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British string quartets of the twentieth century

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BRITISH STRING QUARTETS
OF THE TWENTIETH CENTURY

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BOSTON UNIVERSITY
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Thesis
BRITISH STRING QUARTETS
OF THE 20TH CENTURY

by

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(Mus.B., Boston University, 1947)

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Statement of the problem. It was the purpose of this study to (1) offer a critical analysis of contemporary British music for string quartets, (2) compare the material found in these works with our traditional concepts of string quartet literature, and (3) examine the composers' usage of form in their music and their progress in the technique of string quartet writing.

Importance of the study. Little is known about British chamber music of the twentieth century. Musicians and performers are, in general, primarily concerned with the contemporary music of Germany, France, and the United States. In addition, books on music history tend to file British music somewhere in a chapter headed "Nationalistic Schools" or "Nationalistic Composers", with not much more than a hint of
their names, much less any mention of their works. In this study an attempt was made to bring to the fore characteristics as well as biographical material pertinent to the analysis of British string quartets.

II. DEFINITIONS OF TERMS USED

String Quartet. The term "string quartet" is usually applied both to the complement of players and to the title of the composition written for such a group. All of the works discussed herein are written for a combination of two violins, viola, and 'cello. This, throughout the history of the string quartet, has proved the most satisfactory combination of stringed instruments in regard to tonal balance and versatility.

Chamber music. The term "chamber music", as used herein, is mainly an implication of "string quartet", the string quartet being understood as a chamber music group or form.

III. ORGANIZATION OF THE MAIN BODY OF THE THESIS

The main body of this study consists of biographical notes and individual modes of musical speech pertinent to the chamber music of the representative British composers; the evolution of form and analysis of the major contemporary British string quartet scores, (all scores referred to are published and parts available from the publishers) harmonic
trends, rhythm, texture and other stylistic elements. These have been discussed on a basis of comparison with other schools of writing plus originality and efforts in experimentation.
CHAPTER II

GENERAL SURVEY OF BRITISH MUSIC

FROM THE 17TH CENTURY TO THE 20TH CENTURY

Three centuries ago when every properly appointed English household contained a chest of viols, England played an important part in the world's chamber music. The country boasted such composers as Byrd, Bull, Dowland, Gobbons, and Morley. The forms in which the various works of that time were written, such as the passacaglia and the fantasia, still find expression in our present day chamber music.

During the eighteenth century, England was gradually brought under a visiting foreign influence which continued well into the next century. Musicians including Handel, Haydn, and later Wagner, Berlioz, Mendelssohn, Dvořák, and Tchaikovsky constituted this large temporary migration. Of these men, Handel was particularly outstanding since he spent nearly all of his creative career in England. Unfortunately for the country's own musical progress, "those native composers he found established on his arrival... made no impressive opposition."¹

With the coming of the Industrial Revolution to England, in the middle of the nineteenth century, music was gradually divorced from the English way of life as people became

more concerned with the production of material wealth. Consequently, English music found itself at its lowest ebb until well into the latter part of that century, an era which possessed several outstanding marks of progress well worth attention.

The twenty year period from 1880 to 1900 brought vast improvements in British composition, and has been termed as the Renascence or rebirth of English music. However, chamber music was, at that time, still in its embryonic stages. It appeared in the homes of only those people with musical leanings, for the standards of public taste remained low. There was no direct, guiding hand, outside the circle of professional musicians and scholars, to improve it. Yet, indirectly, composers within their own realm were doing a remarkable, but slow, job in paving the way for a great new evolution of creative musical art.

At that time, composers such as Sir Arthur Sullivan (1842-1900), Sir Alexander Mackenzie (1847-1935), Sir Hubert Parry (1848-1918), and Sir Charles Stanford (1852-1924) came to the fore as revivalists of a British music movement. Today, with the exception of Sir Arthur Sullivan's operettas, the bulk of their works rests in obscurity. More important than their actual compositions was the rebirth of interest in English composition which did so much to raise Britain from the
doldrums in which she so gently rocked for these many years.

In 1895, a promising young conductor, Henry J. Wood, who was later to take charge of the famous Promenade Concerts, saw that public taste was in dire need of improvement, and pursued this as a goal which was carried on even after his death. He did his utmost to encourage British composers and was not alone in defending this cause. Granville Bantock, himself one of these composers, did a great deal for his contemporaries. At the age of twenty eight, he presented an orchestral concert, followed the next year by a concert of chamber music, given over entirely to the works of young British composers. These concerts were held in 1896 and 1897 respectively.

Before the close of the nineteenth century, we find there were two further paramount contributions given to music by the Renascence: (1) a folk-song revival and (2) a growth of interest in competitive festivals.

I. THE FOLK-SONG REVIVAL

The folk-song revival made its initial appearance with the Renascence. Although not all of the British composers have been brought under its influence, there are those who have been attracted by it and have made it a prevalent part of their music.

When and where folk tunes originated is usually impossible to determine. However, their revival may be placed
in 1898. At this date, the English Folk-Song Society was formed. Similar organizations were founded in Ireland and Wales in 1904 and 1909 respectively. Cecil Sharp, among the most renowned of all British collectors, began his work and travels in 1905 and often found "that a song could only be extorted with difficulty from some old crone at her wash-tub or some oldest inhabitant in a taproom, the tune being precariously remembered only after stimulation by much confidential gossip or a tankard of ale . . ."2

Efforts in this revival movement were heavily complicated what with varied versions of one and the same tune. Regardless of differences, folk-songs have been a strong influence on such composers as Ralph Vaughan Williams, Arnold Bax, and Ernest John Moeran, not only in their chamber music but also in their other musical works. Their usage may not, at times, be direct borrowing, but the melodic flavor of the folk-tune is easily recognized.

II. THE GROWTH OF INTEREST IN COMPETITIONS

For the past forty seven years, the "career" of British chamber music has made its climb toward becoming a chief source of material for chamber music organizations throughout the world. The Cobbett Competitions, which took place shortly after the turn of the twentieth century, are initially responsible for the beginnings of a renewed interest in this norm of writing.

2 Ibid., p. 237.
Walter Willson Cobbett, after retirement at the age of sixty, devoted his later years to the rejuvenation of interest in chamber music and in its advancement. He was an amateur of some financial means. To put it in his own words, "I made propaganda for an art, chamber music, highly considered by every true musician, yet, strange to say, somewhat neglected."

Cobbett's first move toward his goal came in 1905 when he announced a competition for the composition of a Phantasy Quartet. This was not only to bring new talent to the fore, but "to encourage the occasional adoption of a short form of ensemble music." The stipulations were that the work was to be short, for string quartet and of three connected movements. The result was that sixty seven quartets were submitted. Of these, the first of six prizes was awarded to William Hurlstone and the second to Frank Bridge. The former died at the age of thirty, only a few weeks after receiving his award.

Later, in 1907 and 1910, similar competitions were again sponsored by Cobbett, the form for the work unchanged, but this time for Phantasy trio and quartet combinations respectively. Of the Phantasy trios, that of Frank Bridge's took first prize as "the best thing written as yet for piano and two strings, by any British composer." These early Phantasy quartets show the naivety with which the young composers undertook their projects. Of them all, not one showed any true ingenuity of workmanship or any profound imagination. Of the best, Frank Bridge's Phantasy

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4 Ibid., p. 284
5 Ibid., p. 261.
Quartet, the movements hauntingly recall the early works of Haydn. Regardless of this, however, Cobbett's aim was fulfilled. New blood was brought to the fore, and many of the works submitted were by men who were later to be recognized as the leading composers of contemporary British chamber music.

III. CHAMBER MUSIC REPERTOIRE

Despite the relatively small number of chamber works produced in England in this century, those of greatest value (with the exception of Frank Bridge) have made their appearance since 1940. These works also comprise the greatest number in the overall picture. Considering the handicap of the war years, it would seem that contemporary British composers are making a bid for chamber music supremacy.

From 1916 to 1940, the published works for string quartet are few in number. Again with the exception of Frank Bridge, none of the younger composers has written extensively in this medium, the usual contribution being one or, at the most, two works. In the case of Bridge, a considerable amount of his effort went into the writing of chamber music. His position as a well qualified quartet player influenced his choice of medium. However, it is curious that in many instances, particularly with Edward Elgar and Arthur Bliss, these composers should have written but one work. The two above-mentioned composers have proven themselves extremely capable and brilliant string writers. Elgar has written technical

*Included among these composers were Frank Bridge, Ralph Vaughan Williams, John Ireland, and Alan Bush.
studies for the violin, and Bliss has attained a certain
virtuosity of expression for strings in his works for larger
ensembles.

Since 1940, it may be said that at least one outstanding work has been produced each year. Composers such as
Michael Tippett and Benjamin Britten have produced two works each in almost as many years. A third string quartet by
Tippett has been completed recently, but as yet, the score is not in publication. Such a trend is indicative of a mounting
enthusiasm for this norm of writing and may presently fill the gap in chamber music output which, with the exception of Béla
Bartók's six string quartets, has been widening since the early part of the present century.
CHAPTER III

REPRESENTATIVE COMPOSERS OF
CONTEMPORARY BRITISH CHAMBER MUSIC

The following chapter is intended to explain the personal characteristics that are inherent in the music of contemporary British composers. Only those biographical details that may have a direct bearing on their music were used. Order has been chosen according to the evolutionary development of the string quartet as a form.

