scales separated by a hint of the four-note figure (Ex. 16):



Example 16, Rawsthorne's Second Ballade, bars 267–74

He then continues to close with descending octaves, the last one marked with an aggressive *ffz* dynamic.[23] However, because Rawsthorne also appreciated Chopin's way of closing his Second Ballade, he did not seem completely satisfied with this ending and thus added the last section which I have labelled a 'reminder', a name inspired by Rawsthorne's writings: 'With one of Chopin's most magical touches [he closes with] a whispered reminder of the very opening and a slow full close that "vibrates in the memory."'[24]

Therefore, after an aggressive closing section, similar to Chopin's First Ballade, Rawsthorne adds an additional sixteen bars (Ex. 17), to present a reminder of the first part of this journey.[25]



Example 17, Rawsthorne's Second Ballade, bars 275–90

This coda is a striking example of Chopin's influence on Rawsthorne. Whether consciously or subconsciously, he uses compositional devices almost identical to those found in his analysis of Chopin's ballades. Indeed, Rawsthorne integrated the concepts of the codas of both the first and second of Chopin's ballades in the writing of his own coda. However, Rawsthorne's Ballade ends with a C, the principal note of the work, which is unlike Chopin's Second Ballade, in which the reminder section ends with the tonality of the second theme in A minor instead of F major, suggesting more of a dramatic closing, rather than Rawsthorne's calm and settled end.

Conclusion

From the previous discussion, it is evident that Rawsthorne's Second Ballade takes Chopin's ballade form as a model. Similarly to Chopin, Rawsthorne adeptly emulates Chopin's emphasis on ambiguity, his treatment of events, and the use of unifying elements. He also plays with the idea of tonal centrality and uses some of Chopin's anti-key materials to create an interesting unrest between keys. Furthermore, Rawsthorne chooses a motif and uses it to build the ballade structure; a technique that he admired in Chopin's ballades. He transforms this chosen motif in every section of his work, demonstrating not only his development technique, but also an appreciation of the variation structure of Chopin's Fourth Ballade. Rawsthorne's decision to present his coda at the point where he might have been expected to recall the second theme provides a sense of continuous progress, and is also to be found in Chopin's First Ballade – in Rawsthorne's words,

> Still strong and confident, though with considerable differences, it leads us back to the home key of G minor and the first theme. But not with the full effect of a recapitulation, for this version, as in its previous appearance in A minor, is tied down to a dominant pedal, and behaves as though it were again going to lead us to the second theme. But clearly this would not do, and instead it carries us on to an enormous and powerful coda.[26]

As a result, this Ballade – written after Rawsthorne published his article on Chopin – reflects his understanding of Chopin's ballade form in almost every respect.

Notes

[1] I will be using 'ballade' with a lower case 'b' when referring to the genre in general or a collection of ballades, and 'Ballade' with upper case 'B' when referring to a specific work.

[2] A partial version, 'The Ballades of Chopin', appeared in 1965 in the journal *Composer*, no. 16, pp. 13–14. The full version became the chapter 'Ballades, Fantasy and Scherzos' which Rawsthorne contributed to Alan Walker, ed., *Frédéric Chopin: Profiles of the Man and Musician* (London: Barrie and Rockliff, 1966).