I. EDWARD ELGAR

In the year 1918, we find the appearance of a string quartet by Edward Elgar, a composer of already established fame. He offered his single string quartet contribution at the age of sixty-one, although there are two earlier chamber music works; a quintet for string quartet and pianoforte and a sonata for pianoforte and violin. Analysis of the string quartet would indicate that the composer did not find this his most effective medium of expression. The work is found wanting in a true chamber music style. Elgar relied on a more varied instrumentation to interpret his works, and in the case where each performer consciously attempts to match the tonal quality of the other, as in a string quartet, his entire purpose is at once defeated. The interest of his symphonic thinking is lost
when restricted to four like instruments. He requires the expanse of tonality attainable only in the larger instrumental combinations and the larger string ensembles where there are opportunities for fuller tonal masses.

This string quartet is without a scherzo movement as are his other two chamber music works. The first and third movements are akin to each other in their economy of thematic material and lack of development. They seem to move to their conclusions chiefly through varieties of repetition. The composer relies on the main and second subjects as his sole source of material. This is in direct contrast to the second movement which, instead of appearing in a variety of shapes and colors, gives the single sense of expansion.

This is, indeed, a sharp turn from Elgar's symphonic writing. In it, "the thought is generated from subjects which in their nature are so complex that they must needs break up into their component parts before their natural functions can begin ... It is as if the greater instrumental resources of the symphonic works had given rise to a richer and more copious quality of musical thought. ..." 6

The environment in which Elgar produced his only string quartet is easily discernable through the music. Most important in the case of this particular work is the programmatic aspect in which we find the composer literally "speaking" his surroundings. Written at his summer retreat in Sussex, it aptly portrays the idyllic locations where it was developed.

6 Basil Maine, Elgar, His Life and Works (London: Bell & Sons, Limited, 1933, p. 265.)
Within Elgar's quartet there are certain characteristics indicative of his nature and musical tendencies. Although inconsequential to actual performance, they show the composer's personal marks and favorite devices. For instance, in the quartet's first movement, he employs 12/8 measure, and it is upon this rhythm that much of his melodic line is built. This same rhythm and its results are fully exploited in his second Symphony. Within the quartet, a fondness for pulsation may be recognized as a typical Elgar formula: (Example 1.)

Thomas Dunhill, in his analysis of the work, says of the second movement material, "It seems strange that, even here, we do not get away from that 'crochet-quaver' swing which was, by now, almost an obsession with the composer -- a kind of King Charles's head, which cropped up in almost everything he wrote."7

Needless to say, the work reflects the brilliant string writing for which all of Elgar's music is noted.

II. FREDERICK DELIUS

A composer whose works are heard only rarely and whose recognition was slow is Frederick Delius. Perhaps the reason for this lies in the fact that, as an individual, Delius remained aloof from his contemporaries. He studied at the

Leipzig Conservatorium in Germany where he met Edvard Grieg. Had it not been for the strong influence of the latter on Delius' father, the young musician would have found himself promoting his father's woollen business instead of pursuing his musical career. But finally he moved to France to live in Grez-sur-Loing near Paris where he spent the latter part of his life. This was in 1897 when he was thirty-four years old, and there he lived until his death in 1934. He wrote in seclusion with complete disregard for fame and fortune. However, in 1899, he gave a concert of his works at the St. James Hall in London. "They were understood neither by the public nor by the critics, who nevertheless, showed a sincere desire to come to terms with them. It was to be a long time, however, before Delius came into his own; he was appreciated to some extent in Germany before his music conquered England. . . ." Recognition came when a group of select musicians in England, headed by Sir Thomas Beecham, realized his work as the music of a highly competent man. The interests of the group centered around opera in and after 1909, and among its ventures was Delius' "A Village Romeo and Juliet".

The composer's chamber music includes three sonatas for violin and pianoforte, a sonata for violin and 'cello and two string quartets, only the second of which was published in 1916. All three, not among his best works, are rarely played, but they faithfully depict the character of Delius' music -- an intensely chromatic character. His decided disinterest in any

development of material, except for a feeling for motive treatment of themes, remains as an expression of the composer's devotion to Strauss and Wagner.

III. RALPH VAUGHAN WILLIAMS

The musical education of Ralph Vaughan Williams continued until he was twenty nine years of age. He studied at Cambridge and at the Royal College of Music under Parry and Stanford. After receiving his Mus.D. degree at Cambridge, he occupied a post as church organist in Lambeth and made occasional trips to Berlin where he continued his studies with Max Bruch. Eight years after the Cambridge doctorate, he studied with Ravel. However, there is little influence of Ravel's musical ideas in his music.

His first significant enthusiasm was folk music. In 1905, he spent some time in Norfolk collecting national tunes which in turn have been a source of great inspiration for his melodic thinking. With limited quotations, further elaboration, and a sense of broadened rhythm, we find them to be an integral part of his music.

Primarily, Vaughan Williams is known as a writer of symphonic and choral works. English drama, English poetry, and the Bible have served him as inspirational guides to his composing. His chamber music output has not been as extensive, but there are several works such as two string quartets, the first in G minor, the second in A major, and a Phantasy
quintet. The latter was written under the encouragement of the Cobbett Competitions. The first quartet was written in 1909 and revised twelve years after its original composition. During the second World War, Vaughan Williams, although engaged in civilian war duties, found time to continue his musical writing. Among these works was his second quartet of 1945.

Those characteristics which make up the composer's style are well known. He is, first and foremost, a folk-lorist with a profound love for the spiritual in music. His interests in modal effects are not so apparent within his first string quartet, yet a certain modal flavor is present, if only in the constant recurrence of the lowered seventh degree of the scale.

IV. FRANK BRIDGE

"The quality which best befits a composer for the writing of chamber music is, by almost universal consent, that of emotional reticence...this capacity for restraint is a traditional quality of the Anglo-Saxon race...an English composer finds in this branch of the art his best medium of expression."9 In agreement with the above quotation, we find this especially true with Frank Bridge. Not only did he know the very core of chamber music through his own excellent capacity as a viola player but also as a man who was "a modest retiring soul, who rarely made any prominent appearance in public except when he conducted as a last-minute substitute.

for someone else." He was known to connoisseurs as an able performer, but such a group makes up only a small part of music lovers. Because this medium of composition was so perfect a means of expression for Bridge, it is not surprising that his opportunities for developing a wide-spread reputation were slight. However, with the return of competition festivals and his successful participation in them, his name was brought into a wider arc of public cognizance. He took an outstanding part in the competitions arranged by Cobbett and, in the years 1905 and 1908, won the second and first prizes respectively. Both works were Phantasies, the first for quartet and the second for trio.

His four string quartets are excellent examples of skilled part writing. An occasional injection of romanticism, borrowed from the composers of the nineteenth century, may be easily perceived in the first two works. Here, the Scherzo and slow movements are put together as one movement. The first quartet has the unity of cyclical form; in it the opening of the first movement recurs at the end of the finale. This device seemed to attract Bridge. We find it again in the third string quartet in which the finale recalls a theme from the second movement. The third and fourth string quartets show the composer's tendency toward a new idiom -- polytonality. These are the most uncompromising of his works; although the change might not be termed revolutionary, it may be called radical. Actually Bridge's new musical language was not startlinglyly

sudden, for twelve years had passed between the writing of the second string quartet and the third. His chamber music writing seems less inhibited and is less of an exertion than any other British composer.

V. ARNOLD BAX

The chamber music contributions of Arnold Bax make a substantial body of some thirty works, among them two string quartets. His early attempts in this medium were made while he was still a student. In 1902-3, he composed a string quartet which was termed "unplayable" and thus remained in MS. In general, even his later works, after a period of earnest effort for simplification on his part, require a well-mastered technique. This may have been because he is a master at reading anything on first sight and possesses a phenomenal piano technique. He then judged by his own standards of ability which led to an underestimation of certain technical difficulties. Wisely heeding his critics, Bax tried to clarify his style into one more concise and to subdue his flare for the use of complex harmonies which often obscured his structural usage. His complex harmonic structure is now harmonic variation, and it has become one of his personal marks. In the words of Edwin Evans, "He has invented a kind of Arabesque that is the flourish of a man's signature."11

His first published string quartet in G (1928) is the essence of simplicity and moves with a vigor and sparkle

comparable to Haydn. Like most of his later works, it is in three movements: Allegro semplice, Lento, and Rondo. It shows how Bax was influenced by folk-music, for the lento movement is typical of a Celtic lament, and the rondo movement, similarly, is characteristic of an Irish folk tune melody. His "relations with the Celtic fringe . . . have affected his music in three distinct ways: Irish legends have stirred his imagination, the Irish landscape has left its impress on his moods, and Irish song has helped shape his melody."12

For those just becoming acquainted with the music of Bax, the quartet in G is an ideal example with which to start. It is clear and compact and not so exacting to play as most of his chamber music.

In 1926, Bax completed his second string quartet in E minor. It contains a contrapuntalism unusual with him and on the whole is of a more vigorous nature than the first work. It opens with a lengthy solo passage for the 'cello later taken over by the viola. The second subject is in a somewhat quieter vein, and the movement ends with the first theme, again played by the 'cello. The second movement is purely lyrical, injected with occasional feelings of stringendo. The third movement is as spirited as the first and contains a fugato, an episode based on a chorale, and two stretti passages which make for a brilliant and effective coda.

Bax's career as a composer did not obviously undergo any sudden reformation of style. The complexities which filled his

music at the beginning gradually and subtly gave way to clarification. From 1918 to 1920, he devoted his efforts entirely to chamber music. He exploited the versatility of the harp in chamber music and wrote several works including it: a quintet for harp and string quartet, a trio for flute, viola, and harp, and sonata for viola and harp. Generally speaking, his music is at times diatonic, at times chromatic, and abounds with a lyricism almost impressionistic. Among the discussed British composers, he ranks as one of the most prolific.