[3] Nicholas Cook, *A Guide to Musical Analysis* (Oxford University Press, 1987), pp. 1–2.
[4] Frank Dawes, 'New Piano Music', *Musical Times* 110/1511 (1969), pp. 67–9; James Gibb, 'The Piano Music', in Alan Poulton, ed., *Alan Rawsthorne,* 3 vols. (Kidderminster: Bravura Press, 1984–6), vol. III: *Essays on the Music*, pp. 54–66; Karl Kroeger, 'Ballade by Alan Rawsthorne', *Notes* 26/2 (1969), p. 364.
[5] Stephen Allison Rees, 'The Piano Works of Alan Rawsthorne', Ph.D. thesis (Washington, DC, 1970), p. 17.
[6] Alan Rawsthorne, Programme Note, 20 March 1967 (Cardiff Festival: Reardon Smith Lecture Theatre).
[7] Discussed in Abdullah Khalaf's doctoral dissertation. 'In His Master's Steps He Trod: Alan Rawsthorne and Frederic Chopin: The Piano Ballades', Ph.D. thesis, Southampton University, 2014.
[8] Rawsthorne, 'Ballades, Fantasy and Scherzos', p. 43.
[9] Here I have used both durations and bar counts, because the duration depends on performances and performers.
[10] Rawsthorne, 'Ballades, Fantasy and Scherzos', pp. 50–1.
[11] Khalaf, 'In His Master's Steps He Trod', pp. 101–2.
[12] Rees, 'The Piano Works of Alan Rawsthorne', pp. 87–90.
[13] Rawsthorne, 'Ballades, Fantasy and Scherzos', p. 44.
[14] Ibid., p. 46ff.
[15] Ibid., p. 52.
[16] Ibid., pp. 54–5.
[17] Ibid., pp. 56–7.
[18] Rawsthorne, Programme Note, 20 March 1967.
[19] I call this last short section a 'reminder' because Rawsthorne so described the corresponding section in Chopin's Second Ballade. Rawsthorne, 'Ballades, Fantasy and Scherzos', p. 53.
[20] Ibid., p. 48.
[21] Ibid.
[22] Ibid., p. 49.
[23] Rees also commented on the similar use of the descending octaves: 'The Piano Works of Alan Rawsthorne', pp. 6–8.
[24] Rawsthorne, 'Ballades, Fantasy and Scherzos', p. 53.
[25] Rees also highlighted this point in comparison with Chopin: 'The Piano Works of Alan Rawsthorne', p. 17.
[26] Rawsthorne, 'Ballades, Fantasy and Scherzos', p. 48.

Dr Abdullah Khalaf started his musical education in 2001 at the Basic Education College of Kuwait where he studied piano with Dr Bartek Rybak. Abdullah obtained his MA with commendation in piano performance in 2008 from Kingston University, London. Abdullah took part in the International Conference on Music Since 1900 at Lancaster University in 2011, where he presented a paper entitled 'Alan Rawsthorne and the Music of Revolution: The Ballades of 1929 and 1967'. Abdullah gained a Ph.D. in piano performance from the University of Southampton in 2014. Currently he is Assistant Professor of Music at The College of Basic Education, Music Department, Kuwait.

Wedding of Jessie Hinchliffe and Alan Rawsthorne: 14 July 1934

Martin Thacker

The two families and the best man, annotated by Barbara Rawsthorne:

Ernest's wife	Father
Mr Hinchliffe	Me [i.e. Barbara herself]
Mrs Hinchliffe	Myra H[inchliffe]
Gordon [Green] (hardly to be seen)	Alan, Jessie

Michael Smith, in response to a query concerning the occasion depicted in the photograph on page 47 of this issue, discovered four snapshots of what appears to have been a very happy occasion. We haven't seen them before, with the exception of the middle photo overleaf, which appeared on page 5 of *The Sprat* 63 (January 2011). Now, at any rate, we know that our mystery photograph is not of *these* particular nuptials.

Gordon Green, future distinguished teacher not only of John McCabe but also of Stephen Hough, remembered that he 'missed the evening train [only one? Who says the railways have got worse!] ... but managed to get a sleeper ... to find myself, without notice, cast for the role of best man'.[1] He doesn't seem to have let it spoil his day – no need to worry about the speech, for one thing.

Assuming that Myra was Jessie's sister, we know who everyone is, with the exception of 'Ernest's wife'. That Barbara labelled her thus (on the back of the photo) implies that she didn't know her, or Ernest, very well. Was he perhaps Jessie's brother? And, by the way, where is he? A reasonable assumption would be that he's taking the photograph, but we don't know ... at least *I* don't. If any reader has any pertinent information, please make contact, and we can confirm or deny this guess in the next *Creel* ... as also my next, about the location of the

pictures ...