VI. ERNEST JOHN MOERAN

Even though the racial heredity of Ernest John Moeran was Irish, his birth and upbringing were English. He began comparatively late as a composer, having had little contact with music during his school years. During his last year, however, at a secondary school, he formed a string quartet with three of his classmates, and, in this way, he became acquainted with chamber music repertoire. It was also in this year that he made his first attempt at composing — namely, a sonata for piano and 'cello.

Four musical years were lost while he was in the military service during the first World War. Upon a medical discharge in 1919, he went to London to study with John Ireland — this only after he resigned his position as music master at the school from which he was graduated. He was influenced by the music of Vaughan Williams and Delius and has written works
dedicated to them. "But more enduring is the influence of John Ireland. . . . It was from him that he acquired the habit of decorating his work with clumps of dissonant chords, while the diatonic foundation remains unchanged."13

With an authentic collection of over one hundred fifty folk tunes, Moeran could not escape the influence of their characteristics into his melodic idiom. Though a composer who rarely employed direct quotation, the modal flavor of the folk tune is prevalent in his music.

The melodic lines of his string quartet are built diatonically. They move with a sense of aggressiveness as one phrase leads directly to another. Though they are not strictly modal, they show the influence of the modes and for the most part are based on the pentatonic scale. He uses one violin as the harmonic support for the other. There is a pleasant mixture of both major and minor which seems to be an outstanding feature of the harmonic structure.

The final movement, a rondo, is one of the chief merits of the work. "... its opening section suffers a little from the fact that its principal subject was apparently chosen more with a view to the mission it had to fill than for its intrinsic attractiveness."14 Energetic in character, it starts with a strong marked rhythm which later gives way to a very droll second subject.

This string quartet may be said to sum up Moeran's style in its entirety. The use of the folk-song is his chief

characteristic, and pentatonic innuendos in the melodic lines are essentially vocal in style. As might be expected of folk material usage, the music is simple and direct in what it has to say. There is a note of impressionism in the accompaniment figures where he frequently employs such devices as tremolo effects, muted passages, and arpeggiated patterns across four strings reminiscent of Debussy and Ravel.

VII. ARTHUR BLISS

Arthur Bliss' progress in chamber music falls under two periods. The first, prior to 1920, is made up of works which have not been publicly performed and those works which he himself purposely destroyed because they did not measure with his musical aspirations. Among them were a string quartet and a piano quartet, in A major and A minor respectively. And, too, there was a piano quintet of truly French character withdrawn after a single performance.

His more significant works, which attracted considerable attention, came during and after 1920. For six years following, he concerned himself mainly with piano pieces and songs. However, in 1923-4, he composed a string quartet about which virtually little is known.

From 1927 on, his chamber music progress has been unconventional. For a period of fourteen years, there have been only a few works in this vein -- a quintet for oboe and strings (1927), a clarinet quintet (1930), a viola sonata (1932), and
a string quartet (1941). Of these, the first three have been recorded. It was after 1926 that Bliss's style became more polished. This "newness", however, was not a great change. "His old hearty manner is still there, but it's more disciplined. The rough edges are gone. Themes developed and climaxes built up with more power and care than formerly."

Only once has Bliss quoted a folk tune. Conolly's Jig, of Irish origin, may be found in the final movement of the Oboe quintet. The qualities of a romanticist can readily be traced in the composer's chamber music. The opening movement of the clarinet quintet, although its first measures suggest a fugue, is lyrical throughout. Generally, the work is full of sequential writing. Though not original, it makes for easy and pleasant listening. Bliss's style is energetic and exhilarating, and the first movement of the above mentioned quintet is, indeed, characteristic. Not only can interest be placed on the horizontal lines of his writing; equally as important are the vertical, and the inner parts always remain full of beauty and interest.

The string quartet of 1941 is of the same energetic calibre as the clarinet quintet, but filled to the brim with thematic writing. In the first movement alone there are six themes which recur in various keys as the movement progresses. "... you cannot frame or quote a law that will account for their reappearing just when and how they do. The scheme of their comings and goings adds up precisely to our experience in

listening to them. . ."16

The second movement is essentially romantic, though hampered by cumbersome rhythms throughout.

The fourth movement is full of rhythmic vitality and Bliss-like disregard for chamber music laws. "Different from other composers of chamber music of our times, it is certainly not diffuse, although full of sudden changes and violent contrasts. Any string player will enjoy playing this work, as it is full of interesting problems for the instruments as well as for the ensemble, and if well performed, no listener will fail to be fascinated throughout the performance."17

The texture of this quartet is homophonic and typical of Bliss' musical speech. Primarily an impressionist, his music fluctuates between diatonic and chromatic harmonies with an ease that is at once recognized as only-Bliss. His recourse to fragmentary motives in imitation is suggestive of Debussy's style, and yet there is a vigor within the music which is truly British. His use of a large number of themes in a movement indicates a need for freer forms of expression than is allowed by the rigid convention of the string quartet forms.

VII. BENJAMIN BRITTEN

The education of Benjamin Britten started under Frank Bridge, who, besides being his first teacher, was his main inspiring guide and advisor. His first compositions were written at an early age, and in a later published work (1934),

entitled The Simple Symphony for strings or string quartet, his material was taken completely from those works which he wrote between the ages of nine and twelve. In 1930, he entered the Royal College of Music to continue composition with John Ireland.

His rise to prominence as one of the leading young English composers has been rapid. Those works which come under the chamber music heading have received high acclaim. In 1932, the Phantasy Quintet for oboe and string quartet was published, a work which is based on variations and much bridge material. It had great success in its first London performance and was also performed at the last festival of the International Society for Contemporary Music (1934).

Variation writing has a singular appeal for Britten. It is one of the forms which he employs most often. Another method common to him may be found readily in his accompaniments in which the patterns are sequential. Unlike many of his contemporaries, Britten has not been swayed by the folk-song revival. He regards the melodies as being too "uneventful", rhythmically and melodically, and, therefore, weak material.

"Since the form of a work is dictated by the material, the characteristics of English folk-song are bound to have a weakening effect on the structure of music founded directly upon it. Folk-songs are concise and finished little works of art. When used as raw material, they intend to obstruct thinking in the extended musical forms. Works founded on them are little
more than variations or potpourri."  

In 1939, Britten made a visit to America where he spent three years. During this period, he composed a string quartet (1941) of highly dramatic quality. Upon his return and among his wartime output was his second like work, a quartet in C, written in homage to Purcell to commemorate the 250th anniversary of the composer's death. It was performed for the first time in 1945 by the Zorian String Quartet. The third movement of this work, Chacony, is based on the principle of the passacaglia, elaborately fertile with its theme and twenty one variations.

"... a man who writes, at last, economically, prudently, restoring the value of a single tone to the higher estate it enjoyed in earlier times," writes Edward Tatnall Canby of Britten. When we attempt to sum up this composer's stylistic qualities, we might wonder whether Canby is not being misled by a certain few minor works, particularly concerning the economy factor. Certainly, there is no economy of technique in either of Britten's quartets, for it is these works that we become aware of his fabulous resources. One might stop to ponder how a composer can effect so many devices as we recall his usage of form--atonality, polyrhythmic writing, and other "tricks of the trade". It has been seen and must be agreed, however, that Britten is "prudent" in his use of thematic material. His singularity of melodic thought is an outstanding mark of his ingenuity. A fondness for cluster chords and an

intellectual approach to the development of his thematic material are in evidence throughout his work. Expansion of intervals, as in the introduction to the first quartet, first movement, changes of rhythm, and superimposed layers of themes are further marks of his intellectual approach to composition. In fact, the listener can almost feel the delight with which Britten employs these superimposed tiers of melody. The following example will serve to illustrate:

![Music notation image]

Critics have reacted with a certain disdain to this dazzling display of intellect, feeling that Britten is more concerned with the manner rather than the matter in his music. However, he still is one of the younger British composers, and time has a way of mellowing.

IX. MICHAEL TIPPETT

Included in the significant younger generation of British composers is Michael Tippett, who at present occupies the position as Director of Music at Morely College in South London. His fame was, at first, made as educator and scholar. "It was with the first string quartet in A of 1935 that he really began his career as public composer and since then his
output, even compared with that of (William) Walton, who is a notoriously unprolific writer, has been extremely small."

Unlike his contemporary creators, he shows little leaning toward the musical past of the nineteenth century and romanticism which is more or less discernable in other composers of like standing. Primarily, his music is elaborately polyphonic and polyrhythmic, remindful of a technique which has lain dormant since sixteenth and seventeenth century madrigals. His own contemporaneity lies in the revival of idioms outstanding in those eras. However, Tippett's recourse to old music cannot be termed archaic. He shows a favoritism only for the impersonal and international characteristics of madrigal technique, hence for Purcell, who combined Italian manners with English traditions. The folk-song movement is, for him, far too personal and national, and his music is in complete rejection of it.

Of his two string quartets, the second (1942) may prove the most valuable as a short-cut to an acquaintance with Tippett's style. Its first movement shows a derivation from madrigal technique, in which each voice has its own independent rhythm resulting in a feeling of drive due to the difference in accents.

The first string quartet in A has been subject to revision and is completely dissimilar to its successor. It is an example of the composer's lyrical writing—its slow movement, in particular, being the closest he has come to the influence

of the nineteenth century.

In the second string quartet, Tippett's spacing of parts in which two themes, each played in octaves, are pitted against one another remains one of his outstanding and personal approaches to an effect that looks, on paper, quite undistinguished. It is this and other seemingly inconspicuous "trade-marks" that give his music an old-world character in the guise of modernism. Certain traces of Purcell are found in the finale of this quartet, particularly in the second theme (or second subject):

Also, it is interesting to note that in the fugue movement (second movement), the subject is announced without once touching on the note of the tonic:

From the standpoint of modern music, there is much in Tippett's style reminiscent of Béla Bartók, for whom he obviously has a great respect. These similar characteristics may be found in irregular accentuation within rigid bar lines, jagged rhythms, and almost exclusively contrapuntal texture.
X. WILLIAM WALTON

William Walton's few embarkations into the medium of chamber music writing are not representative of his better works. He has composed but two string quartets, the first of which was of an early date in his career. Written in the 1920's, it possessed a certain originality but was without distinction, its most prominent feature being an extended fugal finale. He was twenty years of age at the time, and he wrote it more as a technical exercise than as a work for performance. However, it was selected by the International Society for Contemporary Music in 1923 and was performed that same year at the Society's Festival in Salzburg. Thus, his name was brought before the public. This quartet is regarded as the most serious of his early works, although it has never been published.

The primary turning point in his musical career is evident in the overture entitled Portsmouth Point. From this work on, Walter emerged as an independent and mature composer. His work shows that he has been influenced by romanticism and his "tendency is to surround his material with a wealth of contrapuntal arabesque and a profusion of cross rhythms. But it is such clean writing that clarity suffers but rarely."21

The string quartet in A minor (1947) was given its first public hearing at the B.B.C. Chamber Concert in the Concert Hall of the Broadcasting House in London.

The chief feature of Walton's style, next in importance

to his polyphonic texture, is his use of antithetical moods. The sombre quality of his quartet is an integral part of its nature. But, at the opposite pole, we find a wittiness and a diabolical cleverness, the probing of which seems to be the composer's chief preoccupation. In his developments, he is fond of augmentation and diminution of the subject matter in preference to breaking up and extending themes as in the classical tradition. Like Tippett, he is a slow and methodical composer, yet his small output consists of a majority, rather than a minority, of important works.

XI. EDMUND RUBBRA

Edmund Rubbra's musical education was formed under study with Cyril Scott, Gustav Holst, and Ralph Vaughan Williams. At the age of fourteen, he left school to work as a railway clerk but continued to teach himself. Scott heard of him and started giving him "fortnightly" lessons. At nineteen, he was awarded a scholarship to study at Reading University, and there he continued his study under Holst. Later, again on scholarship, he went to the Royal College of Music, this time working under Vaughan Williams. Also, at the Royal College his knowledge of counterpoint was greatly strengthened under the able guidance of R. O. Morris.

His string quartet in F minor, although in sonata form, has departed from convention in its content of multiple themes. In the exposition section of the first movement, there are four
distinct themes, all of which later show that Rubbra excels in development of thematic material.

In addition to his leaning toward polythematic usage, Rubbra's works show a keen ability for extended phrase-writing. Although the harmony is generally highly chromatic, at times it assumes a simplicity similar to Vaughan Williams. Augmentation of fragments results often into full-fledged themes as in the example below:

In an analysis of Rubbra's thematic material, the writer has found a trace of evidence which has left him with a note of suspicion. The second theme of the first movement in the composer's quartet too closely resembles that second theme used by Ernest Chausson, in his string quartet in A major, to be regarded as coincidence. Chausson's usage was, in turn, a direct transplanting from a short piece for string orchestra by Gabriel Pierne called Watch of the Angel Guardian. Unfortunately, as it appears in Rubbra's quartet, it has lost some of the original charm and simplicity in what may have evolved as an attempt to cloak the tune in less revealing surroundings. On this basis,
the writer sees no reason why Rubbra, with his prolific ability in melodic writing, should choose to partake of another composer's material.

XII. ALAN BUSH

The music of Alan Bush makes strict demands upon the listener. Not only does it require uninterrupted attention, but also more than a single hearing for complete understanding, in that he has augmented the musical vocabulary with new expressions. With Bush's music, this produces a difficulty. It is infrequently played. We might say it lacks immediate popular appeal, for it is obvious that here is a composer who writes to please himself.

Bush spent four years of study at the Royal College, entering when he was eighteen, in 1913. In 1922, he continued his composition study with John Ireland, with whom he remained for five years. At present, he is Professor of Harmony at the Royal College. It was in 1924 that he completed his first serious work, a string quartet in A minor. This work is in three movements and primarily contrapuntal. It received a Carnegie Award in 1925 and was published that same year.

The Dialectic for String Quartet, published in 1933, is a strongly individual work appealing to the intellectual senses. The music necessitates close study, yet one is quick to realise its main purpose. Bush has clearly set forth the urgency of dispute between four voices. It is violently unsentimental,
but in a work of this character, sentiment is not missed or sought. Generally speaking, it may be said that any display of sentiment in Bush's music borders on the ironical.

The stylistic treatment most ostensible in this composer's work is polyphonic texture with clear and firmly knit counterpoint. His music is completely individual with a tendency toward political connotations within, which might turn away the less hardy.

XIII. LENNOX BERKELEY

It is interesting to note that Lennox Berkeley "frankly declares himself out of sympathy with English musical life, in which he finds a regrettable lack of interest in the newer development of the art." How true this quotation might be is questionable for this same article states that "he has been so fortunate as to hear much of his music performed under the best possible conditions." However, no recordings of his works have been made, and where to begin acquaintance with his form of musical expression poses a question. One work seems likely to become recorded, a string trio, and that would be a logical beginning.

Primarily, Berkeley's music is atonal with a Straussian flavor. His single published string quartet makes its own evaluation which is, indeed, difficult if not almost impossible. The work shows no particularly unusual treatment except in its atonal, and at times bitonal, usage of what appears to be music

written under a French influence. In the main, it may be
treated vertical in structure with utter disregard for key
relationships.
CHAPTER IV

FIRST MOVEMENTS AND SONATA FORM

The normal scheme for the movements of a string quartet is as follows: Allegro, Adagio, Scherzo (or Minuet), Allegro. These terms imply "fast" and "slow" with the Scherzo being a dance-like movement. Within this frame, there are likely to be numerous excursions such as the inclusion of an introduction (usually in a slow tempo), slight changes in tempo, etc.

Of these movements, we are first and foremost concerned with the first movement, for it is usually in this movement that we find the composer putting forth his material in that form known as the sonata form. It is produced by germinal development and propagation with contrasting ideas. The movement itself consists of an exposition, development, and recapitulation. In the exposition of this movement, we usually have two main themes or characters, the first of a masculine or vigorous nature, the second of a feminine or placid nature. In the development section of the movement, these themes may be said to be thrown into conflict, much as we find in the corresponding section of a drama. Finally, in the recapitulation, the themes return as before.

Any brief reference, for example to a contemporary French work, would show that their use of form is somewhat loose in the broader sense. For the perfect sonata form, we
think of it as a purely Austro-Germanic mold, such as those forms laid down by Haydn, Mozart and Beethoven. A brief appraisal of British art leaves no doubt of a certain pastoral kinship with that of the French. Despite this relation, it is apparent that the French understand their own destinies better, in art and in music, than the English. In a survey of contemporary British compositions for string quartet, it is obvious that the composers have accepted the Austro-Germanic way of thinking as their own. This is a most unhappy partnership, for the pastoral and folk-like quality of the British musical conception is not in harmony with the concise and inspired craftsmanship of the German composers. Such pastoral reflections are better fitted into programmatic or tone-poem-like structures which such composers as Debussy, Strauss and Delius employed to greatest advantage and ultimate fame. Almost all of the chamber music works in England, since the Renascence, have been gullibly poured into conventional forms. Only in the last eight or ten years has any one of the British composers conceived material properly befitting these forms. Rarely for instance, has any contemporary composer been able to express a true scherzo. Consequently fifty percent of their chamber works, with the exception of the Phantasies, have been written in three movements. Enigmatically enough and despite a strong national feeling in the use of pastoral and folksy material, the British are at their best in the opening and closing movements. This enigma is not so difficult to explain, particularly
concerning the final movements which are usually in the form of a rondo. As we still today conceive of the rondo, it is usually light, brisk and direct in what it has to announce. The material is never extensively developed. Bridge passages, episodes and transitions are uncomplicated in their scope. These British composers, saturated as they are with folk songs, find this a utopia.

Concerning the first movement, which we might call the substance of a string quartet, we find the composers energetic if somewhat naive and lacking a true understanding of the form usually associated with first movements, that of the sonata or sonata allegro form. As a case in point, we might consider the works of Ernest John Moeran and Ralph Vaughan Williams. Particularly in the case of Moeran, the composer seems infatuated by a folksy and none too ingenious melodic line. The principal theme of his string quartet in A minor is bandied about between the various voices throughout the entire first movement, even to the point of combining it with the second theme. Unfortunately, the thematic material is not hardy enough to warrant such treatment, and the material of the second subject is reminiscent of that theme used by Ravel in his F major quartet. Also, these themes are too homogenous in character. Either might be eligible for a typical second theme, both being of a calm and undynamic nature. Concerning the development of these themes, their insistent recurrence would tend to nullify any truly breath-taking ingenuity on the part of the composer. By
the time the recapitulation is reached, a listener might well accept it with a breath of gratitude.