... Tim Mottershead's biographical article in the centenary issue of *The Creel*, which gives much information not readily available elsewhere, states that Jessie and Alan were married at the church of St Martin in the Fields, Trafalgar Square, and returned from honeymoon to live in a flat at 28 Ormonde Terrace, Primrose Hill NW8.[2] You would normally expect to have somewhere ready to come back to, and, since the couple's families were not based in London, the chances are that this is Ormonde Terrace – an appropriate hint of open ground on the other side of the street is there in the final picture. Judging by Google's street view, redevelopment has since encroached not only on the railed-off basement 'areas' but on the wide pavement too. A delightful hint that these were indeed flats is given by the bell visible behind Rawsthorne's left shoulder in the top picture, which is labelled 'Kerr. 2 rings'.

Gordon, Myra, Jessie, Alan

[1] Alan Poulton, ed., *Alan Rawsthorne*, 3 vols. (Kidderminster: Bravura Press, 1984–6), vol. II, p. 24.

[2] Tim Mottershead, 'Alan Rawsthorne: The Fish with an Ear for Music', *The Creel* 5/3, issue no. 19 (Winter 2005/6), p. 42.

Our final photograph was kindly loaned by Penny Berkut. It was given to her by Mollie Barger, and was believed to represent Jessie's and Alan's wedding – whereas in fact, comparing it with the pictures on the two previous pages, we can now see that it must have been another occasion, most likely someone else's wedding, and some years later. Jessie's appearance (fur coat, corsage) is similar to how she looked at the *Daily Telegraph* reception for the opening of the ISCM Festival in London in 1937 (a press photo was reproduced in *The Creel* of Autumn 1990). Comparing her profile with that of her neighbour, it is hard to believe that the two are not sisters, so surely this must be Myra again(?) – and behind her, presumably, her husband. The four are waiting for a conveyance, it seems – probably summoned by the man in the beret on the right. A little girl, holding a flower, is emerging on Rawsthorne's left. A placard is leaning against the wall, to Myra's right. Under magnification it can be seen that the top line ends with the word 'Board'. Presumably, then, an announcement by some administrative body. If legible, it would tell us a great deal.

Unlike the location of the previous photographs, that of this one is a complete mystery. It looks like a side entrance to a curved, or even round, building. More like Manchester Central Library (though it certainly won't be there!) than most places. It isn't St Martin's in the Fields, or All Souls' Langham Place, or the Queen's Hall, or Caxton Hall, or the Methodist Central Hall. Ideas please?

Rawsthorne for 2017!

Andrew Knowles

Tony Pickard has flagged up these 'live' events featuring Rawsthorne.

All the events take place at St John's Smith Square in London and commence at 7.30 pm, unless otherwise stated:

19 January 2017, 7.30 pm. Rawsthorne – **Clarinet Quartet** – Ensemble Mirage (Matthew Scott – clarinet, Julia Pusker – violin, Ugné Tiškuté – viola, Tatiana Chernyshova – cello)

Also includes music by Shostakovitch and Messiaen.

26 March 2017, 3.00 pm. Rawsthorne – **Piano Trio** – London Piano Trio

Also includes music by Armstrong Gibbs, York Bowen and John Ireland. Commences at 3 pm

25 April 2017, 7.30 pm Rawsthorne – **Elegy for Guitar Solo** – Laura Snowden (Guitar)

Also includes music by Bernstein, R. R. Bennett, Cashian, J. Anderson, J. Philipps, Lord Berners and Adam Gorb.

RAWSTHORNE DAY, MANCHESTER SATURDAY 29 OCTOBER 2016

Royal Northern College of Music
124 Oxford Rd, Manchester M13 9RD

2.00 pm: **A Garland for McCabe**. Recital of specially commissioned short pieces in memory of John McCabe, variously for clarinet, recorder, viola and piano. The composers will include:

Gary Carpenter
Martin Ellerby
Anthony Gilbert
Christopher Gunning
Emily Howard
Rob Keeley
Elis Pehkonen
Robert Saxton
Gerard Schurmann
Howard Skempton
Raymond Warren

To follow: **Remembering John**. Monica McCabe will give an illustrated talk on John McCabe's life and work.