In the first movement of Vaughan Williams' quartet in G minor, we find a little more abandon in the use of expository material within the development section. The development is devoted almost entirely to the material of the second theme. As in the Moeran quartet, the contrast between the first and second themes is not particularly marked. The form, however, is slightly more subtle. For example, in the case of the return to the recapitulation, we find the themes stated tentatively and with repetition of the opening fragments. In reality, the first twenty-one measures of the recapitulation serve as introductory material to the original theme now appearing in the key of G major. This is not without proper reason since the material has not been found at all in the development section. Further development of the second theme appears and must be mentioned for its unusualness. This departure from convention might well be considered as the "spiraling" rather than the conventional "da capo" effect of much of our music.

This looseness in the sonata form, as mentioned before, is one of the first departures from the stereotyped forms used in the earlier contemporary British chamber works.

The second string quartet of Frederick Delius is unusual, if not spectacular, for its form in the first movement in that it consists of three themes and their repetition
(ABC transition ABC). Here again there is a lack of contrast between themes. Consequently, it is to the composer's credit that he should use a form more consistent with the thematic material at hand. We need only think of the various song forms and their consistency of thematic expression to realize the suitability. Though such a movement leaves much to be desired inventively, it is typical of Delius' general output and is truly his own personal method of expression.

The next score of consequence chronologically is Arnold Bax' string quartet in G major (1921). In this first movement exposition we find no less than six distinct themes presented. Each is completely stated if not completely exploited and the form resembles the following:

\[
\text{aba cdef development abcdef coda}
\]

This movement therefore might be loosely termed a sectional form in which the material progresses without repetition (except in the first section of the exposition) from left to right presenting new material as it goes along. It may also be noted that the exposition falls into two sections vaguely resembling the positions and relative importance of the first and second themes in a movement. This particular movement presages a trend in form that has become exceedingly popular in the past ten years.

With Frank Bridge's third quartet (1923), we find a first movement of highly developed "germic" material, so much so that it is difficult to determine exactly where the various
portions of sonata form begin and end. The development section (beginning at #13 in the score) starts with a "germic" figure in sixteenth notes which, in conjunction with the material of the introduction, is found throughout the movements of the quartet. This gives the work a cyclical form reminiscent of Cesar Franck's Symphony in D minor and, with reference to the sixteenth note figure, the Idee Fixe of Hector Berlioz. Such a procedure, although common in the realm of music, is somewhat unique in string quartet literature. In this string quartet, as well as in the fourth of 1939, the first movements are exceedingly long (over three hundred measures in the case of the fourth) and considering the tempo, constitute longer movements than any one first movement of the seventeen quartets of Beethoven. Such length cannot be construed in a sense of greatness, yet they cannot be overlooked in merit of Bridge's ability for logical and highly skilled development of musical ideas.

Arthur Bliss' quartet of 1941 shows employment of an abridged sonata form. In this case, the movement begins with a slow introduction and carries through with normal exposition until it reaches the development. At this point, the introduction reappears (transposed). This has the overall effect of splitting the movement into two sections, equally divided—the development together with the recapitulation give the idea of a repetition of the exposition. The movement closes with the introduction as the coda.
Of Bliss' use of thematic material, it may be seen that eight different themes appear in the opening movement. Later on, most of these themes recur in other keys, and there is no accounting for where or when they reappear. The usage of multiple theme writing is further evidenced in Edmund Rubbra's string quartet, Op. 35, in F minor, also in its first movement.

Almost identical to Bliss' first movement is the form in Benjamin Britten's first quartet published in the following year. Again a slow introduction is followed by a complete exposition. Between this section and the development, the introductory material recurs leading to the developed re-statement of the main theme. The movement concludes with a third appearance of the introduction plus fragment accompaniments of first theme rhythms.

Michael Tippett's second string quartet in F# (1944) is a hybrid form. As mentioned in Chapter II, he employs a Madrigal technique where each part has its own rhythm and the music is propelled by differing accents. Consequently, there is repetition of material much as we would find in a fugue movement, giving to the whole a monothematic aspect as in Britten's second quartet of 1945. Here, in the exposition
section, three separate themes are derived from the same interval of a tenth. The entire movement is dependent on this interval, including the development and transitions. It is an excellent example of organization and structure whereby the basic idea of sonata form is fulfilled: to present a variety of subjects in the frame of extended form, the unity being preserved by thorough integration of the themes.
CHAPTER V

SUCCEEDING MOVEMENTS

A. SLOW MOVEMENTS

Generally speaking, the slow movements are the weakest in the majority of works under discussion. The composers seem happy to present their material in a simple three-part song form with little more than a direct statement of themes, simple accompaniments and limited embroidery of melodic line.

Certain ones bear programmatic elements, notably Delius' quartet of 1916. The composer has labelled the third movement "Late Swallows", the tempo and performance markings being Slow and Wistfully. The form is ternary in structure; ABA coda. During the B section, there is an undulating motion persistent throughout, apparently intended as descriptive of swallows. The melodic lines, with their graceful rise and fall, might be further construed as the graceful flight for which the swallow is noted.

Frank Bridge, in his quartet #4 of 1939, substitutes a long, slow introduction (Adagio ma non troppo) in the final movement to take the place of the usual slow movement. The order of the movements is:

I. Allegro energico
II. Quasi Minuetto
III. Adagio ma non troppo: Allegro con brio
Of the Quasi Minuetto it is interesting to note that although the movement is so labelled and begins somewhat in the character of a minuet, a scherzo-like quality prevails throughout. This may be compared in direct contrast to the days of Haydn and his Opus 33 quartets in which the innovation of marking movements "Scherzo" became prominent although the character actually remained a strict minuet until the time of Beethoven.

The slow movement of Arthur Bliss' quartet of 1941 seems to miss the mark when we compare it with the slow movement of his Music for Strings (1935). As in my original contention concerning strict forms and the British way of thinking, Bliss has attempted in his quartet to restrict himself to simple three-part form with the result that the melodic lines never break free of their chains. The movement is reminiscent of Debussy in its fragmentary and repetitive technique but never manages to soar to the poetic heights that the freer form of the equivalent movement achieves in Music for Strings.

The third movement of Benjamin Britten's first quartet, Opus 25 of 1941, is marked Andante calmo and is in 5/4 measure. The movement and its melodic lines emerge from this rhythm. Although written in simple aba form, it shows the modern trend in the varied recurrence of the a section. The b section constitutes a miniature development built on the repeated notes of the opening measures in addition to the simple downward progression of the melodic line which subsequently emerged
from the repeated notes. The movement, therefore, may be said to be of a monothematic nature. Britten's use of 5/4 measure was apparently chosen to accommodate the thematic motive of \( \frac{7}{4} \| \frac{3}{4} \) etc. The use of a combination measure (in this instance the combination of a basic two beat plus a three beat measure) tends to enhance the movement feeling, such as the present Andante calmo marking, but it is not always the most successful or the safest format in which to cast a rhythmic mold. Two extremes in the use of combined rhythms may be sighted for clarification. In Tchaikovsky's sixth Symphony, the second movement, the same metrical combination is employed. Here, the happy result was to help push the melodic line. In another case, that of Bliss' string quartet of 1941, the same movement contains the use of 6/8 plus 2/8 measure giving a clumsy rhythmic jog throughout. Although marked Allegretto grazioso, it only succeeds in bringing about a feeling of unrest to the listener. In the matter of Britten's movement, it would seem to indicate that it is more the performer's responsibility to make possible the rhythmic grace intended by the composer.

The second movement of Michael Tippett's second string quartet is a simple fugue. Its single subject is presented in a form much like that used by Bach in his first fugue of the Well Tempered Clavichord. The usual tricks such as subject inversion and stretti are found, the various answers entering at the same interval of a fifth as employed by Bach.
Britten's second quartet (1945) omits entirely the usual slow movement. The final movement (see page 85) is a Chacony marked Sostenuto which lends the necessary contrast of tempo following a Scherzo movement.

B. SCHERZO MOVEMENTS

Perhaps the most startling originality in the form of scherzo movements in these British string quartets is found in the above mentioned work by Britten. We find the same concreteness of thought holding the various sections together which has become a characteristic of this composer's technique. For instance in the trio section of the movement, traditionally a section of contrast, there is a continuation of developed figures of thirds derived from the accompaniment of the main section. In the middle section the trio theme is inverted, then leads back to the repetition of the first part. Finally, only the accompaniment figures remain and serve as a retransition to the scherzo which now is recognizable only by its theme, everything else being changed. Interesting is the effect of the final statement in the form of a coda. Here, the theme itself is suppressed giving importance to the rhythm and accompaniment which finally end the movement, pianissimo, as though evaporating.

The same movement in Frederick Delius' quartet of 1916 employs the trio section as a combination of development-transition, giving to the whole a most effective "mirrored"
feeling of the following form: ab transition ba.

The third movement of Michael Tippett's second quartet in F# (1944), although scherzo-like in material, is binary in form: ab ab ab. Each succeeding repetition occurs in the interval of a third higher.

C. FINAL MOVEMENTS

In a vast number of the works under discussion, particularly in the earlier works, the rondo form constitutes the format of the final movements. With only few exceptions, they are typical of this form and contain no notable changes. It is in these final movements where these composers, influenced by the folk-song revival inject their melodic tendencies toward this idiom. For example, the string quartet of Bax (1921) which has already been mentioned, may be accepted as a characteristic British final movement form. Consequently, the following discussion will be given over to the more unusual usages of form in the final movements of the works.

Most important is the monumental Chacony of Britten's second quartet. The Chacony, or Chaconne, as a form is not new in music and was one of the popular forms of the Baroque period. It is similar to the passacaglia and consists of a theme followed by a set of variations. The difference between the two forms lies in the material employed for the variations whether harmonic or melodic. Actually, no lucid distinction between the chaconne and passacaglia exists in the practice of
Baroque composers.*

Britten has used the thematic material for the variations, rather than the harmonic, and the movement consists of the theme with twenty-one variations. Unusual is the fact that the length of the theme is nine measures whereas we find a chaconne or passacaglia theme to contain eight as a usual number. It is announced in unison by the four instruments. Although beginning in Bb, it modulates to C for the cadence. The ability of the theme to assert the key of C, in spite of its contradictory start in Bb, is one of the chief features and is employed to advantage in the exploiting of the subsequent variations. Basically the movement divides into four sections each separated from the next by a cadenza. The first group, containing a statement of the theme and six different harmonizations, is followed by a set of six rhythmical variations, a group of variations with the theme as an accompaniment to a varying melody, and a final group of three variations forming a coda.

D. MISCELLANEOUS MOVEMENTS

A work of highly intellectual and somewhat political bearing is the Dialetic for Strings (1936) by Alan Bush. Although published as a single movement, it was originally intended as the first movement of a complete quartet. However, on its completion, Bush decided that the movement had completely fulfilled his aims and added nothing further. As the

title implies, the work is meant to portray logic and debate. It begins with a theme stated in octaves played by three of the instruments interchangeable (first violin, viola and 'cello). After sixteen measures, a second theme is introduced as a countermelody to the initial material. This is followed by a third theme reminiscent of the second played, in harmony, by the two violins and the 'cello and later taken over by the second violin, viola and 'cello. The texture then becomes more polyphonic and continues in this manner as a development section. In the recapitulation, we find the thematic material no longer resembles the statement of the first theme. It has been radically changed both in melodic intervals and rhythm, and the material is now of fragmentary portions. The only resemblance to the original statement is in its tonal center which evolves around the note b, and the material is restated in octaves by the three lower instruments of the quartet. Typical of the forms in music in recent years, this is not a literal recapitulation nor does any of the material recur exactly as before.

In terms of dialectics, the above resume might be said to equal the following: opposing forces (first and second themes) by way of cancellation, produce a third force (third theme reminiscent of the second) which in turn produces its own opposite (development section).

A final note concerning the performance of the work may be found equally as unusual as the work. It was found that a
semi-circular arrangement of the players was of decided advantage tonally and otherwise.

The chronological placement of discussed works has revealed the progress made by British composers in their use of form. It may be seen that they have particularly progressed in their blending of thematic material. They have started to make use of the baroque forms, as in Britten's second quartet, cloaked in new harmonic surroundings. These give to British string quartet music an originality based on its former tradition of prominence in Elizabethan times when its chamber music status was at its supremacy.

Most important seems the fact that the composers are breaking away from convention in the format of the string quartet. No mention has been made within the chapter concerning the Phantasy form prescribed by Cobbett. This may be justified in that very few works in this form have appeared in British string quartet music since the time of the Cobbett Competitions which, as a consequence, may be judged to be of little import to these men. As will be seen in the following chapters, not all of the representative quartets have been mentioned but others will be considered later for their more outstanding qualities aside from that of form.
CHAPTER VI

HARMONIC TRENDS

A. INTRODUCTION

The rise of new schools of musical thought is mainly an outcome of rebellion against what has been existing. During the last three quarters of the nineteenth century, the foremost mode of musical speech was romanticism, and composers such as Chopin, Liszt, and Wagner are known as true composers of this school. Primarily, its language emphasizes emotionalism in music. In direct contrast, a new movement came into being during the latter part of the nineteenth and beginning of the twentieth centuries. Its key personalities were Debussy and Ravel. Their music is called impressionistic, a music that seems to suggest rather than state. Accomplished through the effects of unresolving dissonances and irregular and fragmentary phrase construction, these devices give the music an intangible, vague quality.

Around 1910, a new type of music formed the beginnings of another movement directed against the romantic school. It was devised mainly by Arnold Schönberg whose musical ideas completely rejected the major-minor key system. He is responsible for the twelve tone system—one which gives equal treatment to all twelve notes of the chromatic scale, with the
insistence that music remain devoid of any tendency toward emotionalism. This system is generally referred to as atonality, "although Schöenberg himself strongly resented the use of the term." 23 The following is an example of Schonberg's twelve tone technique showing the basic sequence of notes used in the Trio from the composer's Suite, Opus 25:

![Tone Row Example](image_url)

The example below illustrates the tone row in the actual composition:

![Composition Example](image_url)

It may be noted that the answering voice represents another tone row as an inversion to the original statement as a mirror canon (the same tone row played in reverse).

At the time when the twelve tone technique was well established, impressionism was on its way out, and our musical vocabulary was further enriched by such terms as expressionism and polytonality. The former, again in denial of its predecessors, embraces the usage of distorted melody and discordant harmony. The latter emphasizes the usage of simultaneous tonalities, also referred to as bi-tonality, such as

Stravinsky's *Petrouchka* (1911) in which we find the key of C against F♯:

The neo-classic movement of the twentieth century combines the contemporary styles in music with those prior to and including the era of Bach. Its main features are an emphasis on contrapuntalism, a revival of old musical forms such as the passacaglia, concerto grosso and the suite, and the abandon of program music.

Despite this continued change, English composers such as Elgar, Delius, and Bax were still steeped in the harmonic vocabulary of romanticism and impressionism. It may be seen, and with rare exception until recently, that British composers have never been known for any breath-taking originality in the technique of musical composition. Of the older composers, Delius and Vaughan Williams are the more notable exceptions, and then only in what we might call stylistic treatment of their output. In chamber music, Frank Bridge showed the most significant departure from convention in his adoption of certain Schönbergian devices during that period in his writing when the third and fourth quartets were composed. However, this was twenty years after Schönberg's startling innovations. In the opening statement, a viola solo, of the first movement of the fourth quartet by Bridge, nine different notes are found
suggestive of a Schöenberg tone row:

At the beginning of the development, a similar usage is made:

Whether consciously used or not, it may be seen that these notes also outline the familiar chord of the fourth.

In this discussion of British trends in harmony, references and comparisons to other composers are made, but they are not intended as significant of any conscious efforts on the part of the British composers to adopt their corresponding styles or idioms. The references and comparisons are included, instead, on the basis that listeners, in general, more familiarly place a certain style with one or more well known composer, such as Debussy with impressionism and Wagner with romanticism.

B. ROMANTIC HARMONY

The earliest works of the period under discussion include the quartets of Elgar, Delius, and Bax. In their compositions, particularly, we find nothing harmonically sig-
nificant of the time in which they were written, from 1916 to 1921. Elgar, by this time, was firmly set in the vocabulary of romanticism, and the entire harmonic structure of his quartet bears this impress. As might be expected of such a fine craftsman, the work shows a conventional and scholarly approach to harmony. Although the first movement is in the key of E minor, the work leans toward the dominant minor. This characteristic is most apparent in the measures preceding the recapitulation when the traditional six-four chord appears:

\[
\begin{align*}
\text{B minor, the dominant key, and the modulation is effected by a side-ways progression of a single chord (the augmented triad built on the lowered seventh degree of E minor). This gives to the whole a modal or "church-like" effect.}
\end{align*}
\]

Similar devices are common in the music of Ralph Vaughan Williams. The example on the following page is taken from his quartet in A minor:
Delius' harmonic structure in his quartet is unique in that the work suffers on its account. With the exception of the second movement, the entire work is a mass of harmony. Hardly ever is there "breathing space" within the four parts. Double-stopping is enlisted for even greater masses of tone. Such a procedure may lend harmonic richness, but its very usage is overwhelming to the thematic material and to what it has to say. It is parallel to a flowery speech without message. This work, therefore, is rich only in its chromatic harmonies and is fondly reminiscent of the similar treatment given to the composer's Upon Hearing the First Cuckoo in Spring.

Arnold Bax has long been associated with the word "impressionism". Although such a relationship is partially true, Edwin Evans is quick to refute it by saying, "Those critics who must classify [have] discovered one label to fit... romantic; and that fits every artist with the love of beauty in his soul."24 Such poetic license leaves much to be desired in a cold-blooded analysis of a composer's work. When we come face to face with such harmonic devices which we now consider as "barber-shop harmony", we are not so eager to accept Mr. Evans' refutation, at least in the case of Bax' G major quartet. The above mentioned "barber-shop" harmony is

a colloquial term for a type of highly chromatic, over-sweet succession of chords used in popular American ballads. Diminished seventh chords, augmented sixth chords, and like combinations are used:

\[
\begin{array}{c}
\text{And we find in Bax' quartet:}
\end{array}
\]

In the work, there is little hint of the impressionist in Bax. His harmonic structure might be termed simple, if somewhat chromatic, and his melodic lines mostly diatonic:

\[
\begin{array}{c}
\text{E. J. Moeran's quartet, while unadorned in its use of triads and secondary sevenths, is chiefly dependent on pentatonic scales to give the melody a Celtic flavor. The pen-}
\end{array}
\]
tatonic scale, which employs the "black keys of the piano", will also be remembered as that scale used for the bagpipes of the Scots:

Although not intended as such, Moeran's liking for the mingling of major and minor triads lends a modal quality to his music:

G. IMPRESSIONISM

It is strange that certain contemporary British composers are associated with the impressionistic school of thought. This is not so clearly evident in their use of what we primarily think of as the mark of impressionism—harmony. As has been said of Bax, he is strongly impressionistic in much of his work, and yet in neither of his string quartets do we find this quality.