7.30 pm: **Rediscovered Rawsthorne**. Evening concert, featuring the newly discovered *Chamber Cantata* by Alan Rawsthorne, for mezzo-soprano, string quartet and harpsichord (first known performance since 1937)

Also featuring:

Alan Rawsthorne
Practical Cats for narrator and piano (third performance of Peter Dickinson's arrangement)
William Alwyn
Three Winter Poems, for string quartet
'Duna' (Danube) for baritone, recorder and piano
Conversations for clarinet, violin and piano
Norman Dello Joio: *Homage to Scarlatti* for harpsichord
Halsey Stevens: *Sonatina Piacevole* for recorder and harpsichord
Basil Deane, arr. Raymond Warren: 'The Rose Tree' for mezzo-soprano, recorder and cello

Performers:
Clare Wilkinson (mezzo-soprano)
Mark Rowlinson (narrator and baritone)
John Turner (recorder)
Solem String Quartet
Linda Merrick (clarinet)
Harvey Davies (harpsichord)
Peter Lawson (piano)
Alistair Vennart (viola)

A Portrait of Alan Rawsthorne

Prima Facie Records propose to issue a new disc of music by Rawsthorne, to include the following works:

1 Concerto for Oboe and String Orchestra (1947)
2 Concerto for Clarinet and String Orchestra (1936)
3 Studies on a Theme by Bach for String Trio (1936)
4 Quartet (No. 1) for Oboe and String Trio (1935)
5 Sonata for Cello and Piano (1948)

The Bach Studies and Oboe Quartet are unpublished early works, but of a high standard. The only extant recordings of these works are on a disc dating from 2002 and now no longer available. These and the Oboe Concerto will be transferred from ASC CSCD46, with digital remastering by Richard Scott. I shall be adding a new recording of the Clarinet Concerto and the Cello Sonata, the concerto to be performed by Linda Merrick with the Manchester Sinfonia, directed by Richard Howarth, and the sonata by Joseph Spooner and an accompanist to be determined.

The recording will be issued in time for the Rawsthorne Celebration on 29 October 2016. We will be recording the Clarinet Concerto in the King's School Hall, Macclesfield. All the players have been booked. The Cello Sonata will be recorded at about the same time. We have managed to raise a percentage of the overall cost and have secured grants from the Ida Carroll Trust, The Rawsthorne Trust and the RVW Trust. Enough has been raised to make the recording.

We are operating a subscription scheme to raise £2,500, and have opened a separate bank account to receive subscriptions of a minimum of £10. Any donations would gratefully received. On this basis 250 subscribers will be needed. All subscribers will receive one copy of the CD post free and will have their names printed in the booklet accompanying the disc. We do hope that you can be persuaded to contribute to this worthwhile venture!

Prima Facie Records

9 Jodrell Street New Mills Derbyshire SK22 3HJ
07496 000573
email:steveplewsasc@yahoo.co.uk

THE WILLIAM ALWYN FESTIVAL 2016

Wednesday 5th – Saturday 9th October

SNAPE – BLYTHBURGH – SOUTHWOLD – ORFORD

Artists include:

BBC Concert Orchestra conducted by John Gibbons – Jennifer Pike (violin) – Philippa Davies (flute) – Sara Trickey (violin) – Sarah-Jane Bradley (viola) – Lucy Wakeford (harp) – Jan Willem Nelleke (piano) – Odysseus Trio – Nicholas Daniel (oboe) – Daniel Grimwood (piano) – John Turner (recorder) – Linda Merrick (clarinet) – Mark Bebbington (piano) – Nathan Williamson (piano) – Tippett Quartet – Prometheus Orchestra conducted by Edmond Fivet

Alwyn will be represented by orchestral and chamber works which highlight the diversity of his craft. Alongside these works will be music from the standard repertoire and several new commissions from 20th-century British composers. Alwyn was also a highly respected film composer of some two hundred scores, and there will be a screening of one of his classic films.

For further details please contact Festival Director, Elis Pehkonen

Tel: 01728-830531

e-mail: elis.pehkonen@mypostoffice.co.uk

Or visit www.williamalwyn.co.uk