However, in analysing the quartet (1941) by Arthur Bliss, we find a composer fond of impressionistic devices. Although the harmony is what we might call rich in overtones, it is rather in the technique of phrase structure that the resemblance to impressionists, particularly, exists. In this work, we find
the typically short phrases of impressionism as in the following example:

Again, in the third movement:

Lennox Berkeley, as late as 1943, in his second quartet, is not adverse to an occasional chord built on the whole tone scale along with chords of the fourth. The latter are built of superimposed intervals of fourths:
In the second movement of Moeran's quartet, the Celtic material is presented in a typically impressionistic framework of technique. However, the harmonies and melodic progressions remain uncluttered by modern devices:

![Musical notation]

It may be seen that fragmentary units of melody are used, and tremolando effects above a pizzicato bass, suggestive of impressionistic technique, are also employed. Numerous other examples may be found throughout this work. As mentioned earlier, Moeran was a student of John Ireland who, in turn, has made an exhaustive study of the works by Debussy and Ravel. Therefore, it is not surprising that Moeran should indirectly reflect the texture gleaned by Ireland from these French composers.

D. NEO-CLASSICISM

If we are to consider Brahms as primarily a neo-classicist, then we must include Elgar, for he had long been an admirer of Brahms, particularly of his craftsmanship of
form and sentence structure. It might seem strange that neo-
classicism should be considered more as a trend in form than
in harmony, but it is here in which the neo-classic composers
showed their greatest reaction against romanticism. Almost
any passage of the Opus 83 quartets by Elgar reveals his respect
for Brahms whether in his sweeping melodic lines or simple accom-
paniment figures:

\[\text{Image of sheet music}\]

However, this is nineteenth century neo-classicism. It
is not the movement we think of in terms of Stravinsky's Octet
for Wind Instruments (1923) which startled the musical public
by what was then called an "eighteenth century mannerism" or
'back to Bach" era. Here, we become concerned with Bliss,
Tippett, Britten, and Walton, particularly in their poly-
phonic treatment of material resulting in what we might call
linear harmony.*

Although Bliss is well aware of his vertical harmonic
structure, he is not to be deterred when the melodic line dic-
tates a certain direction. Thus a resulting feeling of dis-

*A harmonic texture arrived at through polyphonic or
horizontal treatment and without regard for the vertical aspect
of harmony.
sonance must be accepted by the listener with the same conviction held by the composer when he wrote it. The following excerpt from the third movement of his 1941 quartet serves to illustrate:

Tippett's neo-classic tendencies might best be revealed by his great economy of harmonic material. Often his writing is in only two parts with the four instruments divided in pairs, as in the example below, taken from the opening measures of his second quartet in F#

Of course, this is purely polyphonic writing in its strictest sense, yet octaves between like voices, as in the above example, lend a harmonic quality to the whole not to be quickly dismissed for their effect—an effect admittedly barren but unusually pure in texture.
Britten's neo-classic writing is most evident in his use of the baroque forms mentioned in the last chapter. However, he may be compared to Mozart* in much of his simplicity of technique. For instance, the following excerpt, from the second movement of his first quartet, portrays that same grace so characteristic of a Mozart quartet:

From the standpoint of polyphonic texture, Walton's quartet in A minor is among the most prominent. Despite the polyphonic texture, the harmonic material remains full-bodied and rich, at times assuming a sombre character. This is often achieved by the composer's usage of the instruments in their lower registers as shown in the following example:

E. ATONALITY, BITONALITY AND POLYTONALITY

Until very recently, British composers have not been deeply affected by the radical changes brought about by expressionism and its consequences of atonality, bitonality and polytonality. The earliest acceptance of this new type of music is found in Bridge's third quartet (1928) where Schönberg's innovations are apparent, although by no means without a certain reservation. In this respect, Bridge maintains fairly close adherence to diatonic principles of melody while employing harmonic material ranging from parallel harmony through fourth chords. Considering his earlier chamber music, mentioned previously, a decided change of vocabulary might be considered as an early example of pan-diatonicism. This term was introduced by Nicholas Slonimsky to denote the important trend in contemporary music, namely, the return of the diatonic scale as the basic tonal material without harmonic restrictions.

In the Dialectic for String Quartet by Bush, sequences of fourths appear often in the melodic lines. Although the vertical harmonies do not carry out this scheme, it may be implied that here is a matter significant in terms of linear harmony of polyphonic texture. An example may be found on the following page.
The total effect of the vertical harmonic structure leaves much to be desired as an overall effect. Consequently, the ear is quick to accept the linear harmony as a true harmonic expression. The final three measures, vertical as they may be, tend to sum up the entire content of the movement's harmonic structure. For the convenience of the eye, the notes have been grouped as they would appear in a harmonic pattern rather than as actually played by the instruments:

Lennox Berkeley's second quartet (1943) is truly atonal throughout. The usual bitalonal features found in much of his work are not in evidence here, but slight traces may be discovered, as in the following passage:
Instances of polytonality in Bridge's work appear as in the excerpt below, from his quartet No. 4:

The 'cello plays a C minor chord against a D major chord in the second violin. Similar unconnected arrangements of notes follow in succeeding chords between the two instruments.

Britten seems to be a master of all tricks, thus bitonality is not one to escape him. Numerous examples may be found in his second quartet, however further examples of this treatment would be superfluous.

As might be expected, most of these British composers
fall into the neo-classic way of thinking more readily than into any other recent trend in music. There is no attempt at the experimental devices such as quarter tones or equally as spectacular excursions in harmonic expression (glissando effects, unusual percussion employment, etc.). Thus, we may close this chapter with the full realization of the sobriety of the British in harmonic tastes while they continue their search for a true expression in chamber music writing.
CHAPTER VII

TEXTURE AND RHYTHM

In much of the foregoing material, it has been difficult to discuss the various aspects of music without frequent reference to texture. Briefly, texture in music may be likened to the warp and woof of the weaver or to the vertical and horizontal elements of a painting in the light of two dimensional structure. Within these elements, we become aware of the finer details employed by the various composers and of their liking for a particular quality in texture. The latter may, conveniently, be divided into two groups: (1) the lighter textures and (2) the heavier textures. For example, the Dialectic for String Quartet by Bush or either of Tippett's two quartets will serve to illustrate the use of lighter textures in their repeated use of two line counterpoint. The following example is from the opening measures of Tippett's second quartet:
On the other hand, Walton's quartet or the works of Rubbra may be looked upon as heavy in texture, especially in the former's use of intricate and massive interweaving of parts and the latter's heavily scored vertical lines.

Walton, Quartet in A minor:

Rubbra, Quartet in F minor:
Rhythm has been included in this chapter as it forms a necessary part of texture, particularly in polyphonic writing. In many instances, the very life of a polyphonic movement depends upon its rhythmic thrust.

One other important aspect of texture through polyphonic writing is the diagonal effect produced by the imitation of themes or motives at a fixed distance, commonly known as canonic imitation. The following is an example of the diagonal effect taken from the Dialectic for Strings by Alan Bush. The first and second violins enter similarly in subsequent measures:

A further example is found in the "superstructure" formation, as in the illustration on the following page, where the three upper voices enter only a beat apart. Architecturally, this resembles our present day skyscrapers in the method of superimposing identical layers.
It may also be noted that the lightness of texture, as mentioned above, is a noteworthy feature of much of our contemporary music. A prime example is Stravinsky's L'Histoire du Soldat, in which a minimum of instruments is employed in the orchestra.

A. TEXTURE AND NUANCE

Where texture becomes dependent on nuance, the composer is at once at the mercy of the performer. This is not an ideal situation unless the latter is one of high calibre.

Mention has already been made of Delius' massive tonal effects and the lack of breathing space throughout most of his string quartet. In the matter of nuances, we find a great range of dynamics without which the work would be utterly of no consequence. Broad crescendos from pp to ff are not unusual, and there are passages of considerable length marked pppp. More than any other quartet under discussion, the success of
this work depends upon the faithful reproduction of these dynamics, the responsibility of which falls to the performer.

In direct contrast, the quartet by Bliss causes the dynamics to fall into their proper places almost in spite of the performer. Change of mood with the material indicate a feeling for the appropriate nuance.

Further use of nuance, and one of great benefit to the performer, may be found in Britten's first quartet. The nuance indicates the principal voice of the moment.

Such a seemingly common sense procedure, however, is unusual. Often, the performer is at a loss when confronted by a situation in which two lines may seem of equal import, yet only one of them is to be outstanding. Classic examples of this may be found in Dvorak's Opus 96 quartet at numerous points. If a slight difference in dynamics was indicated between the involved instruments, there would be less chance of misinterpretation.
B. POLYPHONIC TEXTURE

The texture of Michael Tippett's second quartet may be said to be polyphonic throughout. While only the second movement is in the form of a fugue, the first movement, beginning with two themes announced simultaneously, is fugue-like in character. The writing rarely resembles texture of a homophonic nature. Again, in the third movement, the melodic material consists of two themes, this time presented like the subject and answer of a fugue:

Mention has already been made concerning the form of this movement, but in no way can it be considered as a fugue form.

Vaughan Williams' string quartet in A minor (1947), with the dedication "For Jean on Her Birthday", is unusual in its polyphonic contrast to his earlier quartet. Each of its four movements, marked Prelude, Romance, Scherzo, and Epilogue, is mainly polyphonic in texture, and each begins with a solo viola statement of the thematic material.
Concerning the previously mentioned lightness of polyphonic texture, we find the use of what the composer refers to as a "theme from the 49th parallel". Although the terminology seems as superfluous as it is vague, it may be seen that the interval from 'cello voice to first violin is the distance of forty nine tones chromatically or a distance of four octaves.

While Tippett's and Walton's works may be considered ultra-polyphonic, Frank Bridge, in his last two quartets, achieves a happy medium in texture. When we recall the quartets of Beethoven, we are at once struck by the same quality. Similarly, in contemporary music, Béla Bartók has shown the ability to weigh and evaluate the needs of string quartet texture. One of the weaknesses of a great deal of the earlier music under discussion lies in this lack, particularly in those works involving folksong material. We might briefly consider Bridge's fourth quartet to illustrate well-balanced texture arrived at through proper polyphonic and homophonic treatment. The exposition of the first movement of the work
shows a varied texture. The chief theme, played by the first violin, begins with fragmentary accompaniments in the lower voices. The accompanying fragments are extended, and the texture becomes closer knit. At the close of the first theme, the material dissolves again, appearing as fragments taken from the short introduction (four measures in length).

A transition to the second theme begins with sustained notes marked "f sonore". Similarly, throughout the remainder of the exposition, we find this ebb and flow within the texture.

The development section, of necessity, is heavier in texture as the voices are thrown into conflict, but still the texture does not become thick but sinewy and vibrant. It is the true quality for which we first look in chamber music.

C. RHYTHMIC FEATURES

With the exception of those works containing the familiar two against three rhythms, there are but a few compositions of significance from the standpoint of unusual rhythmic features. Of them, Edmund Rubbra's string quartet, Opus 35, is the most prominent in its rhythmic content. This procedure is found in the first movement of the work as shown in the following excerpt:
As may be seen, this is more as an aid to phrasing than a true, complex delineation of rhythms.

In Britten's second quartet, its second movement contains extended passages of changing rhythms. The first violin moves in measures of 6/8, 2/4, and 3/4 while the lower voices maintain a constant 6/8 tarantella rhythm.

The use of jazz rhythms has also found its way into the work of these younger composers. An example may be found in Herbert Murrill's string quartet of 1940 with characteristic syncopated figures. Although he is not included in this dis-
cussion, his quartet reflects a most obvious influence.
CHAPTER VIII

CONCLUSION

It may be observed that British string quartets in the past thirty years have not been of prolific proportions. On the other hand, it may also be seen that of the works belonging to this period, the greater number, as well as those of greatest importance, have been written approximately during the past ten years. This in itself becomes important, especially at a time when other composers seem more intent on composing works which include the usage of woodwind and brass instruments bringing about a scarcity of new works for the string family of instruments.

From the viewpoint of form, it has been seen that much of the British string quartet music of the period under discussion follows fairly closely the traditional concepts of form for this type of composition. The notable exceptions include Michael Tippett's works, Ralph Vaughan Williams' second quartet, as well as Benjamin Britten's second quartet. A brief summary of the forms used by composers of other countries, particularly Germany and America, shows a comparatively greater interest in experimentation. This may also be said of other elements in chamber music composition. As an example, the fourth quartet by Paul Hindemith begins with a fugato movement and has a total of five movements. The third, fourth, and
fifth comprise a "Little March", a passacaglia, and a fugato.

Considering British string quartet music from the standpoint of harmonic structure, it may be seen that no particular changes from what we recognize as romantic harmonies came about until 1927 with Bridge's third string quartet. In this respect, the adoption and application of certain Schönbergian devices are found, among them a restricted use of the twelve tone ideas and harmonies built on fourth chords. Other British composers from that time adopted present day harmonies and harmonic trends with even greater reservation. In the case of the quartet by Arthur Bliss, we have found the vertical harmonies to be a consequence of the melodic lines rather than a conscious effort by the composer to achieve dissonance. This is in direct contrast to the ideas of certain American composers. The first quartet by Walter Piston shows the American approach to dissonance in string quartet literature. Here, we are aware of the composer's interest in vertical writing by the consistency of recurring Harmonic devices, as illustrated in the following example:
Concerning the texture of these various British compositions, it has been seen that, even here, the composers have been quite conventional in their use of the four instruments. Little attempt has been made to achieve any of the effects found in such quartets as those by Bartók, Darius Milhaud, and Schönberg where texture is influenced by unusual pizzicato effects, artificial harmonics, glissando effects, and quarter tones. One need only compare a quartet score by Bartók to readily make these differences clear. The following examples are taken from this composer's sixth quartet:

Artificial harmonics:

Glissando effects:
Quarter tones: \( \downarrow \) equal \( \frac{1}{4} \) tone lower

Unusual pizzicato effects:

Further use of pizzicato is found in the notation below which accompanies the score:

*indicates a strong pizzicato so that the string rebounds off the fingerboard.

It has been pointed out that in Bridge's last quartet, its chief merit lies in the texture. It is both varied and well integrated in structure. In the case of Walton's quartet of 1947, we find a scholarly, yet sonorous, quality within the polyphonic treatment. Vaughan Williams' recent quartet in A minor is fairly short in terms of chamber music composition. Although the work stands by itself from the viewpoint of well written material, it has the added advantage of shortness.

In general, it will be found that British string quartets have followed the neo-classic trend established by Brahms and carried through Elgar and Rubbra. The Bach-like polyphony in the works of Tippett, Bush, and Walton fits well into this overall picture. Britten's second quartet is unique in its final movement, a passacaglia. In addition to its unusual form, the work, as a whole, represents, if not a culmination, at least a
high point in its integration of the various modern methods of composition into one work.
Because of its unusualness of structure, a detailed analysis of Benjamin Britten's Chacony movement from the second quartet in C is included here. As has been mentioned previously, it is made up of a theme and twenty one variations. The movement is set in four sections each separated by a cadenza. The first section consists of the theme and six harmonizations. The second section contains six rhythmical variations. The third section, also in six parts, turns the theme into an accompaniment to a melody which is also varied. The fourth, and final, section is made up of three variations which form the coda. The following quotation is taken from Erwin Stein's analysis:

The theme bears the ancient character of a chaconne, but its structure is unusual. Although the traditional chaconne-rhythm is preserved, the theme amounts to the irregular number of nine bars; and the line of the melody embodies not a single key, but modulates from B flat to C. This modulation is achieved without any supporting harmonies, only by the progression of intervals which firmly establish the key of the tonic. The ability of the theme to assert the key of C in spite of the contradictory start in B flat is one of its chief features. In the subsequent variations the tonal ambiguity is turned to account for a variety of harmonic exploits. While the original notes of the theme are retained, both harmony and key are varied, and few variations close unequivocally in C.

FIRST SECTION

1. The theme is announced in unison.
2. The theme is distributed among the instruments and modulation begins.

3. The theme of the first violin is harmonized above a pedal on C which establishes the feeling of the dominant of F.

4. Now in F minor, the theme is in the second violin, accompanied by chords.

5. Now in B flat minor, the theme is again given over to the first violin.

6. Now in E flat major, there is a change in rhythm played by the 'cello. The other instruments seem to be leading back to the key of C but without a definite establishment of this key.

7. The theme is now in the second violin, and harmonies are heard in low and high registers. The low harmonies are returning to C while the high harmonies tend toward contrasting directions. The section ends with a 'cello cadenza in C which leads to the next section of rhythmical variations.

SECOND SECTION

8. Similar to the first variation (#2), the theme is now distributed among the instruments, but with a continuous dotted rhythm, its character is changed.

9. The theme is fully harmonized in the same rhythm.

10. Alternating sixteenth note runs between the second violin and viola, above a sustained 'cello bass, accompany the theme in the first violin.

11. Only a suggestion of the theme remains on sustained notes distributed among the instruments, accompanied by short figures of sixteenth notes. The variation closes in C.

12. The theme is elaborated upon by the 'cello with canonic passages in the upper strings.

13. The theme is now set in and within triplet figures. Those figures which outline the theme are played in unison, accented and marked "pesante". A cadenza for the viola leads to the next section comprised of six melodic variations.
THIRD SECTION

14. The melody is played by the second violin in D flat, while the theme is played by the viola (modulating from B flat to C).
   The first violin and 'cello accompany the theme in E major. In this variation, as well as in the three following, we find excellent usage of polytonality.

15. The melody in C major is played by the two violins in thirds. The viola continues to play the theme, and the 'cello moves in D.

16. The melody is now in A major while the 'cello plays the theme with pizzicato chords in C.

17. The 'cello plays an expressive melody in C. The theme is hidden in the accompanying chords in F.

18. A new variation of the melody is played by the viola. It begins in F major but returns to C. The 'cello announces the theme with tremolo accompaniment by the violins.

19. The melody is now given over to the violins, played in the upper register. The viola independently plays a counter-melody. The key of C is firmly established.
   The cadenza, this time for the first violin, leads into the fourth section which is the coda.

FOURTH SECTION

20. The theme as it was played originally is given over to the 'cello, beginning pianissimo and gradually increasing in strength.

21. The first violin now plays the theme in forte chords while the other instruments play tremolando chords which lead to the climax.

22. The final statement is fortissimo and in unison. The movement ends with ostinato C major chords.
BIBLIOGRAPHY
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A. BOOKS


B. PERIODICALS


C. NEWSPAPERS

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